

Mark Schemes for the Units

January 2007

1901/MS/R/07J

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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)

MARK SCHEMES FOR THE UNITS

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**Mark Scheme 2441/01
January 2007**

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.

| <i>Unit</i> | 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 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 (eg) 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 (ie 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 June 2006)

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 4*)

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 (eg indicate an omission);
- the use of standard abbreviations eg 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 6)

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 4)

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 17, 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 flashback scene such a dramatic and revealing moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the way Willy is bringing up his sons • the example set by Uncle Ben • the hints of problems to come. |

NOTES ON THE TASK:

This is a packed and fast-moving extract and it is to be hoped that most answers will respond to some of the dramatic action here (the fight, the theft, the anxious intervention of Charley and Bernard and the offstage chase). Stronger answers may declare themselves in their attention to the warped sense of manliness and the flawed values (cheating, stealing and aggressive competitiveness, in particular) which are being inculcated by both Willy and Ben here. An ability to respond in detail to the third bullet and consider the long-term effects of these flawed values in laying the foundations for Biff's serial stealing and prison record, in particular, and for the failures of the Loman men in general (especially when set against the steadiness of Charley and Bernard) may well prove to be a key discriminator. Any developed sense of this flashback as another indicator of Willy's confusion and guilt should be well rewarded.

| | |
|-----------------------------------|--|
| Text: | MILLER: <i>Death of a Salesman</i> |
| Question 2: (21 marks) | <p>What do you think makes the Woman such 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 and differentiation is likely to spring from the extent to which answers can move beyond a narrative account of the events in the Boston hotel and express a personal response to the character of the Woman and to the far-reaching and dramatic effects of her liaison with Willy. It is to be hoped that many answers will be able to suggest the climactic nature of the hotel room scene and engage the dramatic detail of that pivotal moment but it is important to be receptive to a range of possible responses and textual evidence. The best answers are likely to suggest an awareness that the Woman is a hauntingly significant figure from quite early on in the play and that the audience is constantly being primed for the effect of the Boston revelation on Biff.

| | |
|-----------------------------------|---|
| Text: | MILLER: <i>Death of a Salesman</i> |
| Question 3: (21 marks) | <p>You are Biff. You are on your way to meet your father for dinner, after your visit to Bill Oliver's office (in Act Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • what happened at Bill Oliver's office • your father and his state of mind • the future. <p>Write your thoughts.</p> |

NOTES ON THE TASK:

Bernard arrives at the restaurant feeling "numb", tells Happy that he "did a terrible thing" and describes his day as "the strangest...I ever went through". It is clear that the disastrous visit to Bill Oliver has a profound effect on Biff and he emerges from the humiliating experience not just with Bill Oliver's pen but with greater self-awareness, a willingness to confront the truth of his own failings and a determination to share this truth with his father. Nevertheless he is aware of his father's instability (and of the rubber hose) and of the tensions between them, and will be anxious about the difficult conversation to come. The strongest answers are likely to suggest a secure grasp of appropriate detail (rooted in the conversations at the restaurant and the later showdown at home) and of Biff's character, as well as a developing sense of his "voice". The bullets are offered as suggestions only.

| | |
|-----------------------------------|--|
| Text: | PINTER: <i>The Caretaker</i> |
| Question 4: (21 marks) | <p>What do you think makes this a dramatic opening to Act Three?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Davies's words and behaviour • how Mick reacts • the growing tension. |

NOTES ON THE TASK:

It is to be hoped that most answers will show some awareness of what, to all appearances, seems to be a relaxed opening to Act 3 after the tortured revelations of Aston at the end of Act 2. However, Davies's blatant attempt to win over Mick and join in an alliance with him against Aston, despite Aston's trusting exposure of his vulnerability at the end of Act 2, is a taste of what is to come in the final Act of the play. Mick's apparently sympathetic ear (resulting in Davies damning himself later on as he reveals his true nature) and Davies's overt prejudices fascinate the audience at this point. Differentiation is likely to emerge from the extent to which answers maintain their focus on the dramatic effect of the extract and show awareness of the context of the play. Answers which look closely at some of the ways in which the feelings and attitudes expressed here should be well rewarded.

| | |
|-----------------------------------|--|
| Text: | PINTER: <i>The Caretaker</i> |
| Question 5: (21 marks) | Do you think that Aston really changes by the end of 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 of the character and shape an argued personal response based on selected textual detail. It is hoped that most answers will show some response to his generous nature at the beginning of the play towards Davies and contrast that with his efforts to get rid of Davies by the end. The strongest answers may be able to move beyond the view of him as a 'do-gooder' and explore significant moments that reveal his changing character, as well as seeing greater variety in his character. By Act 2 Aston is clearly distracted by Davies's nocturnal mutterings; he offers Davies a disturbing insight into his life in a moving monologue, the intimacy of which surprises even Davies, and aligns himself much more closely to Mick by the end of the play; the shed building also seems to have taken on a greater urgency at this point.

| | |
|-----------------------------------|--|
| Text: | PINTER: <i>The Caretaker</i> |
| Question 6: (21 marks) | You are Davies. Aston has just finished telling you about his treatment at the hospital (at the end of Act Two). You might be thinking about: <ul style="list-style-type: none"> • what Aston has revealed to you • your reactions to what he has said • your feelings about Aston now. Write your thoughts. |

NOTES ON THE TASK:

By this stage Davies has already begun to criticise Aston to Mick, calling him 'a bit of a funny bloke'. However this is received negatively and violently by Mick. Complaints by Aston about the noise Davies makes at night are counteracted by Davies's own complaints about the draught: the tensions between the three men are growing and Aston's decision to reveal his vulnerability to Davies at this point, and share his suffering, results in a marked attempt by Davies, at the beginning of Act 3, to alienate Aston. It is to be hoped that most answers will register some of Davies's prejudices and fear at this time, and his indignation that Aston 'wasn't talking to me', that he 'don't care about me'. The strongest answers are likely to suggest a secure grasp of appropriate details and of Davies's character, as well as a developing sense of his 'voice'. A suggestion of viciousness, superiority over Aston, suspicion, even a degree of gloating over another's misfortunes, are likely to be the dominant notes. The bullets are offered as suggestions only.

| | |
|-----------------------------------|---|
| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 7: (21 marks) | <p>What makes this a striking and effective opening to the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Ken's situation and his reactions to it • his reactions to the Sister and the Nurse • how the details of his situation are revealed to us. |

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 opening scene as long as they are grounded in the text. It is to be hoped that most answers will respond to the striking impact of Ken's predicament, registering the key medical details (the paralysis and the ruptured spinal column), and also to the apparently jocular nature of his response to this situation and to the two nurses. Strong answers are likely to declare themselves in their willingness to tackle the third bullet directly in order to engage the idea of "effectiveness". Any awareness of features like the use of Kay as a new nurse to reveal important details to the audience, not just of Ken's condition but also of his developing impatience with other medical professionals, his frustration, his sense of impotence and helplessness...should be well rewarded.

| | |
|-----------------------------------|---|
| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 8: (21 marks) | <p>What do you think makes Dr Emerson such 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 Emerson does in the play to an evaluation of his impact on an audience and his vital role in opposing Ken's quest for the right to die. "What makes Dr Emerson memorable?" is a different question from "What do you remember about?" Answers which focus explicitly on both how and why Emerson opposes Ken, and on the memorable features of his character (his dedication, his conviction, his devotion to his most challenging patient...or his stubbornness, his authoritarianism...) should be well rewarded. The best answers might also begin to suggest a more complex response to the character – that he represents high-handed medical officialdom but is also "as involved with Mr Harrison as if he were his father", that Ken sees him as Frankenstein but also appreciates him as a "good doctor"...

| | |
|-----------------------------------|---|
| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 9: (21 marks) | <p>You are Ken, just after your first meeting with your barrister, Mr Kershaw (in Act Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Mr Kershaw's advice • your situation and your fight for the right to die • the hearing to come. <p>Write your thoughts.</p> |

NOTES ON THE TASK:

Ken appears to have no doubts that he is taking the right course in seeking the right to die and his meeting with his legal team has given him hope of a speedy outcome based on the habeas corpus option. He is likely to be feeling pleased and relieved at this new possibility, impressed with both Mr Kershaw and Mr Hill for their honesty and efficiency, and stimulated by the feeling that he is exercising some degree of control over his own life (and death) at last. Some frustration with the hospital authorities, some anxiety about the difficulty of demonstrating sanity to a Judge and some reflections on the nature of his predicament generally are also likely. 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) | <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 that Osborne and Raleigh are in • what they are talking about • what they are really thinking about. |

NOTES ON THE TASK:

Most answers should be able to find fruitful areas for comment – in Raleigh's excitable and impulsive temperament, full of inquisitiveness and optimism about the future, in Osborne's heroic attempt to take Raleigh's mind of the impending attack, in their discovery of a shared bond despite their age difference in their love of a particular countryside, in their momentary escape from the horror of what they have to face, and in Sherriff's use of stage properties and stage directions for effect. The strongest answers are likely to be characterised by a consistent attempt to look at the moving nature of the moment and in their 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 generously rewarded.

| | |
|------------------------------------|---|
| Text: | SHERRIFF: <i>Journey's End</i> |
| Question 11: (21 marks) | What do you think makes the differences between Stanhope and Hibbert so dramatic? Remember to support your ideas with details from the play. |

NOTES ON THE TASK:

The focus of the question is on the word 'dramatic' and differentiation is likely to spring from the extent to which candidates can move beyond description of the differences between Hibbert and Stanhope to an explicit consideration of the drama these differences create. Strong answers are likely to consider the ways in which the conflict Hibbert experiences within himself, his weak will, foolishness, thoughtlessness and lack of self respect and awareness, lead him into direct confrontation with the attitudes and values of Stanhope: the tough will, sense of duty and comradeship and strong moral fibre. Close attention to dramatic moments like Hibbert's thwarted attempt to go off sick or Stanhope's drunken denunciation of Hibbert after the death of Osborne should be highly rewarded.

| | |
|------------------------------------|---|
| Text: | SHERRIFF: <i>Journey's End</i> |
| Question 12: (21 marks) | You are Osborne, just after you have tucked Stanhope up in bed (at the end of Act One). You might be thinking about: <ul style="list-style-type: none"> • Stanhope • your first impressions of Raleigh • the next six days in the dug-out. Write your thoughts. |

NOTES ON THE TASK:

Osborne, quiet, but strong and dependable, known affectionately to his fellow officers as 'Uncle', really lives up to the caring nature of this nomenclature at this moment. He has just been party to the emotional confidences of Stanhope, exhausted from his efforts as commander, refusing to take a break for fear that Raleigh's sister may witness a broken man, paranoid about Raleigh's arrival in his company and driven to drink. It is to be hoped that most answers will register some of Osborne's considerate and understanding nature, but also the growing understanding he has of Stanhope and the complexities of his character and status. The strongest answers are likely to suggest a secure grasp of appropriate details and of Osborne's character, as well as a developing sense of his 'voice'. A reflective, meditative and thoughtful note is likely to be struck at this point in the play, as Osborne assimilates what Stanhope has revealed to him in an unguarded moment. The bullets are offered as suggestions only.

**Mark Scheme 2441/02
January 2007**

INTRODUCTION

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the texts which candidates have studied;
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.

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.

| <i>Unit</i> | 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.

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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 June 2006)

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 4*)

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 (eg indicate an omission);
- the use of standard abbreviations eg 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 6)

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 4)

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 17, 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 | demonstrate all of the below reveal a sophisticated and convincing insight into the character |
| 2 | 27 26 25 | demonstrate a full understanding of the character and text assume a consistently appropriate "voice" with assurance and some insight |
| 3 | 24 23 22 | show sustained understanding of the character and text create a recognisable "voice" for the character and occasion |
| 4 | 21 20 19 | show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion |
| 5 | 18 17 16 | 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 | show a little understanding of the character make reference to thoughts, feelings or ideas |
| Below 6 | 12-0 | 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) | How does Miller make this flashback scene such a dramatic and revealing moment in the play? |

NOTES ON THE TASK:

This scene from the past is packed with dramatic action and rapid movement, and good answers are likely to pay close attention to features like the fight, the theft, the anxious intervention of Charley and Bernard, the offstage chase and the fast pace throughout. Many successful answers are likely to see the way in which Willy's flawed values (and those of Ben) are infecting his sons and laying the foundations for Biff's serial stealing and a prison record. Strong answers should be able to focus explicitly on the "how" of the question and really scrutinise Miller at work here – the way he contrasts Willy and Charley as fathers, for instance, or demonstrates Linda's understandable antipathy to Ben. The strongest answers may declare themselves in their awareness of the significance of this memory scene in demonstrating not only Willy's crumbling grasp of reality but also his guilt about his failures as a father and a salesman, and his desperate need for reassurance.

| | |
|-----------------------------------|--|
| Text: | MILLER: <i>Death of a Salesman</i> |
| Question 2: (30 marks) | How does Miller's presentation of the Woman contribute to the dramatic impact of the play? Remember to support your ideas with details from the play. |

NOTES ON THE TASK:

Close attention to the drama of the climactic Boston hotel room scene is likely to be at the centre of successful answers but there are many broader ways to approach this question, and differentiation may emerge from the extent to which answers engage the effect of the relationship both in Boston and throughout the play. Strong answers are likely to focus on the way that the audience is made aware of the nature of Willy's relationship with The Woman from an early point in the play and then primed for the effect of the Boston revelation on Biff through the laughter, through Willy's objections to Linda's darning, through Bernard's direct questioning and through the mystery of Biff's poisoned relationship with his father. The strongest answers, as well as picking up the emphasis in the question on Miller and examining the dramatist at work, are likely to explore the profound repercussions of the liaison for both Biff and Willy, and for the sympathies of the audience.

| | |
|-----------------------------------|--|
| Text: | MILLER: <i>Death of a Salesman</i> |
| Question 3: (30 marks) | You are Biff. You are on your way to meet your father for dinner, after your visit to Bill Oliver's office (in Act Two). Write your thoughts. |

NOTES ON THE TASK:

Biff arrives at the restaurant feeling "numb", tells Happy that he "did a terrible thing" and describes his day as "the strangest ... I ever went through." It is clear that the disastrous visit to Bill Oliver has a profound effect on Biff and he emerges from the humiliating experience not just with Bill Oliver's pen but with greater self-awareness, a willingness to confront the truth of his own failings and a determination to share this truth with his father. Nevertheless he is aware of his father's instability (and of the significance of the rubber hose) and of the tensions between them, and will be anxious about the difficult conversation to come. Strong answers are likely to make sensibly selective use appropriate details from the conversations at the restaurant and the later showdown at home. The strongest answers are likely 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 the audience's interest and attention in this opening to Act Three? |

NOTES ON THE TASK:

It is to be hoped that many answers will show a clear awareness of the importance of what, to all appearances, seems to be a relaxed opening to Act 3 after the tortured revelations of Aston at the end of Act 2. However, Davies's blatant attempt to win over Mick and join in an alliance with him against Aston, despite Aston's trusting exposure of his vulnerability at the end of Act 2, prepares the audience of what is to come in the final Act of the play. Mick's apparently sympathetic ear (resulting in Davies damning himself later on as he reveals his true nature) and Davies's overt prejudices fascinate the audience at this point. The strongest answers should be able to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work here.

| | |
|-----------------------------------|---|
| Text: | PINTER: <i>The Caretaker</i> |
| Question 5: (30 marks) | How far does Pinter's portrayal of Aston suggest to you that he has changed by the end of the play? Remember to support your ideas with details from the play. |

NOTES ON THE TASK:

Close attention to the drama of the climactic last scene when Aston evicts Davies, and how this contrasts with his earlier behaviour, is likely to be at the centre of successful answers but there are many broader ways to approach this question, and differentiation may emerge from the extent to which answers engage the extent of the change in Aston. Strong answers are likely to focus on the way that the audience is made aware of Aston's nature from an early point in the play and how this is cleverly developed and altered as the play progresses. The strongest answers, as well as picking up on the emphasis in the question on Pinter an examining the dramatist at work, are likely to explore the subtler ways Aston's character evolves and the repercussions of this for both Davies and Mick, and for the sympathies of the audience.

| | |
|-----------------------------------|--|
| Text: | PINTER: <i>The Caretaker</i> |
| Question 6: (30 marks) | You are Davies. Aston has just finished telling you about his treatment at the hospital (at the end of Act Two). Write your thoughts. |

NOTES ON THE TASK:

By this stage Davies has already begun to criticise Aston to Mick, calling him 'a bit of a funny bloke'. However this is received negatively and violently by Mick. Complaints by Aston about the noise Davies makes at night are counteracted by Davies's own complaints about the draught. The tensions between the three men are growing and Aston's decision to reveal his vulnerability to Davies at this point, and share in his suffering, results in a marked attempt by Davies, at the beginning of Act 3, to alienate Aston and drive a wedge between the brothers. The strongest answers are likely to explore Davies's prejudices and fear at this time, and his indignation that Aston 'wasn't talking to me', that he 'don't care about me'. These answers should also develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point of view. A suggestion of viciousness, superiority over Aston, suspicion, even a degree of gloating over another's misfortunes, are likely to be the dominant notes.

| | |
|-----------------------------------|--|
| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 7: (30 marks) | Explore the ways in which Clark makes this a striking and effective opening to the play. |

NOTES ON THE TASK:

Ken dominates this opening scene as he does most of the play, and it is to be hoped that most answers will be able to find something "striking" about Ken's character and situation here, in particular his quick wit and apparently jocular response to his paralysis. There is a great deal of medical information relayed naturally and economically to the audience here, and stronger answers are likely to declare themselves in their attention not only to the dramatic nature of this information (Ken can't offer his hand, he can't feel anything, he has a ruptured spinal column ...) but also to the playwright at work, in particular Clark's use of Nurse Kay as an "effective" expository device. The best answers are unlikely to take Ken's "humour" at face value and may place the sexual banter and his appreciation of Kay's unprofessional freshness, in the context of the feelings of impotence and frustration (revealed to us later in the play) which prompt his struggle for the right to die.

| | |
|-----------------------------------|--|
| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 8: (30 marks) | How far does Clark's portrayal of Dr Emerson convince you that he is an admirable character? Remember to support your ideas with details from the play. |

NOTES ON THE TASK:

"Completely admirable" might be the conclusion advanced about Emerson's qualities as a doctor, and although many answers may choose to emphasise his single-minded authoritarianism, it is difficult to imagine entirely convincing answers which ignore his dedication to saving life and build a wholly critical case based solely on the injection scene or on Emerson's willingness to commit his patient with the assistance of a staunchly Catholic psychiatrist. Nevertheless it is important to respect the line adopted, and to mark each answer on its merits. The question directs attention away from a conventional character study to an evaluation of Dr Emerson, 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. The extent to which answers can move beyond a conventional character study to look at Clark's methods and the effect of the characterisation on an audience, is likely to be the key discriminator here. The strongest answers may declare themselves in their close attention to Clark's use of the testimony of key characters in shaping our response, for instance Dr Scott who, despite holding different views from Dr Emerson still insists that "he cares ... he worked his guts out ... is as involved with Mr Harrison as if he were his father."

| | |
|-----------------------------------|---|
| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 9: (30 marks) | You are Ken just after your first meeting with your barrister, Mr Kershaw (in Act Two). Write your thoughts. |

NOTES ON THE TASK:

Ken appears to have no doubts that he is taking the right course in seeking the right to die and his meeting with his legal team has given him hope of a speedy outcome based on the habeas corpus option. He is likely to be feeling pleased and relieved at this new possibility, impressed with both Mr Kershaw and Mr Hill for their honesty and efficiency, and stimulated by the feeling that he is exercising some degree of control over his own life (and death) at last. Some frustration with the hospital authorities, some anxiety about the difficulty of demonstrating sanity to a Judge and some reflections on the nature of his predicament generally are also likely but the dominant note is likely to be a hopeful one. 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 oversimplification.

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

NOTES ON THE TASK:

Most answers should be able to find fruitful areas for comment – in Raleigh's excitable and impulsive temperament, full of inquisitiveness and optimism for the future; in Osborne's heroic attempt to take Raleigh's mind of the impending attack; in their discovery of a shared bond, despite their age difference, in their love of a particular countryside, in their momentary escape from the horror of what they have to face and in Sherriff's use of stage properties and stage directions for effect. 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 moving and significant nature of the extract rather than just working through it. Strong answers may also declare themselves in their explicit and detailed attention to the language, the significance of the characters' speeches and the context of the extract.

| | |
|------------------------------------|--|
| Text: | SHERRIFF: <i>Journey's End</i> |
| Question 11: (30 marks) | How does Sherriff make the differences between Hibbert and Stanhope so dramatic? Remember to support your ideas with details from the play. |

NOTES ON THE TASK:

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 conventional study of the 'differences' between Hibbert and Stanhope to look at Sherriff's methods and impact on an audience, is likely to be the key discriminator here. The strongest answers may declare themselves in their explicit attention to the ways in which Sherriff's presentation of the conflict Hibbert experiences within himself, his weak will, foolishness, thoughtlessness and lack of self-respect and awareness, lead him into direct confrontation with the attitudes and values of Stanhope: the tough will, sense of duty and comradeship and strong moral fibre.

| | |
|------------------------------------|---|
| Text: | SHERRIFF: <i>Journey's End</i> |
| Question 12: (30 marks) | You are Osborne, just after you have tucked Stanhope up in bed (at the end of Act One). Write your thoughts. |

NOTES ON THE TASK:

Osborne, quiet, but strong and dependable, known affectionately to his fellow officers as 'Uncle', really lives up to the caring nature of this nomenclature at this moment. He has just been party to the emotional confidences of Stanhope, exhausted from his efforts as commander, refusing to take a break for fear that Raleigh's sister may witness a broken man, paranoid about Raleigh's arrival in his company and driven to drink. The strongest answers are likely to explore Osborne's response to Stanhope's outpourings, but also the growing understanding he has of Stanhope and the complexities of his character and status. The strongest answers will develop beyond a strong grasp of context and character to represent a convincing 'voice' and point of view. A reflective, meditative and thoughtful note is likely to be struck at this point in the play, as Osborne assimilates what Stanhope has revealed to him in an unguarded moment.

**Mark Scheme 2442/01
January 2007**

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 | ✓ | ✓ | | ✓ |

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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.

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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.

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- 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 (eg) 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 (ie 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 June 2006)

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 4*)

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 (eg indicate an omission);
- the use of standard abbreviations eg 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 6)

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 4)

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 17, 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 – Section G: How It Looks From Here</i> |
| Question 1: (21 marks) | <p>What do you find memorable about the ways in which the poets portray death in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what the poet writes about gravity (in <i>Defying Gravity</i>) • what the occupant of the bed sees, hears and feels (in <i>Bedfellows</i>) • the words and phrases each poet uses. |

NOTES ON THE TASK:

The bullet points should guide the responses. There should be understanding of 'gravity' being a euphemism (though that term may not be used) for death throughout the poem. Examples of the literal force of gravity are given in the first two stanzas as an introduction to the poet's friend who with 'Condition inoperable' is 'Attempting to defy gravity' as he is dying. The poem is moving but not morbid or sad about the lost life ('box of left-overs') for it is the living who will suffer ('weighted down ... walk wearily'). There is a wealth of imagery to discuss - 'abseils', 'yo-yo', 'winch' - as well as the extended metaphor of the rugby game in stanza five. 'Bedfellows' may be considered humorous or macabre or even frightening. We read what the poet sees ('yellow blindspot'), feels ('my head in his dead halo') and hears ('his heart tick in my wrist') culminating in the haunting words of the 'suffocated voice' resounding from beneath the pillow. Basic answers will show some understanding of the poets' feelings about death and will move up the bands according to the understanding shown and textual reference provided. The best responses will consider some of the language of both poems. Answers do not need to comment on each poem at equal length but there should be some discussion of each.

| | |
|-----------------------------------|--|
| Text: | OCR: <i>Opening Lines – Section G: How It Looks From Here</i> |
| Question 2: (21 marks) | <p>What do you find amusing about the descriptions of animals in <i>Mort Aux Chats</i> (Porter) and in <i>Rat, O Rat...</i> (Logue)?</p> <p>Remember to refer closely to the language of the poems in your answer.</p> |

NOTES ON THE TASK:

The focus of the question is on the humour but some candidates may discuss the serious points that the poets are putting across. *Mort Aux Chats* is a combination of criticism of the habits of real cats and clever parody of sexist/racist attitudes (eg 'There have never been any great artists ...', 'property values are falling'), pointing out the stupidity of these by applying them to a feline subject. Responses to *Rat, O Rat...* may comment on the humour of the irony ('Thank you for noticing my potatoes'). Answers will move up the bands from paraphrase and explanation through comment on the humour, with sound textual reference, to a response to the language and (possibly) an indication of the serious messages of the poems. Answers do not need to comment on each poem at equal length but there should be quite substantial discussion of each.

| | |
|-----------------------------------|--|
| Text: | OCR: <i>Opening Lines – Section G: How It Looks From Here</i> |
| Question 3: (21 marks) | Explore the ways in which the poets vividly portray the good things in life in TWO of the following poems: <i>Oh Grateful Colours, Bright Looks!</i> (Smith) <i>The Cat and the Sea</i> (Thomas) <i>Sometimes</i> (Pugh) |

NOTES ON THE TASK:

Both *Oh Grateful Colours, Bright Looks!* and *The Cat and the Sea* use visual imagery, especially of colours to encourage the reader to appreciate life and its pleasures. The first poem moves from the varied hues of the natural world to the colours of 'fabricated things' and the colourlessness of the puddle; these colours indicating 'it is life we are talking about', so we should be 'grateful' and 'Seize colours quick'. The poem can be compared to *The Cat and the Sea* not only in the use of colour and the similarity of the 'sea's mirror'/puddle ... reflecting' but in the antithesis between positive and negative and the emphasis on the former. *Sometimes*, also mentioning the natural world in stanzas one and three, is exhorting the reader to be optimistic about life and the world: 'sometimes ... all goes well ... may it happen for you'. The poem discussing the natural world, politics and personal actions, utilises a listing technique. Lower band answers will merely paraphrase, better ones will show secure understanding and perhaps a personal response, whilst the best will have a definite focus on the language. Answers do not need to comment on each poem at equal length but there should be substantial discussion of each.

| | |
|-----------------------------------|---|
| Text: | OCR: <i>Opening Lines – Section H: The 1914-18 War (ii)</i> |
| Question 4: (21 marks) | How do the poets' descriptions of the natural world vividly convey their personal feelings in these two poems? You should consider: <ul style="list-style-type: none"> • the poet's feelings about the past and present (in <i>Spring in War-Time</i>) • the poet's feelings about the present and future (in <i>Perhaps -</i>) • the words and phrases each poet uses. |

NOTES ON THE TASK:

The key word in this question is 'feelings' and answers that merely discuss 'nature' in these poems without reference to the poets' feelings towards it should not reach the higher bands. The bullet points should be of use in guiding responses. In *Spring in War-Time*, Nesbit is revisiting the lovers' lane where she and her now dead lover used to walk and, in each stanza, is comparing the present scene with how it was in the past. Her general impression is that the beauties of the spring (scented violets, happiness, roses) are now gone as are her hopes of love. The simplicity of the form, language, alliteration and repetition make this a genuinely moving poem. In *Perhaps -*, Brittain mentions similar aspects of nature - spring blossoms and roses - but her grief makes her currently oblivious to the beauties of the seasons ('Perhaps ... I shall see'), though there is the hope that time 'may many joys renew'. Again there is simplicity of form and language, sibilance and repetition. Answers will move up the bands according to their focus on the poets' feelings, their understanding of the use of the natural descriptions and (for the higher bands) their response to the language of the poems. Answers do not need to comment on each poem at equal length but there should be some substantial discussion of each.

| | |
|-----------------------------------|---|
| Text: | OCR: <i>Opening Lines – Section H: The 1914-18 War (ii)</i> |
| Question 5: (21 marks) | How are the horrors of war brought powerfully to life for you in <i>Spring Offensive</i> (Owen) and <i>The Deserter</i> (Letts)? Remember to refer closely to words and phrases from the poems in your answer. |

NOTES ON THE TASK:

The Owen poem is a long one and it is expected that responses will be selective as to the evidence they produce of the horrors of war at the 'end of the world', bidding farewell to the sun 'like a friend with whom their love is done', charging down a slope 'Chasmed ... to infinite space' where the earth has 'cups ... for their blood', before they 'enter hell'. Even more horrific than the deaths are the experiences of the survivors who, 'out-fiending all its fiends and flames', speak not of their dead comrades. *The Deserter* gives the other side of the picture as the soldier ('don't mind his name') cannot face the horrors and runs away. He is likened to 'homely' images – a frightened child and a hare – but the horror does not stop there for he does not escape death but is shot by his own side, a fact emphasised by the repetition of the line 'An English bullet in his heart'. Basic answers will paraphrase the poems (especially *The Deserter*); to move up the bands there should be explanation of and response to the horrors and to achieve the highest levels there must be some focus on the language of the poems. Answers do not need to comment on each poem at equal length but there should be discussion of each.

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|-----------------------------------|--|
| Text: | OCR: <i>Opening Lines – Section H: The 1914-18 War (ii)</i> |
| Question 6: (21 marks) | Explore the ways in which the poets write movingly about the loss of family members, in TWO of the following poems: <i>The Seed-Merchant's Son</i> (Herbertson) <i>Lamentations</i> (Sassoon) <i>The Hero</i> (Sassoon). |

NOTES ON THE TASK:

The family members are sons and a brother and all three have been killed in war and are young. This latter fact is emphasised in *The Seed-Merchant's Son* ('his school books ... have scarcely had time to gather dust') and contrasts with the age of the father ('the grey of his head'). The dignity and quietness of the old man is extremely moving. *Lamentations* focuses on the unsympathetic outsider's view of the grief of the soldier for his dead brother. There is none of the silent mourning of the seed-merchant, for the soldier 'howled and beat his chest ... moaned, shouted, sobbed'. This extreme reaction coupled with the incomprehension of the sergeant and the insensitivity of the narrator make it a moving poem. There is also an outsider's view in *The Hero* where the officer's view of 'Jack' (the word carrying a tone of sneering) - 'cold-footed, useless swine' - contrasts with the mother's delusion that he had 'been so brave'. The innocent, touching gratitude of the woman and the details of her reaction, coupled with the last two lines, seem to erase the callous comments of the 'Brother Officer'. Paraphrase of the poems should only be rewarded with the lower bands; answers will move up the bands according to their use of suitable textual reference, focus on the language and possibly personal response. Answers do not need to comment on each poem at equal length but there should be substantial discussion of each.

FOUNDATION TIER

| | |
|-----------------------------------|---|
| Text: | <i>Poems 2: Larkin and Fanthorpe</i> |
| Question 7: (21 marks) | <p>What feelings about the past do the poets movingly convey in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Larkin’s feelings about “the view” • Alison then and Alison now • some of the words and phrases the poets use. |

NOTES ON THE TASK:

Answers should show understanding of both poems and of the feelings they convey. Larkin’s backward look at his past reveals nothing, apart from mist and a lifetime that has gone without trace. Responses may find Larkin’s casual shrugging off the sense of a lost life (“Search me”) not particularly moving, but his awareness that his future is “drear” may arouse more sympathy. The Fanthorpe is likely to arouse stronger feelings as the contrast between the bright girl she was and the damaged future she unknowingly became is explored. Answers will rise through the bands as understanding of the poems becomes clearer and better sustained. Best answers will be those which comment on the language used to create a response in the reader. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each poem.

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|-----------------------------------|--|
| Text: | <i>Poems 2: Larkin and Fanthorpe</i> |
| Question 8: (21 marks) | <p>Explore some of the ways in which the poets vividly present the world of work in any TWO of the following poems:</p> <p><i>Toads</i> (Larkin) <i>Posterity</i> (Larkin) <i>You Will Be Hearing from Us Shortly</i> (Fanthorpe) <i>Patients</i> (Fanthorpe).</p> |

NOTES ON THE TASK:

Each of the poems presents the world of work albeit in different forms: the grotesque toad metaphor strikingly contrasts with the apparently attractive freedom open to the alliterative group of “lecturers, lispers” and others; yet the toad has Larkin’s adherence. In *Posterity*, work is apparently tedious drudgery to Jake Balokowsky who feels only contempt for the “old fart” he is researching; the arrogance of the interviewer is at the heart of *You Will Be Hearing from Us Shortly*; the humorous view of the hospital staff (and their habits) as patients and symptoms informs *Patients*. Basic answers here will do little more than provide a few comments on two poems, whilst better answers will offer a more extended paraphrase showing some understanding of what the poems are about. Best answers here will attempt to engage with the language, going beyond describing the world of work to a consideration of how that world is viewed. Answers do not need to comment on each poem at equal length, but there should be comment of substance on each.

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|-----------------------------------|---|
| Text: | <i>Poems 2: Larkin and Fanthorpe</i> |
| Question 9: (21 marks) | <p>What feelings of regret do the poets strongly convey to you in any TWO of the following poems?</p> <p><i>Wild Oats</i> (Larkin) <i>Poetry of Departures</i> (Larkin) <i>Growing Up</i> (Fanthorpe) <i>Growing Out</i> (Fanthorpe).</p> |

NOTES ON THE TASK:

The question allows the opportunity for candidates to focus on the ways in which the poets express a sense of regret for such experiences as a romance that did not flourish or ended in a cul-de-sac, or a childhood and adolescence that were not “good”. Answers should show understanding of what the poets are regretting through the language they use and also of the poems themselves. Basic answers here may identify what the poets regret. Better answers will show some understanding of the poets’ feelings from the words and images chosen, whereas best answers here will show an understanding based on a thoughtful response to the language. There is no requirement to compare here. Answers do not need to preserve an even balance of discussion, but there should be comment of some substance on each of the two poems.

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| Text: | <i>Touched with Fire</i> ed. Hydes |
| Question 10: (21 marks) | <p>What do you find memorable about the ways in which the poets show the power of nature in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the way Plath compares the weakness and the strength of mushrooms • the way Hughes describes the appearance and actions of the hawk • the words and phrases each poet uses. |

NOTES ON THE TASK:

The bullet points should help to guide the responses as the thrust of the question is the *power* of nature and answers which merely describe the mushrooms and the hawk should not be highly rewarded. Plath personifies the fungi as harmless yet deceptive (‘Very quietly/Our toes, our noses ...’), strong and insidious (‘fists’, ‘hammers’, ‘Bland-mannered’), threatening but useful (‘So many of us!’, ‘We are edible’) and ultimately stronger than mankind. These contrasts may be considered in better answers. On the other hand, Hughes’ hawk radiates power and confidence, considering all of nature to be for its benefit (‘the convenience of the high trees’) so that, with no mercy or humility, it can do as it pleases. The powerful imagery and arrogant tone match the character and appearance of the bird. Low band answers will mainly paraphrase, perhaps with some quotation but responses that really focus on the imagery and its ability to express power should be rewarded accordingly. Answers do not need to comment on each poem at equal length but there should be substantial discussion of each.

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|------------------------------------|---|
| Text: | <i>Touched with Fire</i> ed. Hydes |
| Question 11: (21 marks) | What do you find disturbing about the descriptions of death, in <i>Dulce et Decorum Est</i> (Owen) and <i>5 Ways to Kill a Man</i> (Brock)? Remember to refer closely to the language of the poems in your answer. |

NOTES ON THE TASK:

The focus of this question is on images of *death* and their power to disturb the reader so answers which concentrate to an excessive degree on stanza one of *Dulce et Decorum Est* are likely to be wide of the mark. The manner of death of the soldier who did not don his gas mask in time is highly disturbing and it is made more so by Owen's description of the view through the eyepieces of the green cloud of gas, like under water, and the man 'drowning'. The horror is exacerbated by the poet's recurrent nightmare where he cannot help his dying fellow. The final stanza, beginning with the apparently cruel, but realistic, flinging of the man onto the wagon, appeals to the reader's senses so that he sees the face, hears the blood and tastes the bile. Brock ranges widely over history and methods of killing - crucifixion, medieval warfare, the First World War (gas again) and the Bomb - before ending with perhaps the most disturbing idea of all - the murderous nature of contemporary life. The simplicity and starkness of his lines contrast with the vivid imagery of Owen. Mere paraphrase will only achieve the lower bands. Better answers will scrutinise the relevant lines of the poem, quote relevantly and make some comment on how the images disturb, whilst for the highest bands there should be a focus on the language and a sound personal response. Answers do not need to comment on each poem at equal length but there should be substantial discussion of each.

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|------------------------------------|---|
| Text: | <i>Touched with Fire</i> ed. Hydes |
| Question 12: (21 marks) | Explore some of the ways the poets use particularly vivid words and phrases to communicate their thoughts and feelings in TWO of the following poems: <i>Digging</i> (Heaney) <i>Our History</i> (Dipoko) <i>Nursery Rhyme of Innocence and Experience</i> (Causley). |

NOTES ON THE TASK:

Better answers will give an overview of the chosen poems and show understanding of them and the thoughts and feelings, rather than *merely* provide a 'pick 'n mix' of images out of context. Thus, responses to *Digging* may explore the link between the father's and grandfather's skill with the spade and Heaney's with the pen ('I'll dig with it'); discussion of *Our History* should show understanding of the metaphoric use of 'waves', 'illusion of pearls', 'change their garb' etc to express colonialism; and essays on the Causley poem might consider the relevance of the title ('Innocence and Experience') and the form ('Nursery Rhyme'). All three poems have a wealth of imagery from which the poets' thoughts and feelings can be gleaned. Answers will move up the bands from paraphrase to discussion of the thoughts and feelings, with textual reference, to all these coupled with some focus on the language. Answers do not need to comment on each poem at equal length but there should be quite substantial discussion of each.

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| Text: | OCR: <i>Opening Worlds</i> |
| Question 13: (21 marks) | In what ways do these two extracts help you to understand the happiness of Ravi and Bolan? Remember to refer to details of the writing to support your answer. |

NOTES ON THE TASK:

Some comment on the context of each extract will be helpful but narrative should not be highly rewarded. Extract (a) portrays the peak of Ravi's happiness when it dawns upon him that he is 'alone left unconquered'. His happiness is emphasised by the fact that this is a novel sensation, better than the childish treats of before and, most importantly, that he will have beaten the older Raghu, who appears in his mind as an 'hirsute, hoarse-voiced ... champion'. These thoughts and those of victory and laurels, his actions and his 'dogged determination' all clearly indicate his feelings. Similarly (though comparison is not essential in this question), Bolan's happiness stems from a game: the boys are pleased to see him and have been waiting for him causing Bolan 'excitement such as he had never felt before'. He has not only been accepted but has the pleasure of being able to treat all the others at the stall. Answers will move up the bands according to their ability to link the feelings of both boys closely to details from the extracts.

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| Text: | OCR: <i>Opening Worlds</i> |
| Question 14: (21 marks) | In several stories in this collection a character clashes with someone in authority. How do the writers bring such clashes alive for you in TWO of the following stories? <i>The Gold-Legged Frog</i> (Srinawak) <i>The Tall Woman and Her Short Husband</i> (Feng) <i>The Pieces of Silver</i> (Sealy) <i>The Winter Oak</i> (Nagibin) You should consider: <ul style="list-style-type: none"> • the nature of the clashes • the feelings and behaviour of the people involved • the words the writers use. |

NOTES ON THE TASK:

The bullet points should guide the responses. In *The Gold-Legged Frog* Nak is in poverty but has the chance to claim money from the authorities and the main clash is between him and the officials charged with the 'means test', though he has argued with the village elder previously about leaving his sick son. Either or both of these clashes are acceptable. Nak's thoughts of 'you turn to the authorities only to be put down' sum up the confrontation where the peasants are bullied, ignored, mocked and humiliated. At least Nak gets his money, unlike Mr Short who loses his home, family and is incarcerated after the 'kangeroo trial' brought because of the tailor's wife's jealousy. Clement is humiliated by Mr Chase simply for being poor and in *The Winter Oak*, Savushkin initially gets on the wrong side of Anna Vasilevna by being late and (as she thinks) lying. Lower band answers will generally recount the clashes and the results, better responses will comment on the feelings of the participants and the best will also add sound textual reference and perhaps a personal response. Comparison is not needed for this question.

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| Text: | OCR: <i>Opening Worlds</i> |
| Question 15: (21 marks) | In what ways do <i>The Young Couple</i> (Jhabvala) and <i>Two Kinds</i> (Tan) powerfully convey to you some of the difficulties of family life? Remember to refer to details of the writing to support your answer. |

NOTES ON THE TASK:

The Young Couple portrays the problems Cathy and Naraian face from the latter's extended family; wealthy, comfortable, loving and interfering, they smother Cathy 'lapped around and drowning in more love than she had ever had before' and initially infuriate but finally grind down her husband. Answers may look at the descriptions of the family home with its furniture reflecting the parents who number the couple among their possessions and give examples of the actions of the elders and the 'young couple'. The situation is not resolved at the end of the story where Cathy sees the future ('in a heartshaped frame') as being incorporated into the furniture! The difficulties in *Two Kinds* stem from the fact, explained at the beginning of the story, that the mother believes 'you could be anything you wanted to be in America' whilst her daughter disagrees with the choice of concert pianist. There are many moments that demonstrate the clash between parent and child, for example, after the Talent Contest and where the mother tries to force Jing-mei to continue her practice. Mere narration will only achieve a lower band; there must be evidence of understanding of the difficulties with details from the stories to gain the highest marks. Comparison is not needed for this question.

| | |
|------------------------------------|---|
| Text: | LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford) |
| Question 16: (21 marks) | What are your thoughts about Mrs Radford and Annie as you read these final paragraphs from the stories? You should consider: <ul style="list-style-type: none"> • what Mrs Radford has done to her husband • what Annie and the girls have done to John Thomas • the words the writer uses. |

NOTES ON THE TASK:

The bullet points should guide the answers but responses which are merely or mostly narrative should not be highly rewarded. In *Her Turn*, Mrs Radford has had her revenge on her miserly husband by spending lavishly and pretending she has no money left (though there are thirty shillings tied in her handkerchief). Yet for all her triumph, Mrs Radford's heart is heavy at having defeated her husband so easily and at the end she calls a truce. The title of the story is, of course, highly relevant. Annie does not, as one might have expected, feel satisfaction at the girls' revenge on the philandering John Thomas and sharply stops the others' jubilation. Previously, Lawrence wrote 'something was broken in her' after she has rejected the man with 'bitter hopelessness'. Here she is 'in torture' as 'her turn' has not turned out as she expected. Lower band answers will paraphrase the endings and perhaps refer to the body of each story; better responses will show understanding with details from the text. Comparison is not needed for this question.

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|------------------------------------|--|
| Text: | LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford) |
| Question 17: (21 marks) | What impressions of family relationships does Lawrence vividly convey to you in <i>A Prelude</i> and <i>The Love Lady</i> ? Remember to refer to details of the writing to support your answer. |

NOTES ON THE TASK:

There are many details in *A Prelude* to indicate the close knit family at the farm: the mother eagerly watching the gate for her husband and sons, her fretting over the boys' futures, the father's references to comfort and contentment, the camaraderie amongst the brothers at the beginning of the story and the display of affection between the elders at the end ('hold the ... hand ... stroke it with old, undiminished affection'). In contrast is the unhealthy relationship between Pauline Attenborough and her son Robert where she saves her youthful looks and manner for him, flirtatiously treating him as a lover and he is fascinated by her yet ashamed and confused. She replays her earlier relationship with her dead elder son, Henry, feeding on Robert's life, sucking him dry, as he explains at the end of the story. Lower bands may well just paraphrase the stories or give character studies. For the higher bands there must be more than this; some discussion of the relationships with evidence from the text is needed. Comparison is not required in this question.

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|------------------------------------|---|
| Text: | LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford) |
| Question 18: (21 marks) | What do you find unusual about Lawrence's portrayal of the love between Arthur Pilbeam and Hilda in <i>The Shades of Spring</i> and Tom Smedley and Frances in <i>Second Best</i> ? |

NOTES ON THE TASK:

Hilda took Arthur as her lover deliberately on the night of Syson's wedding and has found her soulmate and can love him in his and her own setting ('I am like a plant ... I can only grow in my own soil') as he allows her to be herself. The difference between her current relationship with Arthur and earlier one with Syson is expressed by the unusual description of the keeper's hut with its combination of barbaric furs and fragile scented honeysuckle and the moment when Hilda removes the bee poison from Arthur's arm. Tom is initially 'Second Best' for Frances as she is still hankering after Jimmy ('If she could not have the best ... she would have second best'). However, his taunting her about her inability to kill a mole, opens her eyes to her feelings and she does the deed and accepts Tom. There is much in the relationships that may be considered 'unusual' by today's teenagers and a personal response (hopefully other than amazement or bewilderment) will lift an answer through the bands, particularly if it is coupled with details from the stories. Lower band responses, however, may well rely on narration. Comparison is not required.

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|------------------------------------|--|
| Text: | J G BALLARD: <i>Empire of the Sun</i> |
| Question 19: (21 marks) | What do you find horrifying about Jim's experiences here? Remember to refer to details of the extract in your answer. |

NOTES ON THE TASK:

The context of this extract is important as it is the final paragraphs of Part II where Jim is in the Stadium facing certain death if he rejoins the other prisoners and leaves. He is also about to be left friendless by the death of Mr Maxted. The Eurasian civilian sending people to their deaths 'like a courier', the Japanese stripping the dead (and in Jim's case, live) bodies of essentials, the thought of Jim playing dead, his innocence and optimism ('It's time for the war to be over ...') and the matter of fact tone of Ballard's words in 'Jim waited for Mr Maxted to die' are some of the details that may be chosen to express the horrors. Low band answers may simply paraphrase the extract but to gain the higher bands there should be some indication of the moment in the novel, some personal response and details from the text. The highest band answers will show sound discussion of why the experiences are horrifying to the reader.

| | |
|------------------------------------|---|
| Text: | J G BALLARD: <i>Empire of the Sun</i> |
| Question 20: (21 marks) | A clever survivor? A small minded crook? What are your thoughts about Basie in <i>Empire of the Sun</i> ? You should consider: <ul style="list-style-type: none"> • what Basie says and does • his relationship with Jim • the words the writer uses. |

NOTES ON THE TASK:

The bullet points should guide the answers and it may be that the conclusion will be that both these statements are applicable to Basie. Rather than a straight forward character study or discussion of the relationship between Jim and Basie, we should be looking for opinions supported by well-selected evidence from the novel, for example, for 'survivor', Basie using Jim to set the pheasant traps, his abandonment of Jim when two apparently more useful boys appear, and for 'crook', the hoard of stolen goods in his cubicle, Jim's comments about Basie's clear but small view of the world' and 'talents ...[for] modest possibilities of petty thieving'. Lower band answers will merely write about Basie with little or no reference to the question but thoughtful discussion of the man and his actions with detail from the novel and a considered conclusion should be rewarded with marks at a higher level.

| | |
|------------------------------------|---|
| Text: | J G BALLARD: <i>Empire of the Sun</i> |
| Question 21: (21 marks) | <p>Explore ONE or TWO moments from Chapters 1-12 where you feel worried about Jim when he is alone in Shanghai.</p> <p>You might choose moments such as:</p> <ul style="list-style-type: none"> • the encounter with the youth with the knife (in Chapter 6) • his visit to the Raymonds' house (in Chapter 7) <p>or any other moments.</p> |

NOTES ON THE TASK:

In the incident in Chapter 6, Jim is alone in Shanghai, exhausted from walking and aware that he is being followed by a teenage thug intent on stealing his blazer, shoes, watch and pen. This fact and the initial part of the encounter when the Chinese tries to take the watch by force may strike a chord with some candidates and we may have some interesting personal responses. The violence of the youth trying to sever Jim's wrist, the uninterest of the crowd, the police and the soldiers and the pursuit all add to the feeling of worry about Jim's safety. In Chapter 7, Jim leaves his home to visit the house of his friends the Raymond twins. He expects a friendly reaction from the familiar amahs but instead is violently slapped. As he leaves, the German woman watches him 'as if concerned for what would soon befall him'. The use of the word 'would' enhances the feelings of worry for Jim's future. Narrative will only reach the lowest bands; answers will move up the bands according to their level of discussion as to why we feel worried in the chosen moments rooted in well-selected details from the text.

| | |
|------------------------------------|--|
| Text: | ACHEBE: <i>Things Fall Apart</i> |
| Question 22: (21 marks) | <p>What makes this a fascinating moment to return to when you know what happens later in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Okonkwo's angry actions here and later • his forgetting of traditions • the words the writer uses. |

NOTES ON THE TASK:

The extract comes from Chapter 4. Basic responses will comment on his anger and that he beats his wife because she has not provided him with the food that duty demands she offers him. Answers will move up the Bands as response is made to his anger, and whether it is really justifiable. His anger blinds him to the importance of observing tribal tradition, an indication that angry violence is likely to prove his downfall. If "living in peace with our fellows" is important, Okonkwo will struggle. He is a warrior, and will kill Ikemefuna, and others in the course of the novel, through fear of appearing weak, by accident, or through anger which he feels is justifiable. Focus on language is likely to be the discriminator here; sensitive comments on "anger welled"; "beat her very heavily" and his committing "a great evil", for example, should be well rewarded. Basic answers will paraphrase the extract; better answers will look more closely at the situation and identify some aspects of Okonkwo's character. Best answers will go beyond what happens and comment on aspects of Achebe's writing.

| | |
|------------------------------------|--|
| Text: | ACHEBE: <i>Things Fall Apart</i> |
| Question 23: (21 marks) | How sorry are you for Okonkwo when he kills himself at the end of the novel? Remember to support your view with details from the novel. |

NOTES ON THE TASK:

Answers are expected to show some knowledge of Okonkwo and to provide a supported response towards him as the central figure in the novel. Responses are likely to be very varied, ranging from total satisfaction, of the “he had it coming” variety, to complete sympathy (based on the teenage assumption that no one deserves to die; although we all do). Answers will move through the bands as response to Okonkwo becomes more developed. Basic answers will make a response and offer a reason. Better answers will consider one or more of Okonkwo’s actions, such as his killing of Ikemefuna, offering more detail in support of their response. Best answers here may recognise that Okonkwo is a man of his time and place and respond to him accordingly. Well supported responses to him should also be well rewarded.

| | |
|------------------------------------|--|
| Text: | ACHEBE: <i>Things Fall Apart</i> |
| Question 24: (21 marks) | Explore the ways in which the Oracle and His Priestess hold power over the villagers of Umuofia. |

NOTES ON THE TASK:

Responses are likely to consider that Umuofia is a superstitious community as Achebe shows throughout the novel. The most accessible material is likely to be Chielo’s taking of Ezinma to Agbala in Chapter 11, despite Ekwefi’s resistance and, perhaps unexpectedly, Okonkwo’s concerns. Basic answers will make some comment on the obedience inhabitants of Umuofia show to the god. Responses will move up the Bands as they consider the arbitrary and fearful demands of the god and his priestess. Best responses here may make some attempt to consider whether such traditional beliefs in the god and submission to the demands of the Priestess are acceptable; or whether Christianity, perhaps a more enlightened way, represents progress.

| | |
|------------------------------------|---|
| Text: | HEMINGWAY: <i>The Old Man and the Sea</i> |
| Question 25: (21 marks) | <p>What makes this such an exciting moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the actions of the sharks • the old man's words and actions • the words the writer uses. |

NOTES ON THE TASK:

Responses are likely to recognise that, in the face of this attack by the sharks, the old man is much more vulnerable than he was when the *dentuso* attacked, as he is now without his harpoon. The involuntary noise he makes perhaps indicates his fear that he is unable to defend his catch. Excitement might be created by his attempt to improvise weapon which his pain makes it difficult for him to control. The "hateful sharks" represent a danger both to the fish and old man, and admiration may be felt for the old man's success in killing one of them. Responses may suggest excitement because of the possibility that, despite the odds, the old man might just be able to return to port with the fish. Basic answers here will respond to the old man's situation. Better ones will move through the bands as they support their response with detail from the extract and make some engagement with the language.

| | |
|------------------------------------|---|
| Text: | HEMINGWAY: <i>The Old Man and the Sea</i> |
| Question 26: (21 marks) | Explore any ONE or TWO moments in the novel when you feel the old man shows his deep understanding of the creatures of the sea. |

NOTES ON THE TASK:

The moments chosen should, as far as possible, be respected. Likely moments might include the old man's thoughts about turtles, his thoughts about the great fish at various points; the story of the male and female marlin ... Basic answers will describe two moments in little detail. Answers will rise through the bands according to the increasing evidence of personal response to the old man's understanding of the creatures and use of greater textual detail in support, together with, in best answers here, reference to the language Hemingway uses.

| | |
|------------------------------------|---|
| Text: | HEMINGWAY: <i>The Old Man and the Sea</i> |
| Question 27: (21 marks) | Explore any ONE or TWO moments in the novel when you feel particularly sorry for the old man. |

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. Responses may legitimately chose moments that describe the hardship of the old man's life on land and look in some detail at his living conditions, or at his painful return from the sea at the end of the novel. Responses may prefer to focus on moments involving his struggle to catch the fish and bring it to shore. Basic answers here will make brief descriptive reference to two moments from the novel. Better ones will show some understanding of how Santiago's experiences create sympathy, whilst best answers will provide appropriate textual support for the response. There will be some attempt to link the response to the moments with the language Hemingway uses.

| | |
|------------------------------------|--|
| Text: | ORWELL: <i>Nineteen Eighty-Four</i> |
| Question 28: (21 marks) | What do you think makes this such a powerful moment in the novel as a whole? You should consider: <ul style="list-style-type: none"> • Winston's hopes for the future • what is happening to Winston and Julia • the words the writer uses here. |

NOTES ON THE TASK:

Responses are unlikely not to recognise the importance of this particular moment, precipitating, as it does, Winston and Julia into the hands of the Thought Police and starting the process whereby they will betray each other and end up loving Big Brother. The extract begins with the singing prole and Winston's hope that in the proles lies the future defeat of the Party, in which, by keeping the faith, he will in some way share. The unexpectedness of the arrest clearly fills Winston and Julia with terror at what awaits them. The repetition of their words by the iron voice and the violence of the action are threatening, as is the reference to "a chopper to chop off your heads." Basic answers here will make some comment on what is happening in the extract. Better answers will support their assessment of the moment's importance with reference to the extract, whilst the best are likely to look at aspects of the language that convey why this is important.

| | |
|------------------------------------|---|
| Text: | ORWELL: <i>Nineteen Eighty-Four</i> |
| Question 29: (21 marks) | How do Parsons and his family show you how horrible life is in <i>Nineteen Eighty-Four</i> ? Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

It is expected that best answers here will go beyond simple descriptions of Parsons and his family and highlight the living conditions Parsons endures, the fact that he, like all dwellers in Oceania, ends up in the Ministry of Love, and, indeed, to his apparent pride is denounced by his own daughter, one of pair of obnoxious Party-followers whom Parsons has fathered. His experiences parallel Winston's to some extent but his naivety in intending to thank the Tribunal for saving him before it was too late suggests that he is right in claiming he is not brainy. Orwell dwells on Parson's unpleasant physicality; the smell of sweat, and the indignity he undergoes in using the defective lavatory in the cells at the Ministry of Love. Answers will move through the bands as they elaborate on Orwell's use of Parsons and his family to develop in more detail the horror of life in *Nineteen Eighty-Four*. Best answers here are also likely to make some link between the response and some detail of Orwell's language.

| | |
|------------------------------------|---|
| Text: | ORWELL: <i>Nineteen Eighty-Four</i> |
| Question 30: (21 marks) | What do you think is so important about Winston's relationship with Julia in <i>Nineteen Eighty-Four</i> ? Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

Whilst weaker answers here are likely to summarise those parts of the novel involving Winston and Julia in greater or lesser detail, it is hoped that better responses will focus on the word "important" in the question. They may argue that it gives the novel human interest, or adds excitement, as a reader hopes that they elude the attentions of the Thought Police. Responses that start to move into the importance of love as a weapon against the Party, that sexual activity is Julia's chosen form of rebellion against the Party, that their relationship develops into love, and that the Party has the power to make each betray the other in their hearts should be well rewarded. Some understanding of the novel's themes and appropriate textual reference will therefore characterise good answers at this level.

| | |
|------------------------------------|---|
| Text: | SUSAN HILL (ed.): <i>Modern Women's Short Stories</i> |
| Question 31: (21 marks) | <p>What makes these two endings particularly powerful?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • your feelings about Miss Anstruther's letters • your feelings about Rudi's past • the words the writers use. |

NOTES ON THE TASK:

Answers are expected to show knowledge of both stories through a close focus on these extracts. Comparison of the extracts and the stories from which they are taken is not required. It is hoped that responses will reveal considerable sympathy for Miss Anstruther to whom her correspondence, destroyed in the bombing-raid, meant so much and of which the surviving fragment is so mockingly ironic. Responses to Rudi may, in weaker answers be very simple and direct. A potential murderer of his daughter, he might be better off dead. Better responses will explore the influence of his Jewish background and his memories of and fears for his mother. Answers will move through the Bands as knowledge of the details of the stories becomes more secure and the response more closely linked to the stories in general, and the language used in the extracts.

| | |
|------------------------------------|--|
| Text: | SUSAN HILL (ed.): <i>Modern Women's Short Stories</i> |
| Question 32: (21 marks) | <p>What are your feelings about any TWO of the following characters?</p> <p>Celia (<i>A Love Match</i>) Mabel (<i>Savages</i>) Anna (<i>Mannequin</i>) Chris (<i>Stormy Weather</i>).</p> <p>Remember to support your ideas with details from the stories.</p> |

NOTES ON THE TASK:

Obviously, responses may focus on any two of the four characters. Comparison is neither asked for nor expected, but if attempted should not be penalised. Knowledge and understanding of the two stories and personal response, supported by textual reference will characterise good answers at this level. Celia and Mabel are perhaps most likely to arouse strong response, but the way Chris defeats the system may well attract admiration. Weaker responses are likely to summarise the stories and the part played in it by the chosen character. Answers will rise through the bands as they develop a response and begin to engage with the language used.

| | |
|------------------------------------|---|
| Text: | SUSAN HILL (ed.): <i>Modern Women's Short Stories</i> |
| Question 33: (21 marks) | <p>"I have a strange story to tell." (Anna Devlin: <i>Passages</i>).</p> <p>Explore any TWO stories from this selection that you have found particularly strange.</p> <p>Remember to support your ideas with details from the stories.</p> |

NOTES ON THE TASK:

Candidates' choices of story and their definition of "strange" should, as far as possible, be respected. However, responses that simply outline the plots of two stories and say they are strange, without highlighting what is strange about them, should not receive high reward. *Passages* itself is certainly strange and rather difficult. But characters in some stories might well be intriguing or outside the range of acquaintance of the average sixteen-year-old. The closer the detail with which a response is supported, the higher the Band. Any engagement with the way the language contributes to a story's strangeness should be well rewarded. Answers need not provide equal focus on both stories, but comments on both should be of some substance.

| | |
|------------------------------------|---|
| Text: | PALIN: <i>Pole to Pole</i> |
| Question 34: (21 marks) | <p>What do you find memorable about Palin's portrayal of his encounters with customs officials here?</p> <p>Remember to refer to details from both extracts in your answer.</p> |

NOTES ON THE TASK:

Extract (a) begins with irony: "Have a Nice Trip". It is here that our troubles begin'. Frustration is the main feeling evident: the group are sent to different places; they wait; the heat rises; they unpack again needlessly ... Life is given to the scene by the annoying salesman and the long list of items for sale. Humour is more evident in extract (b) with the official trying 'to keep the world at bay' with a megaphone; the boy ineffectually sweeping; the second officer with his 'Fawltyesque rage'. Again the atmosphere is highlighted by the acutely observed details. All answers should be able to pick up some details but they will move up the bands according to how well they explain what is memorable and give details from the extracts. The best answers may well make some comment on the language. There is no need to compare the extracts in this question.

| | |
|------------------------------------|--|
| Text: | PALIN: <i>Pole to Pole</i> |
| Question 35: (21 marks) | <p>Explore the pleasures and pains of any ONE or TWO boat trips which Palin describes.</p> <p>You might choose:</p> <ul style="list-style-type: none"> • the trip from Longyearben to Tromso (on Days 7-14) • the trip down the Nile (on Days 57-59) <p>any other journey by boat.</p> |

NOTES ON THE TASK:

'Pleasures' and 'pains' are the keywords here. Both passages are packed with detail. In Norway, the party are travelling on a supply ship across 'the Devil's Dancefloor' on a journey which has its discomforts ('the not unpleasant sensation of being stretched'), interest (icebergs 'like upturned tables or chairs'), excitement (being winched aboard a ship 'like a box of toilet paper') and beauties ('craggy snow capped mountains'). On the Nile cruise ship, Palin meets an assortment of eccentric passengers, lazily views the scenery ('the least beautiful stretch of the Nile ... seven hours to enjoy it'), attends a fancy dress party, and watches a beautiful sunrise. Lower band answers may pick out details without discussion of the pleasures or pains whilst higher band ones will choose a suitable selection of details, comment upon them and refer to the text.

| | |
|------------------------------------|--|
| Text: | PALIN: <i>Pole to Pole</i> |
| Question 36: (21 marks) | <p>What do you find most striking about Palin's description of his visit to Chernobyl on Day 35?</p> <p>Remember to refer to details from the text in your answer.</p> |

NOTES ON THE TASK:

The visit to Chernobyl is a serious matter as they will be entering the contaminated zone. Palin gives the reader a moving account of the devastation of the area and the cost to the inhabitants with the numbers evacuated, descriptions of abandoned villages, accounts of meetings with the schoolmaster and his charges ("There is not a single healthy child here.") and the old lady who wishes to die in the house in which she was born but it is 'cordoned off with barbed wire'. There is much to comment on here and answers will ascend the bands according to the suitability of the details chosen and the personal response. Some focus on the language and/or relevant detail from the text is needed for the highest bands.

| | |
|------------------------------------|--|
| Text: | HORNBY: <i>Fever Pitch</i> |
| Question 37: (21 marks) | <p>What impressions does this extract give you of Hornby as a young football supporter?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • his trips on the football specials • his walk to the ground • the words Hornby uses. |

NOTES ON THE TASK:

Responses should make something of the Jekyll and Hyde quality of the young Hornby, whose timidity in finding carriages containing middle-aged men is somewhat at odds with giving rein to “urban hooligan fantasies” as part of an intimidating mob. His willingness to travel to watch Arsenal in depressing and vandalised trains confirms that his obsession overpowers creature comforts that a less balanced young man might prefer. His perhaps surprising reflections on the desirability of losing his identity as an organ in a hooligan body, given his “jug-eared bespectacled” appearance, are generally amusing, as is his description of the journey. Some candidates might consider that, though the general effect of the extract is amusing, the fact that the hooligan element does intimidate and scare shoppers and their children confirms that mobs of football supporters are shown elsewhere in the book to enjoy intimidating and frightening others. Basic answers here will make some comment on the extract, whilst answers will rise through the bands as understanding becomes more sustained and sharper comment is made on the language used.

| | |
|------------------------------------|---|
| Text: | HORNBY: <i>Fever Pitch</i> |
| Question 38: (21 marks) | <p>What thoughts and feelings does Hornby convey to you about the tragedy at Heysel (pages 146-149)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • its causes • Hornby’s reactions • the words Hornby uses. |

NOTES ON THE TASK:

Reactions to Hornby’s accounts might range from a very basic response to the fact people, avoidably, died in both, to a reasonably sustained understanding of Hornby’s consideration of both incidents. He was ashamed by events at Heysel and embarrassed that he watched the game, but rather than condemning the supporters who caused the deaths he sees the tragedy as a consequence of accepted crowd behaviour at English grounds such as “running” and indulging in “obviously threatening acts”. The degree to which responses are supported by textual reference and understanding of how Hornby uses the tragedy to comment on the footballing aspect of English society should characterise good answers here.

| | |
|------------------------------------|---|
| Text: | HORNBY: <i>Fever Pitch</i> |
| Question 39: (20 marks) | Which TWO footballers described in Hornby's book do you find most memorable? Remember to support your ideas with details from the book. |

NOTES ON THE TASK:

The question offers a free choice from the many footballers Hornby mentions. Pele, Liam Brady, Charlie George, Charlie Nicholas, John Barnes are possible candidates. On a less exalted level, Gus Caesar is also a possibility. Basic answers will name two players and offer a reason for their choice. Answers will move through the Bands as reasons for the choice become more detailed. Best answers here will try to engage with how Hornby has actually made them memorable.

**Mark Scheme 2442/02
January 2007**

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 (ie 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 June 2006)

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 4*)

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 (eg indicate an omission);
- the use of standard abbreviations eg 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 6)

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 4)

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 17, 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 |

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|---|---|
| Text: | <i>OCR: Opening Lines – Section G: How It Looks From Here</i> |
| Question 1: (30 marks) | Compare the ways in which the poets memorably portray death in these two poems. |
| NOTES ON THE TASK: Answers should show understanding of 'gravity' being a euphemism (though that term may not be used) for death throughout the poem. Examples of the literal force of gravity are given in the first two stanzas as an introduction to the poet's friend who with 'Condition inoperable' is 'Attempting to defy gravity' as he is dying. The poem is moving but not morbid or sad about the lost life ('box of left-overs') for it is the living who will suffer ('weighted down ... walk wearily'). There is a wealth of imagery to discuss - 'abseils', 'yo-yo', 'winch' - as well as the extended metaphor of the rugby game in stanza five. Stronger answers may also discuss the structure: 'awkwardly', '(Open brackets ...'. 'Bedfellows' may be considered humorous or macabre or even frightening. We read what the poet sees ('yellow blindspot'), feels ('my head in his dead halo') and hears ('his heart tick in my wrist') culminating in the haunting words of the 'suffocated voice' resounding from beneath the pillow. Answers will move up the bands according to their understanding of and perceptiveness about the poems and the response shown to the language. Comparison and contrast are required. Answers do not need to comment on each poem at equal length but there should be sound discussion of each. | |

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|---|---|
| Text: | <i>OCR: Opening Lines – Section G: How It Looks From Here</i> |
| Question 2: (30 marks) | Explore the differing ways in which the poets convey serious points in a humorous way in <i>Mort Aux Chats</i> (Porter) and <i>Rat, O Rat...</i> (Logue). |
| NOTES ON THE TASK: It is to be hoped that study of the poems has created awareness that they are not just about quadrupeds. <i>Mort Aux Chats</i> is a combination of criticism of the habits of real cats and clever parody of sexist/racist attitudes (eg 'There have never been any great artists ...', 'property values are falling'), pointing out the stupidity of these by applying them to a feline subject. Responses to <i>Rat, O Rat...</i> should probe the irony ('Thank you for noticing my potatoes') as one of the methods of humour. The oleaginous tone and blatant lies ('it worries us ...') contrast well with the bigoted self-assertion of the previous poem and there are comparisons of content too. Answers will move up the bands from paraphrase and explanation through understanding of the humour and serious points to a perceptive, thoughtful response to the language, tone and structure. Comparison and contrast are required. Answers do not need to comment on each poem at equal length but there should be sound discussion of each. | |

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|---|---|
| Text: | <i>OCR: Opening Lines – Section G: How It Looks From Here</i> |
| Question 3: (30 marks) | In what differing ways do the poets' words encourage you to appreciate the world in which we live in TWO of the following poems? <i>Oh Grateful Colours, Bright Looks!</i> (Smith) <i>The Cat and the Sea</i> (Thomas) <i>Sometimes</i> (Pugh). |
| NOTES ON THE TASK: Both <i>Oh Grateful Colours, Bright Looks!</i> and <i>The Cat and the Sea</i> use visual imagery, especially of colours. The first poem moves from the varied hues of the natural world to the colours of 'fabricated things' and the colourlessness of the puddle. The key points for the question ('appreciate the world in which we live') are that these colours indicate 'it is life we are talking about', so we should be 'grateful' and 'Seize colours quick'. The poem can be compared to <i>The Cat and the Sea</i> not only in the use of colour and the similarity of the 'sea's mirror'/'puddle ... reflecting' but in the antithesis between positive and negative and the emphasis on the former. <i>Sometimes</i> , also mentioning the natural world in stanzas one and three, is exhorting the reader to be optimistic about life and the world: 'sometimes ... all goes well ... may it happen for you'. The poem moves among the natural world, politics and personal actions, utilising a listing technique coupled with personification ('faces down'), imagery ('field of sorrow') and (almost) cynicism ('sometimes will step back from war'). Lower band answers may well demonstrate understanding by paraphrase and explanation. Answers will move up the bands according to their focus on the language, structure and tone of the poems. Personal response should be rewarded and comparison and contrast are expected. Answers do not need to comment on each poem at equal length but there should be comment of substance on each. | |

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|---|---|
| Text: | <i>OCR: Opening Lines – Section H: The 1914-18 War (ii)</i> |
| Question 4: (30 marks) | Compare the ways in which the poets' descriptions of the natural world vividly convey their personal feelings in these two poems. |
| NOTES ON THE TASK: The key words in this question are 'personal feelings' and responses that merely discuss 'nature' in these poems without reference to the poets' feelings towards it (and to the fact that both women's lovers died in the war) should not reach the highest bands. In <i>Spring in War-Time</i> , Nesbit is revisiting the lovers' lane where she and her now dead lover used to walk and, in each stanza, is comparing the present scene with how it was in the past. Her impressions are that the beauties of the spring (scented violets, happiness, roses) are now gone. However, there is more subtlety than a straight comparison with the references to the bird's nest/'we never built our nest' and red roses/'daisies ... your clay'. The simplicity of the form, language, alliteration and repetition make this a genuinely moving poem. In <i>Perhaps -</i> , Brittain mentions similar aspects of nature - spring blossoms and roses - but her grief makes her currently oblivious to the beauties of the seasons ('Perhaps ... I shall see'), though there is the hope that time 'may many joys renew'. Again there is simplicity of form and language, sibilance and repetition. Answers will move up the bands according to their focus on and sensitive response to the language, form and tone of the poems. Comparison and contrast are expected. Answers do not need to comment on each poem at equal length but there should be substantial discussion of each. | |

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| Text: | <i>OCR: Opening Lines – Section H: The 1914-18 War (ii)</i> |
| Question 5: (30 marks) | Compare some of the ways in which the poets powerfully portray the horrors of war in <i>Spring Offensive</i> (Owen) and <i>The Deserter</i> (Letts). |
| NOTES ON THE TASK: The Owen poem is a long one and it is expected that responses will be selective as to the evidence they produce of the horrors of war. Paraphrase of the whole poem will not be helpful and words and images need to be scrutinised closely to understand and respond to the horrors at the 'end of the world', bidding farewell to the sun 'like a friend with whom their love is done', charging down a slope 'Chasmed ... to infinite space' where the earth has 'cups ... for their blood', before they 'enter hell'. Even more horrific than the deaths are the experiences of the survivors who, 'out-fiending all its fiends and flames', speak not of their dead comrades. <i>The Deserter</i> gives the other side of the picture as the soldier ('don't mind his name') cannot face the horrors and runs away. He is likened to 'homely' images - a frightened child and a hare - but the horror does not stop there for he does not escape death but is shot by his own side, a fact emphasised by the repetition of the line 'An English bullet in his heart'. Some responses may also consider the mother's misapprehension horrific too. To achieve the higher bands answers must not just paraphrase and explain but focus on the language and tone of the poems and compare and contrast. Answers do not need to comment on each poem at equal length but there should be substantial discussion of each. | |

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| Text: | <i>OCR: Opening Lines – Section H: The 1914-18 War (ii)</i> |
| Question 6: (30 marks) | Explore the differing ways in which the poets write movingly about the loss of family, in TWO of the following poems. <i>The Seed-Merchant's Son</i> (Herbertson) <i>Lamentations</i> (Sassoon) <i>The Hero</i> (Sassoon). |
| NOTES ON THE TASK: The family members are sons and a brother and all three have been killed in war and are young. This latter fact is emphasised in <i>The Seed-Merchant's Son</i> ('his school books ... have scarcely had time to gather dust') and contrasts with the age of the father ('the grey of his head'). The dignity and quietness of the old man is extremely moving. To reach the higher bands, the significance of the father being a seed-merchant and the ambiguity of the last two lines (life continuing through seeds germinating? Thankfulness for his son even though his life was short?) may be explored. <i>Lamentations</i> focuses on the unsympathetic outsider's view of the grief of the soldier for his dead brother. There is none of the silent mourning of the seed-merchant, for the soldier 'howled and beat his chest ... moaned, shouted, sobbed'. This extreme reaction coupled with the incomprehension of the sergeant and the insensitivity of the narrator make it a moving poem. There is also an outsider's view in <i>The Hero</i> where the officer's view of 'Jack' (the word carrying a tone of sneering) - 'cold-footed, useless swine' - contrasts with the mother's delusion that he had 'been so brave'. The innocent, touching gratitude of the woman and the details of her reaction, coupled with the last two lines, seem to erase the callous comments of the 'Brother Officer'. Paraphrase of the poems should not be highly rewarded but differentiation will arise from a focus on the language and possibly a personal response. Comparison and contrast are required. Answers do not need to consider each poem at equal length but there should be sound discussion of each. | |

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| Text: | <i>Poems 2: Larkin and Fanthorpe</i> |
| Question 7: (30 marks) | Explore some of the differing ways in which the poets movingly convey feelings about the past in these two poems. |
| NOTES ON THE TASK: Answers should show sound understanding of both poems and of the feelings they convey. Larkin's backward look at his past reveals nothing, apart from mist and a lifetime that has gone without trace. Responses may find Larkin's casual shrugging off the sense of a lost life ("Search me" not particularly moving, but his awareness that his future is "drear" may arouse more sympathy. The Fanthorpe is likely to arouse stronger feelings as the contrast between the bright girl she was and the damaged future she unknowingly became is explored. Sound answers here will be those which comment on the language used to convey the poets' feelings about the past and respond to the word "movingly" in the question. Answers will rise through the bands as the understanding of the poems becomes more perceptive and the comments on the language more sensitive. Comparison is expected in answers to this question. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each poem. | |

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| Text: | <i>Poems 2: Larkin and Fanthorpe</i> |
| Question 8: (30 marks) | Compare some of the ways in which the poets vividly present the world of work in TWO of the following poems: <i>Toads</i> (Larkin) <i>Posterity</i> (Larkin) <i>You Will Be Hearing from Us Shortly</i> (Fanthorpe) <i>Patients</i> (Fanthorpe). |
| NOTES ON THE TASK: Each of the poems presents the world of work albeit in different forms: the grotesque toad metaphor strikingly contrasts with the apparently attractive freedom open to the alliterative group of "lecturers, lispers" and others; yet the toad has Larkin's adherence. In <i>Posterity</i> , work is apparently tedious drudgery to Jake Balokowsky who feels only contempt for the "old fart" he researching; the arrogance of the interviewer is at the heart of <i>You Will Be Hearing from Us Shortly</i> ; the humorous view of the hospital staff (and their habits) as patients and symptoms informs <i>Patients</i> . Fairly basic answers here are likely to offer an extended paraphrase of two poems, showing some understanding of what they are about, with a little comment on the language. Sound answers here will engage, with some success, with the language, going beyond offering paraphrases of the two chosen poems. Answers will move up the bands as they respond more closely to the vividness of the language used in the chosen poems, and comment on it more sensitively and perceptively. Comparison/contrast of the poems is expected here. Answers do not need to comment on each poem at equal length, but there should be comment of substance on each. | |

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| Text: | <i>Poems 2: Larkin and Fanthorpe</i> |
| Question 9: (30 marks) | Explore some of the differing ways in which the poets powerfully express a sense of regret in any TWO of the following poems: <i>Wild Oats</i> (Larkin) <i>Poetry of Departures</i> (Larkin) <i>Growing Up</i> (Fanthorpe) <i>Growing Out</i> (Fanthorpe). |
| NOTES ON THE TASK: The question allows the opportunity for candidates to focus on the ways in which the poets express a sense of regret for such experiences as a romance that did not flourish or ended in a cul-de-sac, a failure to take a risk, or a childhood and adolescence that were not “good”. Answers should show understanding of what the poets are regretting through the language they use and also of the poems themselves. Fairly basic answers here will show some understanding of the poems and make some engagement with the poets’ use of language. Solid answers here will provide a clear overview of the poems, showing understanding of the poets’ feelings from the words and images they use and will rise through the bands as the understanding of the poems becomes more subtle and the response to the language more sophisticated. Answers do not need to preserve an even balance of discussion, but there should be comments of substance on each of the two poems. Comparison or contrast is expected here. | |

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| Text: | <i>Touched with Fire</i> (ed. Hydes) |
| Question 10: (30 marks) | Compare the ways in which the poets create vivid images of the power of nature in these two poems. |
| NOTES ON THE TASK: The thrust of the question is ‘images of the <i>power</i> of nature’ and answers which merely describe the mushrooms and the hawk should not be very highly rewarded. Plath personifies the fungi as harmless yet deceptive (‘Very quietly/Our toes, our noses ...’), strong and insidious (‘fists’, ‘hammers’, ‘Bland-mannered’), threatening but useful (‘So many of us!’, ‘We are edible’) and ultimately stronger than mankind. These contrasts should provide fertile ground for discussion. On the other hand, Hughes’ hawk radiates power and confidence, considering all of nature to be for its benefit (‘the convenience of the high trees’) so that, with no mercy or humility, it can do as it pleases. The powerful imagery and arrogant tone match the character and appearance of the bird. Again there is need to analyse and discuss the imagery. Answers will move up the bands according to their perception, understanding and focus on language. Comparison and contrast are needed. Responses do not need to comment on each poem at equal length but there should be substantial discussion of each. | |

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| Text: | <i>Touched with Fire</i> (ed. Hydes) |
| Question 11: (30 marks) | Compare the ways in which the poets paint disturbing pictures of death in <i>Dulce et Decorum Est</i> (Owen) and <i>5 Ways to Kill a Man</i> (Brock). |
| NOTES ON THE TASK: The focus of this question is on images of <i>death</i> and their power to disturb the reader so answers which concentrate to an excessive degree on stanza one of <i>Dulce et Decorum Est</i> are likely to be wide of the mark. The manner of death of the soldier who did not don his gas mask in time is highly disturbing and it is made more so by Owen's description of the view through the eyepieces of the green cloud of gas, like under water, and the man 'drowning'. The horror is exacerbated by the poet's recurrent nightmare where he cannot help his dying fellow. The final stanza, beginning with the apparently cruel, but realistic, flinging of the man onto the wagon, appeals to the reader's senses so that he sees the face, hears the blood and tastes the bile. Brock ranges widely over history and methods of killing - crucifixion, medieval warfare, the First World War (gas again) and the Bomb - before ending with perhaps the most disturbing idea of all - the murderous nature of contemporary life. The simplicity and starkness of his lines contrast with the vivid imagery of Owen. Personal response is anticipated as well as contrast and comparison and differentiation will spring from an ability to really scrutinise the language of the poems and its effects. Responses do not need to comment on each poem at equal length but there should be substantial discussion of each. Comparison and contrast are needed. | |

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| Text: | <i>Touched with Fire</i> (ed. Hydes) |
| Question 12: (30 marks) | Explore the differing ways in which the poets use particularly vivid words and phrases to communicate their thoughts and feelings in TWO of the following poems. <i>Digging</i> (Heaney) <i>Our History</i> (Dipoko) <i>Nursery Rhyme of Innocence and Experience</i> (Causley). |
| NOTES ON THE TASK: Answers are expected to give an overview of the chosen poems and show understanding of them and the thoughts and feelings, rather than <i>merely</i> provide a 'pick 'n mix' of images out of context. Thus, responses to <i>Digging</i> should explore the link between the father's and grandfather's skill with the spade and Heaney's with the pen ('I'll dig with it'); discussion of <i>Our History</i> should show understanding of the metaphoric use of 'waves', 'illusion of pearls', 'change their garb' etc to express colonialism; and essays on the Causley poem should consider the relevance of the title ('Innocence and Experience') and the form ('Nursery Rhyme'). All three poems have a wealth of imagery from which the poets' thoughts and feelings can be gleaned. Lower band answers will paraphrase with some comment on imagery. Answers will move up the bands according to how well they discuss the thoughts and feelings, coupled with a strong focus on the language. Comparison and contrast are required. Responses do not need to comment on each poem at equal length but there should be substantial discussion of each. | |

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| Text: | OCR: <i>Opening Worlds</i> |
| Question 13: (30 marks) | Explore the ways in which the writers, in these two extracts, memorably portray the children's feelings of happiness and satisfaction. |
| <p>NOTES ON THE TASK:</p> <p>Some comment on the context of each extract will be helpful but excessive narrative should not be highly rewarded. Extract a) portrays the peak of Ravi's happiness when it dawns upon him that he is 'alone left unconquered'. His happiness and satisfaction are emphasised by the fact that this is a novel sensation, better than the childish treats of before and, most importantly, that he will have beaten the older Raghu, who appears in his mind as an 'hirsute, hoarse-voiced ... champion'. These thoughts and those of victory and laurels, his actions and his 'dogged determination' all clearly indicate his feelings. Similarly (though comparison is not essential in this question), Bolan's happiness stems from a game: the boys are pleased to see him and have been waiting for him, causing Bolan 'excitement such as he had never felt before'. His satisfaction comes, not merely from acceptance, but from being able to treat all the others at the stall. Sound answers will show clear, sustained understanding of the feelings but there is much to say on the language of each extract and answers will move up the bands according to their ability to link the feelings of both boys closely to the writing.</p> | |

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| Text: | OCR: <i>Opening Worlds</i> |
| Question 14: (30 marks) | <p>In several stories in this collection a character clashes with someone in authority.</p> <p>How do the writers bring such clashes alive for you in TWO of the following stories?</p> <p><i>The Gold-Legged Frog</i> (Srinawak) <i>The Tall Woman and Her Short Husband</i> (Feng) <i>The Pieces of Silver</i> (Sealy) <i>The Winter Oak</i> (Nagibin).</p> |
| <p>NOTES ON THE TASK:</p> <p>In <i>The Gold-Legged Frog</i> the main clash is between Nak and the officials charged with the 'means test', though he has argued with the village elder previously about leaving his sick son. Nak's thoughts of 'you turn to the authorities only to be put down' sum up the confrontation where the peasants are bullied, ignored, mocked and humiliated. At least Nak gets his money, unlike Mr Short who loses his home, family and is incarcerated after the 'kangeroo trial'. Clement is humiliated by Mr Chase simply for being poor, and in <i>The Winter Oak</i>, Savushkin initially gets on the wrong side of Anna Vasilevna by being late and (as she thinks) lying. Lower band answers will generally recount the clashes, perhaps continuing to point out the results; better responses will look at the language and identify the irony, humour, feelings of the participants, and scrutinise the writing. Comparison is not required in this question.</p> | |

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| Text: | OCR: <i>Opening Worlds</i> |
| Question 15: (30 marks) | In what ways do the writers vividly convey the difficulties of family life, in <i>The Young Couple</i> (Jhabvala) and <i>Two Kinds</i> (Tan)? |
| <p>NOTES ON THE TASK:</p> <p><i>The Young Couple</i> portrays the problems Cathy and Naraian face from the latter's extended family; wealthy, comfortable, loving and interfering, they smother Cathy 'lapped around and drowning in more love than she had ever had before' and initially infuriate but finally grind down her husband. Answers should consider the descriptions of the family home with its furniture reflecting the parents, who number the couple among their possessions, and the actions of the elders and the 'young couple'. The situation is not resolved at the end of the story where Cathy sees her future ('in a heartshaped frame') as being incorporated into the furniture! The difficulties in <i>Two Kinds</i> stem from the fact, explained at the beginning of the story, that the mother believes 'you could be anything you wanted to be in America' whilst her daughter disagrees with the choice of concert pianist. There are many moments that demonstrate the clash between parent and child: for example, after the Talent Contest and where the mother tries to force Jing-mei to continue her practice. Basic answers may well rely heavily on narrative but those which discuss the difficulties with detail from the writing should be more highly rewarded. To reach the highest bands, there should be discussion of the language and imagery. Comparison is not required in this question.</p> | |

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| Text: | LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford) |
| Question 16: (30 marks) | How effective do you think these two extracts are as endings to their stories? Remember to refer to the language of both extracts in your answer. |
| <p>NOTES ON THE TASK:</p> <p>Some explanation of the events in each story may/will be necessary but responses which are merely or mostly narrative should not be highly rewarded. In <i>Her Turn</i>, Mrs Radford has had her revenge on her miserly husband by spending lavishly and pretending she has no money left (though there are thirty shillings tied in her handkerchief). She is smugly satisfied, like the cat to which she is compared here and earlier in the story; her husband is firstly angry but then chastened, having slow ways ('he waited and waited') and having been caught out early like the tortoise. Yet for all her triumph, Mrs Radford's heart is heavy at having defeated her husband so easily and at the end she calls a truce. The title of the story is, of course, highly relevant. Annie does not, as one might have expected, feel satisfaction at the girls' revenge on the philandering John Thomas and sharply stops the others' jubilation. Previously, Lawrence wrote 'something was broken in her' after she has rejected the man with 'bitter hopelessness'. Here she is 'in torture' as 'her turn' has not turned out as she expected. Lower band answers may paraphrase the endings whilst referring to the body of each story; better responses will show clear understanding of the relevance of the ending and perceptiveness to character with reference to the writing. Comparison is not required in short stories questions.</p> | |

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| Text: | LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford) |
| Question 17: (30 marks) | Explore the ways in which Lawrence vividly conveys family relationships in <i>A Prelude</i> and <i>The Lovely Lady</i> . |
| NOTES ON THE TASK: There are many details in <i>A Prelude</i> to indicate the close-knit family at the farm: the mother eagerly watching the gate for her husband and sons, her fretting over the boys' futures, the father's references to comfort and contentment, the camaraderie amongst the brothers at the beginning of the story and the display of affection between the elders at the end ('hold the... hand ...stroke it with old, undiminished affection'). In contrast is the unhealthy relationship between Pauline Attenborough and her son Robert where she saves her youthful looks and manner for him, flirtatiously treating him as a lover and he is fascinated by her yet ashamed and confused. She replays her earlier relationship with her dead elder son, Henry, feeding on Robert's life, sucking him dry, as he explains at the end of the story. Basic answers will paraphrase and describe. For the higher bands there must be more than mere narration of the stories; salient details should be seized upon and the relationships teased out from these with some focus on Lawrence's words. Comparison is not required in this question. | |

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| Text: | LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford) |
| Question 18: (30 marks) | Several stories in this selection could be called love stories. Explore what you find unusual in the ways Lawrence portrays love between men and women in <i>The Shades of Spring</i> and <i>Second Best</i> . Remember to refer to the language of stories in your answer. |
| NOTES ON THE TASK: The love discussed in <i>The Shades of Spring</i> may be either that between Arthur Pilbeam and Hilda or Hilda and Syson or both, and in <i>Second Best</i> that of Tom Smedley and Frances (though Jimmy may well be mentioned). Hilda and Syson are past lovers and Hilda took Arthur as her lover deliberately on the night of Syson's wedding and has found her soulmate and can love him in his and her own setting ('I am like a plant ... I can only grow in my own soil') as he allows her to be herself. The complexity of her feelings and the difference between her current relationship with Arthur and earlier one with Syson is expressed by the unusual description of the keeper's hut with its combination of barbaric furs and fragile scented honeysuckle and the moment when Hilda removes the bee poison from Arthur's arm. Tom is initially 'Second Best' for Frances as she is still hankering after Jimmy ('If she could not have the best ... she would have second best'). However, his taunting her about her inability to kill a mole, opens her eyes to her feelings and she does the deed (killing the mole and her previous love) and accepts Tom. There is much in the relationships that may be considered 'unusual' by today's teenagers and a personal response (other than amazement or bewilderment) is to be looked for in the higher bands, which will also focus on the love and how Lawrence expresses the relationships. The best answers will carefully examine the symbolism in both stories. As ever with short stories, comparison is not required. | |

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| Text: | J G BALLARD: <i>Empire of the Sun</i> |
| Question 19: (30 marks) | How does Ballard's writing here express the horrors that Jim is experiencing at this moment in the novel? |
| NOTES ON THE TASK: The context of this extract is important as it is the final paragraphs of Part II where Jim is in the Stadium facing certain death if he rejoins the other prisoners and leaves. He is also about to be left friendless by the death of Mr Maxted. The Eurasian civilian sending people to their deaths 'like a courier', the Japanese stripping the dead (and in Jim's case, live) bodies of essentials, the thought of Jim playing dead, his innocence and optimism ('It's time for the war to be over ...') and the matter of fact tone of Ballard's words in 'Jim waited for Mr Maxted to die' are some of the details that may be chosen to express the horrors. On the other hand, there is the thankfulness from the reader that Mr Maxted, as his last act, saves Jim's life by forcibly keeping him from leaving. All answers should be able to select relevant details and make some response to the horrors but as the focus of the question is on 'Ballard's writing', this must be fully explored to gain the highest bands. | |

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| Text: | J G BALLARD: <i>Empire of the Sun</i> |
| Question 20: (30 marks) | A devious, clever survivor? A small minded crook? What is your opinion of Basie in <i>Empire of the Sun</i> ? Remember to support your answer with detailed reference to Ballard's writing. |
| NOTES ON THE TASK: Although the question is an open one, we may expect answers to decide that both these statements are applicable to Basie and should look for well-selected evidence from the novel to support the view; for example, Basie using Jim to set the pheasant traps, his abandonment of Jim when two apparently more useful boys appear, the hoard of stolen goods in his cubicle, Jim's comment about Basie 's 'clear but small view of the world' and 'talents ... [for] modest possibilities of petty thieving'. Straightforward character study and/or discussion of the relationship between Jim and Basie will only achieve the lower bands; thoughtful discussion of the man, his character, relationships and actions, rooted in examination of Ballard's writing, should be rewarded. | |

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|---|---|
| Text: | J G BALLARD: <i>Empire of the Sun</i> |
| Question 21: (30 marks) | Explore ONE or TWO moments from the novel where Ballard encourages you to feel particular sympathy for Jim. Remember to refer to the language of the novel in your answer. |
| NOTES ON THE TASK: The choice of moments should be respected (two examples from the early part of the novel are given in the Notes for the Foundation Tier), as should their length. Narration will only deserve marks from the lower bands; there must be substantial discussion of one or two moments with solid reasons for sympathy and reference to Ballard's writing in eliciting that sympathy to move up the bands. | |

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|--|---|
| Text: | ACHEBE: <i>Things Fall Apart</i> |
| Question 22: (30 marks) | In what ways does Achebe's depiction of Okonkwo here prepare you for later events in the novel? |
| <p>NOTES ON THE TASK:</p> <p>The extract comes from Chapter 4. Basic responses will comment on his anger and that he beats his wife because she has not provided him with the food that duty that duty demands she offers him. His anger blinds him to the importance of observing tribal tradition, an indication that angry violence is likely to prove his downfall. If "living in peace with our fellows" is important, Okonkwo will struggle. He is a warrior, and will kill Ikemefuna, and others in the course of the novel, through fear of appearing weak, by accident, or through anger which he feels is justifiable. Achebe in the extract suggests that others, here his wives are afraid of him. Basic answers will show some understanding of what it reveals about Okonkwo. Responses will move through the Bands as detailed response is made to his anger here and elsewhere, and as to whether it is really justifiable. Focus on language is likely to be the discriminator here; sensitive comments on "anger welled"; "beat her very heavily" and his committing "a great evil", for example, should be rewarded as should language comment on other valid incidents.</p> | |

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|---|---|
| Text: | ACHEBE: <i>Things Fall Apart</i> |
| Question 23: (30 marks) | <p>A tragic loss? Inevitable and deserved? How does Achebe shape your reaction to Okonkwo's death?</p> <p>Remember to support your ideas with details from the novel.</p> |
| <p>NOTES ON THE TASK:</p> <p>Answers are expected to show knowledge of Okonkwo and to provide a supported response towards him as the central figure in the novel. Responses are likely to be very varied, ranging from total satisfaction, of the "he had it coming" variety, to complete sympathy (based on the teenage assumption that no one deserves to die; although we all do). Answers will move through the bands as response to Okonkwo becomes more developed. Basic answers will make a response and offer some reasons. More developed answers will consider one or more of Okonkwo's actions, such as his killing of Ikemefuna, in detail to support their response. Fuller responses may recognise that Okonkwo is a man of his time and place and respond to him accordingly. Well supported responses to him should also be well rewarded. Good responses may take a single-minded view of Okonkwo and support that view with detailed reference to the text. Other good responses may be less rigid in their judgement, arguing that Achebe adopts something of a neutral tone throughout the novel and that there is a case to be made both for and against mourning the passing of such a man.</p> | |

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|---|---|
| Text: | ACHEBE: <i>Things Fall Apart</i> |
| Question 24: (30 marks) | In what ways does Achebe make the Oracle and the Priestess such powerful figures in <i>Things Fall Apart</i> ? Remember to support your ideas with details from the novel. |
| NOTES ON THE TASK: Responses are likely to consider that Umuofia is a superstitious community as Achebe shows throughout the novel. The most accessible material is likely to be Chielo's taking of Ezinma to Agbala, in Chapter 11, despite Ekwefi's resistance and, perhaps unexpectedly, Okonkwo concerns. Responses will move up the Bands as they consider the arbitrary and fearful demands of the god and his priestess. Fuller responses here may make some attempt to consider whether such traditional beliefs in the god and submission to the demands of the Priestess are acceptable; or whether Christianity, perhaps a more enlightened way, represents progress. Best answers will respond to the way Achebe writes about the Oracle and the Priestess, and the way he writes about the religion that usurps the traditional beliefs. Responses that show most insight are likely to preserve a balance between whole-hearted condemnation of the traditional beliefs and unreserved welcome (or condemnation) of the imposed system. | |

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| Text: | HEMINGWAY: <i>The Old Man and the Sea</i> |
| Question 25: (30 marks) | How does Hemingway's writing here make this such a dramatic and exciting moment in the novel? |
| NOTES ON THE TASK: Responses are likely to recognise that, in the face of this attack by the sharks, the old man is much more vulnerable than he was when the <i>dentuso</i> attacked, as he is now without his harpoon. The involuntary noise he makes perhaps indicates his fear that he is unable to defend his catch. Excitement might be created by his attempt to improvise a weapon which his pain makes it difficult for him to control. The "hateful sharks" represent a danger both to the fish and the old man, and admiration may be felt for the old man's success in killing one of them. Responses may suggest excitement because of the possibility that, despite the odds, the old man might just be able to return to port with the fish. Answers will move through the bands as they support their response with detail from the extract and engage with its language. Basic responses here will depend on paraphrasing what is happening with little reference to the terms "important" and "exciting". Answers will move through the bands as they support their response/analysis with detail from the extract and engage ever more closely with Hemingway's language. | |

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| Text: | HEMINGWAY: <i>The Old Man and the Sea</i> |
| Question 26: (30 marks) | Explore any ONE or TWO moments in the novel when Hemingway most memorably brings to life for you the old man's understanding of the sea and its creatures. |
| NOTES ON THE TASK: The moment chosen should, as far as possible, be respected. Likely moments might include the old man's thoughts about turtles, his thoughts about the great fish at various points; the story of the male and female marlin ... Basic answers will describe a moment using some textual detail, but without engaging with Hemingway's writing. Answers will rise through the bands according to the increasing evidence of personal response to the old man's understanding of the creatures and use of greater textual detail in support, together with, in best answers here, reference to the language Hemingway uses. Sound answers here will show clear and sustained understanding of the old man's feelings, whilst best answers will analyse with insight the way Hemingway presents the old man's relationship with the sea and its creatures. | |

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| Text: | HEMINGWAY: <i>The Old Man and the Sea</i> |
| Question 27: (30 marks) | Explore any ONE or TWO moments in the novel when Hemingway makes you feel particularly sorry for the old man. |
| NOTES ON THE TASK: The choice of moments should, as far as possible, be respected. A "moment" 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. Responses may legitimately chose moments that describe the hardship of the old man's life on land and look in some detail at his living conditions, or at his painful return from the sea at the end of the novel. Responses may prefer to focus on moments involving his struggle to catch the fish and bring it to shore. Basic responses here ones will show some understanding of how Santiago's experience creates sympathy, with appropriate textual support and some attempt to link the response to the language Hemingway uses. Best answers will be those that combine personal engagement with the moment with a sensitive, analytical response to Hemingway's language. | |

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| Text: | ORWELL: <i>Nineteen Eight-Four</i> |
| Question 28: (30 marks) | How does Orwell make this such a dramatic and significant moment in the novel? |
| <p>NOTES ON THE TASK: Responses are unlikely not to recognise the importance of this particular moment, precipitating, as it does, Winston and Julia into the hands of the Thought Police and starting the process whereby they will betray each other and end up loving Big Brother. The extract begins with the singing prole and Winston's hope that in the proles lies the future defeat of the Party, in which, by keeping the faith, he will in some way share. The unexpectedness of the arrest clearly fills Winston and Julia with terror at what awaits them. The repetition of their words by the iron voice and the violence of the action are threatening, as is the reference to "a chopper to chop off your heads." Basic answers will support their assessment of the moment's importance with reference to the extract, with some reference to Orwell's language. Responses will rise through the Bands as the analysis becomes more penetrating and the attention to the language of the extract more detailed and sensitive.</p> | |

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| Text: | ORWELL: <i>Nineteen Eight-Four</i> |
| Question 29: (30 marks) | In what ways does Orwell use Parsons and his family to show the horrors of life in <i>Nineteen Eighty-Four</i> ? |
| | Remember to support your answer with details from the novel. |
| <p>NOTES ON THE TASK: It is expected that answers at this Tier will go well beyond simple description of Parsons and his family and highlight the living conditions Parsons endures, the fact that he, like all dwellers in Oceania, ends up in the Ministry of Love, and, indeed, to his apparent pride in being denounced by his own daughter, one of pair of obnoxious Party-followers whom Parsons has fathered. His experiences parallel Winston's to some extent, but the behaviour of his children brings to life the Party's indoctrination of the young and its ability to subvert natural affections. Parsons' naivety in intending to thank the Tribunal for saving him before it was too late suggests that he is right in claiming he is not brainy. Orwell dwells on Parson's unpleasant physicality; the smell of sweat, and the indignity he undergoes in using the defective lavatory in the cells at the Ministry of Love. Answers will move through the bands as they elaborate on Orwell's use of Parsons and his family to develop in full detail the horror of life in <i>Nineteen Eighty-Four</i>.</p> | |

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| Text: | ORWELL: <i>Nineteen Eight-Four</i> |
| Question 30: (30 marks) | Explore some of the ways in which Orwell makes the relationship between Winston and Julia so important in <i>Nineteen Eighty-Four</i> . |
| NOTES ON THE TASK: Whilst weaker answers here are likely to summarise those parts of the novel involving Winston and Julia in greater or lesser detail, better responses will focus on the word “important” in the question. They may argue that it gives the novel human interest, or adds excitement as a reader hopes that they elude the attentions of the Thought Police. Responses that start to move into the importance of love as a weapon against the Party, showing that sexual activity is Julia’s chosen form of rebellion against the Party, that their relationship develops into love, and that the Party has the power to make each betray the other in their hearts should be well rewarded. Sound answers will show a reasonably sustained understanding of how the relationship is central to Orwell’s purposes in attacking the kind of totalitarian power exercised by the Party. Answers will rise through the bands as the mastery of detail and response to the language Orwell uses become more sophisticated. | |

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| Text: | SUSAN HILL (ed.) <i>Modern Women’s Short Stories</i> |
| Question 31: (30 marks) | In what ways does the writing in these two extracts affect the way you feel about Miss Anstruther and Rudi? |
| NOTES ON THE TASK: Answers are expected to show knowledge of both stories through a close focus on these extracts. Comparison of the extracts and the stories from which they are taken is not required. It is hoped that responses will reveal considerable sympathy for Miss Anstruther to whom her correspondence, destroyed in the bombing-raid, meant so much and of which the surviving fragment is so mockingly ironic. Responses to Rudi may, in weaker answers be very simple and direct. A potential murderer of his daughter, he might be better off dead. Better responses will explore the influence of his Jewish background and his memories of and fears for his mother. Answers will move through the Bands as knowledge of the details of the stories becomes more secure and the response more closely linked to the two stories in general. The best answers will respond to the suffering of the two characters and to the language the writers use. Discussion of the stories need not be equally divided, but there should be comment of substance on each. | |

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| Text: | SUSAN HILL (ed.) <i>Modern Women's Short Stories</i> |
| Question 32: (30 marks) | How do the writers shape your feelings about any TWO of the following characters? Celia (<i>A Love Match</i>) Mabel (<i>Savages</i>) Anna (<i>Mannequin</i>) Chris (<i>Stormy Weather</i>). Remember to support your ideas with details from the stories. |
| NOTES ON THE TASK: Obviously, responses may focus on any two of the four characters. Comparison is neither asked for nor expected, but if attempted should not be penalised. Knowledge and understanding of the two stories and personal response, supported by textual reference will characterise good answers at this level. Celia and Mabel are perhaps most likely to arouse strong response, but the way Chris defeats the system may well attract admiration. Weaker responses are likely to summarise the stories and the part played in it by the chosen character. Answers will rise through the bands as they develop the response, provide good textual reference in support, and link their feelings about the characters to the language the writers use. | |

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| Text: | SUSAN HILL (ed.) <i>Modern Women's Short Stories</i> |
| Question 33: (30 marks) | "I have a strange story to tell." (Anna Devlin: <i>Passages</i>). Explore any TWO stories from this selection in which the writers have impressed you with the strangeness of their stories. |
| NOTES ON THE TASK: Candidates' choices of story and their definition of "strange" should, as far as possible, be respected. However, responses that simply outline the plots of two stories and say they are strange, without highlighting what is strange about them, should not receive high reward. <i>Passages</i> itself is certainly strange and rather difficult. But characters in some stories might well be intriguing or outside the range of acquaintance of the average sixteen-year-old. The closer the detail with which a response is supported, the higher the Band should be. Well argued responses and close engagement with the way language highlights the strangeness of the story should be well rewarded. Answers need not provide equal focus on both stories, but comments on both should be of some substance. | |

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| Text: | PALIN: <i>Pole to Pole</i> |
| Question 34: (30 marks) | Explore the ways in which Palin, in these two extracts, vividly portrays encounters with customs officials. |
| NOTES ON THE TASK: Extract a) begins with irony: "Have a Nice Trip". It is here that our troubles begin'. Frustration is the main feeling evident: the group are sent to different places; they wait; the heat rises; they unpack again needlessly ... Life is given to the scene by the annoying salesman and the long list of items for sale. Humour is more evident in extract b) with the official trying 'to keep the world at bay' with a megaphone; the boy ineffectually sweeping; the second officer with his 'Fawltyesque rage'. Again the atmosphere is highlighted by the acutely observed details. All should be able to pick out some of these details and comment on them but answers will move up the bands according to their perceptiveness and how well they scrutinise Palin's language and discuss it. There is no need to compare the extracts but some answers may use this method as a framework. | |

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| Text: | PALIN: <i>Pole to Pole</i> |
| Question 35: (30 marks) | Explore the ways in which Palin's writing makes his descriptions of ONE or TWO boat journeys entertaining and memorable. |
| NOTES ON THE TASK: The two journeys suggested at Foundation Tier are the trip from Longyearben to Tromso (on Days 7-14) and the trip down the Nile (on Days 57-59). Both passages are packed with detail. In Norway, the party are travelling on a supply ship across 'the Devil's Dancefloor' on a journey which has its discomforts ('the not unpleasant sensation of being stretched'), interest (icebergs 'like upturned tables or chairs'), excitement (being winched aboard a ship 'like a box of toilet paper') and beauties ('craggy snow capped mountains'). On the Nile cruise ship, Palin meets an assortment of eccentric passengers, lazily views the scenery ('the least beautiful stretch of the Nile ... seven hours to enjoy it'), attends a fancy dress party, and watches a beautiful sunrise. Other boat journeys may be chosen. Answers will ascend the bands depending on a suitable selection of details to comment on and a clear focus on Palin's language. | |

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| Text: | PALIN: <i>Pole to Pole</i> |
| Question 36: (30 marks) | How does Palin make his description of his visit to Chernobyl (Day 35) powerful and moving for you? Remember to refer to the language of the text in your answer. |
| NOTES ON THE TASK: The very mention of Chernobyl should be a starting point for a personal response. The party will be entering the contaminated zone and Palin gives the reader a moving account of the devastation of the area and the cost to the inhabitants, with the numbers of those evacuated, descriptions of abandoned villages, accounts of meetings with the schoolmaster and his charges ("There is not a single healthy child here.") and the old lady who wishes to die in the house in which she was born but it is 'cordoned off with barbed wire'. There is much to comment on here and all should be able to find suitable details which are 'powerful' and/or 'moving'. As ever, focus on the language is needed for the highest bands. | |

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| Text: | HORNBY: <i>Fever Pitch</i> |
| Question 37: (30 marks) | How does Hornby's writing here memorably convey a picture of himself as a young football supporter? |
| <p>NOTES ON THE TASK:</p> <p>The extract comes from the section titled <i>My Mum and Charlie George</i>. Responses should make something of the Jekyll and Hyde quality of the young Hornby, whose timidity in finding carriages containing middle-aged men" is somewhat at odds with giving rein to "urban hooligan fantasies" as part of an intimidating mob. His willingness to travel to watch Arsenal in depressing and vandalised trains confirms that his obsession overpowers creature comforts that a less balanced young man might prefer. His perhaps surprising reflections on the desirability of losing his identity as an organ in a hooligan body, given his "jug-eared bespectacled" appearance, are generally amusing, as is his description of the journey. Some candidates might consider that, though the general effect of the extract is amusing, the fact that the hooligan element does intimidate and scare shoppers and their children confirms that mobs of football supporters are shown elsewhere in the book to enjoy intimidating and frightening others. Basic answers here will show understanding of the extract and the contradictions in the young Hornby. They will rise through the bands as understanding becomes ever more sustained and responses focus more closely and sensitively with Hornby's language and his humour.</p> | |

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| Text: | HORNBY: <i>Fever Pitch</i> |
| Question 38: (30 marks) | Explore the ways in which Hornby's writing makes his account of the tragedy at Heysel (pages 146-149) so moving and thought-provoking. |
| <p>NOTES ON THE TASK:</p> <p>Reactions to Hornby's accounts might range from a very basic response to the fact people, avoidably, died in both, to a reasonably sustained understanding of Hornby's consideration of both incidents. He was ashamed by events at Heysel and embarrassed that he watched the game, but rather than condemning the supporters who caused the deaths he sees the tragedy as a consequence of accepted crowd behaviour at English grounds such as "running" and indulging in "obviously threatening acts". The degree to which responses are supported by textual reference and understanding of how Hornby uses the tragedies to comment on the footballing aspect English society should characterise sound answers here. Best answers will engage both with Hornby's analysis of the causes and effects of the tragedy and with the language he uses to express his feeling and thoughts.</p> | |

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|---|---|
| Text: | HORNBY: <i>Fever Pitch</i> |
| Question 39: (30 marks) | In what ways does Hornby's writing bring to life for you any TWO of the footballers he describes in this book? |
| NOTES ON THE TASK: The question offers a free choice from the many footballers Hornby mentions. Pele, Liam Brady, Charlie George, Charlie Nicholas, John Barnes are possible candidates, as, of course, is the less than perfect Gus Caesar. Responses should show understanding of Hornby's feelings about the players and will move through the Bands as reasons for the choice of players become more detailed. Best answers here will engage with the way Hornby's language has actually brought them to life for the reader. | |

**Mark Scheme 2444/01
January 2007**

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.

| <i>Unit</i> | 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 (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. If most qualities are achieved, award the HIGHER mark in the band.
- 3 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.
- 4 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (ie above) the range targeted by this paper.**

B TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 14; for answer (2) out of 14; for answer (3) out of 14. Write the total mark for the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **42** (14+14+14).
 - This represents performance **consistently at the top of Band 4.**
 - Answers which clearly fall into the 'Above 4' band may be acknowledged with a mark above 14.
However, **the maximum mark that may be recorded for the paper is 42.**
 - This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.
- 3 There is NO separate Assessment of Written Communication on this paper.

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised June 2006)

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 4*)

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 (eg indicate an omission);
- the use of standard abbreviations eg 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 6)

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 4)

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 17, page 25)

1901 English Literature – Generic Band Descriptors

Unit 2444/01 - 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 | 15 | 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 | 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 |
| 7 | 8 7 | <ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text |
| 8 | 6 5 | <ul style="list-style-type: none"> • show a little awareness • make some comment |
| Below 8 | 4-0 | <ul style="list-style-type: none"> • not meet the criteria for Band 8. |

1901 English Literature – Empathic Band Descriptors

Unit 2444/01 - 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 | 15 | 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 | 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 |
| 7 | 8 7 | <ul style="list-style-type: none"> • make a few straightforward points about the character • refer occasionally to thoughts, feelings or ideas |
| 8 | 6 5 | <ul style="list-style-type: none"> • show a little awareness of the character |
| Below 8 | 4-0 | <ul style="list-style-type: none"> • not meet the criteria for Band 8. |

| | |
|-----------------------------------|--|
| Text: | WILLIAM SHAKESPEARE: <i>Much Ado About Nothing</i> |
| Question 1: (14 marks) | <p>What makes Hero an attractive and likeable character here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what is happening with Beatrice • the way in which Hero speaks to Ursula. |

NOTES ON THE TASK:

The passage is of course the focus of the question. More than re-telling or paraphrase, or even prepared character sketch is required. Hero's little stratagem to bring Beatrice and Benedick together - and to make Beatrice come to her senses - reveals her sense of fun, but also her affection for both characters and her sense of Benedick's worth. Better answers will begin to explore the language, and show how it reveals her intelligence and wit and also her general good nature.

| | |
|-----------------------------------|--|
| Text: | WILLIAM SHAKESPEARE: <i>Much Ado About Nothing</i> |
| Question 2: (14 marks) | <p>What in your view makes the relationship between Beatrice and Benedick so memorable?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the personalities of the two characters • the ways in which they behave towards each other. |

NOTES ON THE TASK:

There is a lot of available material for this question so careful selection of reference will determine the quality of the answer. The emphasis is on personal response and the bullet points should provide a good starting point. Better answers should show some awareness that the playfulness and apparent cynicism of some of the couple's treatment of each other masks deep feelings and that their declarations of love at the end of the play are so satisfying because, though still flippant, they are based on complete understanding and mutual respect. Their relationship also contrasts with that of Hero and Claudio and the best answers may begin to see this.

| | |
|-----------------------------------|---|
| Text: | WILLIAM SHAKESPEARE: <i>Romeo and Juliet</i> |
| Question 3: (14 marks) | <p>What does this passage tell you about the relationship between the Nurse and Juliet?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the way in which the Nurse breaks her news to Juliet • how Juliet reacts to the Nurse. |

NOTES ON THE TASK:

Candidates will be familiar with this moment - the Nurse returns, hot, bothered and not entirely happy, from meeting with Romeo and his friends in the heat of the Verona day, while Juliet is waiting with growing impatience to hear the news that she is hoping for and expecting, that Romeo has not changed his mind from the night before while she was on the balcony. The Nurse, perhaps deliberately teasing, withholds the news for as long as she thinks Juliet can bear the delay, then tells her everything in her long speech here. Juliet's response is of course thrilled - she blushes with excitement, and can only blurt out the brief but light-hearted 'Hie to high fortune!' at the end. Calling the Nurse 'honest' is perhaps surprising after such teasing, but it is indicative of the real love between them; some candidates may want to discuss the way the Nurse changes after Romeo's banishment, but the main focus must be upon how she and Juliet relate in this extract, and for higher marks there must be some detailed reference/quotation.

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|-----------------------------------|---|
| Text: | WILLIAM SHAKESPEARE: <i>Romeo and Juliet</i> |
| Question 4: (14 marks) | Explore in detail ONE or TWO moments in the play which powerfully portray the hatred between the Capulets and the Montagues. |

NOTES ON THE TASK:

As ever, examiners must be lenient in accepting how candidates define a 'moment', and reward according to how fully and appropriately they write about their chosen part of the play; it must, however, be one single moment, rather than several, and certainly not a sequence. Examiners will probably see one of the following, but there may well be others, perhaps unexpected, but if relevantly discussed they must be rewarded appropriately: the opening scene of the play; Tybalt's growing anger at the Capulet ball when he sees Romeo and other Montagues; the moment when Juliet realises who Romeo is; the fight in which Mercutio is killed; Tybalt's death; perhaps even the closing scene of the play. What matters more than the choice is what candidates do with it: simple narrative will not attract a high mark, and better answers must 'explore in detail', commenting on the language used, and how this reveals character and hatred, as well as just what happens in the chosen moments.

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|-----------------------------------|---|
| Text: | OSCAR WILDE: <i>An Ideal Husband</i> |
| Question 5: (14 marks) | <p>What makes this moment so entertaining and so significant in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the relationship between Mabel and Lord Goring • the importance of the brooch. |

NOTES ON THE TASK:

Answers should go beyond a mere re-telling of what is going on in the extract and/or a narrative of what happens with regard to the brooch to a consideration of the dramatic effectiveness of the incident. Better answers will begin to comment on the banter between Lord Goring and Mabel, which is always entertaining since they match each other in wit and a sexual tension underlies all their conversations. The passage has one of Lord Goring's usual 'one liners' but Mabel is capable of her own, as seen in her third speech. Towards the end of the passage, she might be seen to be giving a veiled indication of her willingness to marry him. The discovery of the bracelet is of course a turning point in the plot and eventually brings about the downfall of Mrs Cheveley, and though it is not required for candidates to recount what happens to it subsequently, good answers will show an awareness of the significance of the jewel. The best answers will begin to consider Wilde's language.

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|-----------------------------------|--|
| Text: | OSCAR WILDE: <i>An Ideal Husband</i> |
| Question 6: (14 marks) | <p>You are Sir Robert Chiltern just after your first conversation with Mrs Cheveley. You have agreed to support the Canal scheme in exchange for her silence and the return of the letter.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • what Mrs Cheveley has said • the effect of your agreement on your wife and yourself. <p>Write your thoughts.</p> |

NOTES ON THE TASK:

Sir Robert will no doubt be in a state of some shock that his past has come back to haunt him and that Mrs Cheveley is aware of his connection with Baron Arnheim and the fraud in which he was involved. He has not met the woman until this evening and will probably be wondering where on earth she has come from and how she has had the gall to make the proposition to him. He will also be panicking about how to conduct his volte-face in parliament and how he will explain to his wife. In his usual way he will no doubt be trying to justify himself. The bullet points should provide candidates with a framework for their answers, which will be differentiated by the extent to which they are able to create a reasonably convincing voice for Sir Robert.

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|-----------------------------------|--|
| Text: | HENRIK IBSEN: <i>An Enemy of the People</i> |
| Question 7: (14 marks) | <p>What does this extract show you about Dr Stockmann and his relationships with his family and friends at this early stage in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Dr Stockmann tells his family and friends about his discovery • what they say about it. |

NOTES ON THE TASK:

The focus is on the extract and the bullet points should provide candidates with a way in. Stockmann's conceit and self-satisfaction are clear - he certainly enjoys the way in which he is being flattered by Billing and Hovstad, and though Petra and Mrs Stockmann say very little, it is obvious that he is not likely to be swayed by their opinions from the way in which he disregards Petra's caution about his brother. We know from the rest of the play that the newspapermen have a different agenda, and the genuineness of their admiration is questionable here. More than a character sketch of Stockmann is required - the focus is on relationships.

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|-----------------------------------|--|
| Text: | HENRIK IBSEN: <i>An Enemy of the People</i> |
| Question 8: (14 marks) | <p>You are Mrs Stockmann at the end of the play.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your husband and what has happened to your family • how you will manage in the future. <p>Write your thoughts.</p> |

NOTES ON THE TASK:

Mrs Stockmann is a 'brick'. She might justifiably be angry after all the events of the play, but it is unlikely that she will be anything other than long-suffering. The bullet points are intended to give candidates a framework for their answers, which will probably rely fairly heavily on narrative. Stockmann has not only alienated the townspeople and put his family in danger, but he has also thrown away his livelihood and left his wife to pick up the pieces. His son has been told to stay away from school and Stockmann's response has been to start his own school. In the meantime his wife is left to worry about how to feed the family. As ever, better answers will be distinguished by the appropriateness of the feelings expressed and the quality of the voice.

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|-----------------------------------|---|
| Text: | OCR: <i>Opening Lines: War</i> |
| Question 9: (14 marks) | <p>Explore the ways in which the poets write about drums in these two poems.</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what the drums mean to the young men going to war • what the drums mean to the poets. |

NOTES ON THE TASK:

Candidates will probably have studied the two poems together, since they form a natural pairing, but it is to be hoped that their answers are not too mechanical as a result. Comparison is not required here but should be well rewarded if it is attempted. The bullet points should give candidates a lead into the question but better answers will go on to consider language (the question points to the 'ways in which' the poems work). Perhaps the most obvious point to make is that both poems use the drum as a symbol of the waste of young lives in war. Housman's approach is perhaps more allusive; the drum seems to be in his imagination, whereas Scott's is more tangible and seems to refer to specific moments. Both use the drumbeat to provide rhythm for the poems - they both have a persistent and inevitable beat; perhaps *The Drum* is more nightmarish in its 'round, and round, and round'. This poem also contrasts seductive, or hypnotic effect on the young men with the understanding of the poet. We should not expect both poems to be given equal attention.

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|------------------------------------|---|
| Text: | OCR: <i>Opening Lines: War</i> |
| Question 10: (14 marks) | <p>How do the poets' words make you feel about war and the people caught up in it in any TWO of the following poems?</p> <p style="text-align: center;"><i>Song</i> (Bronte) <i>The Man He Killed</i> (Hardy) <i>Tommy's Dead</i> (Dobell)</p> |

NOTES ON THE TASK:

More than a summary or explanation of the content of the poems is required; better answers will focus on feelings and the way in which they are communicated, and the most successful will make a real attempt to engage with the language. Anne Bronte questions the whole idea of victor and conquered, and of retribution and revenge in *Song*, expressing a preference for the hardships experienced by the conquered rather than the comforts of victory. She uses nature and the hunt as a symbol for the human situation. Hardy uses a narrative/conversational method to make similar points and bring out the similarity between the killer and the victim. The fact that they are on opposing sides is purely a matter of chance. He writes colloquially and directly, but with a strict rhyme scheme. *Tommy's Dead* might, on the surface, seem much more obviously emotional, in that it expresses the personal grief of someone bereaved by war. It too uses nature to express desolation, and there is a universality conveyed by the name of the soldier, Tommy. We should not expect both poems to be given equal attention.

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| Text: | OCR: <i>Opening Lines: Town and Country</i> |
| Question 11: (14 marks) | Explore some of the feelings about nature and time which these two poems convey to you. |

NOTES ON THE TASK:

Both these poems explore the relationship of man and nature over time. They may well have been studied together as they form a natural pairing but we are looking for more than a mere explanation or paraphrase; candidates should begin to explore the ways in which feelings are conveyed through language and form. Kipling explores the idea of the transience of man in relation to nature, and that all traces of man are quickly obliterated by new growth, though the sensitive soul may respond to echoes of the past when observing nature. He uses gentle romantic and nostalgic imagery unlike the violent image of the gale in *On Wenlock Edge...* Housman sees himself and the Roman as absolute parallels, responding to the gale in precisely the same way though separated by centuries and, ultimately, sharing the same fate. He uses the extended metaphor of the gale to convey the experiences of life and its transience. We should not expect both poems to be given equal attention.

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|------------------------------------|---|
| Text: | OCR: <i>Opening Lines: Town and Country</i> |
| Question 12: (14 marks) | <p>What impressions of London do TWO of the following poems convey to you?</p> <p style="text-align: center;"><i>Composed Upon Westminster Bridge, September 3, 1802</i> (Wordsworth) <i>A Dead Harvest in Kensington Gardens</i> (Alice Meynell) <i>Symphony in Yellow</i> (Wilde)</p> <p>Remember to refer closely to the words and phrases the poets use.</p> |

NOTES ON THE TASK:

A mere paraphrase or explanation of the poems will only go a short distance towards meeting the demands of the question. The focus is on feelings and on the ways in which they are communicated and successful answers will begin to explore language in some detail. Wordsworth expresses his sense of wonder at the majesty and beauty of London in the early morning before it is polluted by people and noise. The language is hyperbolic, and the city is seen as a living being. Wilde's poem is much more impressionistic, focusing on a series of images connected by the river and by the colour yellow. The imagery is perhaps more sensuous, but still conveys the poet's attraction for the city and his response to beauty found in perhaps unexpected places. Meynell, however, does not respond to the beauty of the city, but sees the contrast between autumn in the town and country and perhaps what has been sacrificed by the growth of the city. The poem is much more pessimistic in tone and much less colourful.

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|------------------------------------|--|
| Text: | WILLIAM BLAKE: <i>Songs of Innocence and Experience</i> |
| Question 13: (14 marks) | <p>What very striking thoughts about London do these two poems convey to you?</p> <p>Remember to refer closely to words and phrases from each poem to support your answer.</p> |

NOTES ON THE TASK:

There is no requirement in the question to compare the two poems, though it is probably hard not to do so, given the very strikingly marked contrasts that Blake draws in them. 'Holy Thursday' conveys innocence and genuine purity - the colours in line 2 are entirely fresh, as is the lamb image in line 7 and the phrase 'thousands of little boys & girls' in line 8. The beadle, the 'wise guardians of the poor', are similarly reflective of a real care for the young, echoing the beauty that is painted of a clean and attractive London. The second poem, by contrast, has hardly a word that is not suggestive of evil and squalor; every stanza has a sequence of terms suggestive of utter poverty, misery, violence, and sexual unhappiness. Candidates should have little difficulty in identifying the kind of happiness and unhappiness respectively, and in quoting appropriately in support.

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| Text: | WILLIAM BLAKE: <i>Songs of Innocence and Experience</i> |
| Question 14: (14 marks) | <p>What particularly memorable pictures of nature and the countryside do TWO of the following poems give you?</p> <p><i>The Lamb</i> (Innocence) <i>Night</i> (Innocence) <i>Holy Thursday</i> (Experience)</p> <p>Remember to refer closely to words and phrases from each poem to support your answer.</p> |

NOTES ON THE TASK:

Candidates should be familiar with all these poems, and also be well able to identify some of the images and pictures of nature and the countryside that they depict. It is likely that most answers will use 'The Lamb', with its very simple and sentimental images, echoed perhaps in 'Night'; some better answers may discuss the appropriateness and *effectiveness* of the images, for example the picture of the lion's behaviour at the end of 'Night' and this should be rewarded if sensible understanding is shown. There is no requirement in the question to compare the two poems, but if it is made, it is likely to be with 'Holy Thursday', where the imagery is cold and desperate.

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| Text: | THOMAS HARDY: <i>Selected Poems</i> |
| Question 15: (14 marks) | <p>What memorable thoughts do these two poems convey to you about the effects of war on those who fight?</p> <p>Remember to support your ideas with words and phrases from both poems.</p> |

NOTES ON THE TASK:

The extract from 'Valenciennes' is striking in a number of ways, and candidates are likely to mention some or all of these: the language, first of all, is that of a simple and probably uneducated Dorset countryman, caught up in a war about which he perhaps has little real knowledge or interest (the first stanza quoted here suggests this); he is struck by the violence and noise of modern warfare; he is horrified by the fact that 'harmless townsfolk fell to die/Each hour'; above all else is the fact that he is wounded, and permanently deafened, so that he can never again hear the sounds of the countryside that he loves. The speaker in the second poem is more cynically philosophical: he has shot dead a man for whom - if they had met in normal circumstances - he would have bought a drink; the irony is that both men have not really known why they joined the army, but it was certainly not for political or military reasons. Candidates should all be well able to present these, and possibly other, ideas, but for higher band marks they must support their writing with apt illustrative quotation.

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| Text: | THOMAS HARDY: <i>Selected Poems</i> |
| Question 16: (14 marks) | <p>What do you find moving about the portrayal of hopeless love in TWO of the following poems?</p> <p style="text-align: center;"><i>She at His Funeral</i> <i>To Lizbie Browne</i> <i>A Broken Appointment</i></p> <p>Remember to support your ideas with words and phrases from both poems.</p> |

NOTES ON THE TASK:

These three poems are quite different in the degrees of sadness and hopelessness that they portray, and candidates choosing any two should be able to find a good deal of material. 'She at His Funeral' is stark and bare in every way - not a wasted word, reflective of the agony and isolation of the woman speaking; 'A Broken Appointment', this time from a man's point of view, is longer and fuller, but no less convincing in its misery, though arguably rather less bleak, if only because the speaker says more; 'To Lizbie Browne' is in contrast a light-hearted piece of nostalgia - the speaker reflects upon what might have been, if only he had had the courage to speak and act more quickly, though the final stanza has elements of the sadness and hopelessness shown in the other two poems. Better answers will illustrate and support with apt quotation, and will certainly relate their ideas to the word 'moving' in the question, while less confident ones may simply narrate and describe. *Hopelessness* must be discussed and illustrated, as well as simple sadness.

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| Text: | JANE AUSTEN: <i>Northanger Abbey</i> |
| Question 17: (14 marks) | What impressions do you form of General Tilney as you read this passage? |

NOTES ON THE TASK:

A prepared character sketch of the General will not go very far towards meeting the demands of the question, which requires a close focus on the passage. Better answers will show at least some awareness that the reader's and Catherine's responses might be changing, even if they do not explain in any detail. General Tilney's behaviour towards Catherine is so exaggeratedly hospitable that it borders on the embarrassing and raises the inevitable question of why he considers her to be so deserving of such attention. After all, it is unusual for someone of such social standing to be so obsequious to an ordinary girl, the friend of his daughter. Furthermore it is clear that he makes his own children uncomfortable as well as Catherine; even Captain Tilney appears to be afraid of him. He appears here as something of a tyrant, which may not entirely accord with previous impressions of him. Strangely, though, he seems to have a particular interest in Catherine from the first moment he sees her; John Thorpe tells her '...the General thinks you the finest girl in Bath' and his invitation to Northanger is couched in the most obsequious language. Better answers may begin to see that in this passage Austen does not use any irony, which conveys something of the seriousness of this incident in the context of the whole novel.

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| Text: | JANE AUSTEN: <i>Northanger Abbey</i> |
| Question 18: (14 marks) | <p>What impressions of life in Bath do you form from the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the people who go there • how they spend their time. <p>Remember to support your answer with details from the novel.</p> |

NOTES ON THE TASK:

This question is quite open and candidates have a free rein in selecting their material but it is hoped that the bullet points will give them a lead into the question. On one level is the rather frivolous lifestyle that people in Bath seem to lead - visiting friends, taking tea, going to the Assembly Rooms, going on the odd outing, in fact enjoying their holidays in the way of well-to-do Regency people. There is little indication that anyone has to work for a living. They might also choose to dig a little deeper and explore the social attitudes that are revealed, such as the searching for wealthy husbands/wives, exemplified by the Thorpes. Answers will be differentiated by the quality of the personal response and evaluation and by well-selected detail.

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|------------------------------------|---|
| Text: | CHARLES DICKENS: <i>Hard Times</i> |
| Question 19: (14 marks) | <p>What do you find so disturbing about Stephen's situation here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • how Bounderby and Mrs Sparsit treat him • the way the Law works. |

NOTES ON THE TASK:

The question requires more than a re-telling of the extract - the bullet points should provide candidates with a way into it. Successful answers will explore the ways in which Mrs Sparsit and Bounderby look down on and patronise Stephen and the way in which he has no chance of affording the remedies that are available in Law for his miserable marriage to an absent and alcoholic wife. Though they are not required to go outside the passage, better answers will probably show an awareness of the implications for his relationship with Rachael; his strong sense of morality makes it impossible for him to continue the relationship. Better answers will also begin to show, at least implicitly, how Dickens uses heavy irony to show the hypocrisy of the 'upper' classes such as Sparsit and Bounderby ('There's a sanctity in this relation of life') and how they seem to enjoy the predicament of simple honest workers like Stephen.

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|------------------------------------|--|
| Text: | CHARLES DICKENS: <i>Hard Times</i> |
| Question 20: (14 marks) | <p>How does your view of Louisa change as the novel develops?</p> <p>Remember to support your answer with detail from the novel.</p> |

NOTES ON THE TASK:

More than a prepared character sketch of Louisa is required here; answers will be differentiated by the freshness and individuality of their responses. It is likely that candidates will warm to Louisa as the novel proceeds. Though in the early parts she appears cold and emotionless and, in fact, rather characterless, it becomes obvious that she is damaged not only by the aridity of her father's teaching system ('never wonder'), but she is also a victim in being betrothed to Bounderby and then in being seduced by Harthouse. She benefits greatly from her contact with Sissy and her devotion to Tom, the Whelp, is admirable and rather moving. By the end of the novel she is said to be 'gentler and humbler', but she is never to enjoy that happy family life that Sissy will enjoy.

| | |
|------------------------------------|---|
| Text: | THOMAS HARDY: <i>Far from the Madding Crowd</i> |
| Question 21: (14 marks) | <p>What do you think makes this such an important turning-point in Boldwood's life?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • how the valentine card affects Boldwood • the words that Hardy uses. |

NOTES ON THE TASK:

So far in the novel we have met three major male characters - Oak, Troy and Boldwood - and Hardy has laid clear foundations for the way that we respond to the three. Boldwood is perhaps the least appealing; he is a straightforward, successful but entirely unromantic farmer - wealthy but with nothing to recommend him to Bathsheba or to readers of the novel, and there is certainly some sympathy with her when she plays this - to her - innocent trick with the valentine card. Candidates should of course be aware that 21st Century attitudes to Valentine's Day are radically different from those in the early 20th, and that Boldwood's reaction, extraordinary today, was certainly not so unlikely a hundred years ago. Nonetheless, it is difficult not to find his over-heated response at least a little unappealing if not downright foolish, and in retrospect he can be seen as at least in part the author of his own undoing. Had he been more experienced, or more insightful, Bathsheba's flirtatiousness might have had no impact at all, and both his and her lives might have been very different. But he is as he is, and his response leads both him and Bathsheba into an inescapable situation, leading ultimately of course to his death, and perhaps also to Bathsheba's foolish relationship with Troy - but also to her finally happy marriage with Oak. Answers that simply describe what is happening in the passage will not receive high reward, but those which show clearly how events, and Boldwood's life, are fundamentally changed by what he does may reach higher bands, especially if they look at some aspects of the language that Hardy uses.

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| Text: | THOMAS HARDY: <i>Far from the Madding Crowd</i> |
| Question 22: (14 marks) | <p>How does Fanny Robin so deeply affect the lives of other characters in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what she does, and what happens to her • how her actions affect others, especially Bathsheba and Troy. |

NOTES ON THE TASK:

This question is not just an invitation to tell Fanny's story, though some candidates will do this, and may gain a few marks in so doing. The bullets however do clearly show that what is wanted is some discussion of how she affects the lives of others, especially Troy and Bathsheba, and if answers concentrate upon her life with these two in its various ways then a higher mark will probably be justified. Most will focus on a few incidents - her running away from Bathsheba's farm; her 'meeting' with Troy outside his barracks window; her failure to meet him in the correct church; her pregnant journey to Casterbridge and arrival at the workhouse; the scene with Bathsheba and then Troy by her coffin - and provided that they do clearly show that her life affects those of others, even if not especially significant in itself, then good marks are likely.

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|------------------------------------|--|
| Text: | GEORGE ELIOT: <i>Silas Marner</i> |
| Question 23: (14 marks) | What are your feelings towards Godfrey as you read this passage? Remember to support your answer with details from the writing. |

NOTES ON THE TASK:

A prepared character sketch will not go very far towards meeting the demands of the question, which requires a close focus on the passage. It will be difficult for candidates to give a convincing response, however, if they show no understanding of Godfrey's situation, of his fear of his marriage to Molly being exposed and of his chances of marriage to Nancy being destroyed. This is his worst nightmare, shown in the way in which Eliot describes time standing still for him and 'feeling the blood rush to his face'. Better answers will begin to explore the ways in which Eliot takes us into his thoughts and reactions to Eppie and Silas and may begin to evaluate his character, commenting on his self-serving desire to cover things up as efficiently as possible, disguising his inner turmoil under a pretence of indifference.

| | |
|------------------------------------|---|
| Text: | GEORGE ELIOT: <i>Silas Marner</i> |
| Question 24: (14 marks) | Explore any ONE moment in the Rainbow Inn which you find particularly amusing. You should consider: <ul style="list-style-type: none"> • the way the characters behave • how the writer makes the moment amusing. |

NOTES ON THE TASK:

Candidates have a completely open choice here but the quality of the answer will, of course, be determined by the suitability of the choice. The bullet points should point candidates in the right direction; more is needed than narrative/description and the emphasis should be on humour. Answers should consider situation, characterisation and language and Eliot's use of dialect should provide plenty of opportunity for comment in the best answers.

| | |
|------------------------------------|--|
| Text: | EDGAR ALLAN POE: <i>Selected Tales</i> |
| Question 25: (14 marks) | <p>What do you think makes these two passages so horrifying?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what horrifying things happen in each passage • the words and phrases that make them horrifying. |

NOTES ON THE TASK:

Candidates will of course differ in what they find horrifying, but there is plenty in both passages for all to write about, and examiners should reward any reasonable responses, provided that they are aptly argued and illustrated. There is no requirement to go beyond the passages, and the main thrust of answers must be upon what is printed here, though some will certainly discuss what happens elsewhere in each story. There is little doubt that the extract from 'The Murders' is very horrific, with its description of the way in which the ape kills the girl and the older woman - there is ample scope for discussion of not just the events but also the language used here. 'The Black Cat' killing and its aftermath are arguably less immediately horrifying; what is so shocking here is perhaps just the cold and rational way in which the speaker tells of his actions and thoughts before, during and after his wife's death.

| | |
|------------------------------------|---|
| Text: | EDGAR ALLAN POE: <i>Selected Tales</i> |
| Question 26: (14 marks) | <p>What do you find most memorable about the descriptions of places and buildings in TWO of the following stories?</p> <p style="text-align: center;"><i>The Fall of the House of Usher</i> <i>The Pit and the Pendulum</i> <i>The Cask of Amontillado</i></p> |

NOTES ON THE TASK:

An open question, and examiners must be generous in how they respond; what they find memorable may not be what candidates do. Answers, however, must very firmly focus upon Poe's *descriptions* rather than narration or paraphrase of the two chosen tales. Places and/or buildings play a large part in each of these stories, so there is ample material that can be used. Quotation and/or closely detailed reference will be an essential factor in better answers.

| | |
|------------------------------------|---|
| Text: | H G WELLS: <i>The History of Mr Polly</i> |
| Question 27: (14 marks) | <p>What do you find amusing and surprising about Mr Polly's behaviour here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what he has been planning to do, and why • what he actually does when the fire breaks out. |

NOTES ON THE TASK:

Mr Polly is at a turning-point in his life here. Overwhelmed by the failure of his marriage and his shop, he is determined upon suicide and arson; perhaps surprisingly, he has thought long and hard about what this will mean for Miriam, and believes that his death and the fire will allow her to gain from the insurance, so that she will be left with something. The moment could, therefore, be a serious and even tragic one. What makes it comic - and unexpected - of course is the fact that when he actually tries to cut his throat he could not do so because 'it stung like a nettle', and then when the fire actually breaks out his instincts take over from his plans and he cannot let it go on: 'He had nerved himself for throat-cutting, but this was fire!' The seriousness becomes comic, and even the final sentence, with the possibility of Mr Rumbold's mother-in-law being killed cannot be taken as more than simply entertaining for the reader. Answers that simply narrate what leads up to the incident, and what happens during it, may attract a few marks, but the question asks for more than this, and better ones will certainly comment in some way upon the comic and/or unexpected nature of Mr Polly's reactions to what he tries to do.

| | |
|------------------------------------|---|
| Text: | H G WELLS: <i>The History of Mr Polly</i> |
| Question 28: (14 marks) | <p>Do you feel sorry for Miriam, or do you just dislike her?</p> <p>Remember to support your ideas with details from the novel.</p> |

NOTES ON THE TASK:

An open question, and examiners must be equally open in accepting any thoughtfully-approached response. Most candidates will probably find more to dislike than to sympathise with, but provided that answers are properly argued and illustrated then what is said matters less than how it is argued. Less confident answers may simply tell Miriam's story, while better ones are likely to offer some more analytical and/or critical view of how her marriage changed and affected her life. Answers that focus more on Mr Polly than on Miriam - even if focusing upon the marriage - are unlikely to be highly rewarded.

| | |
|------------------------------------|---|
| Text: | KATE CHOPIN: <i>Short Stories</i> |
| Question 29: (14 marks) | What makes you feel sorry for Désirée and Adrienne in these extracts? |

NOTES ON THE TASK:

More than re-telling/paraphrase of the extracts is required here. Successful answers will begin to explore not only the situations but also the writing. The heightened emotion of both characters is conveyed clearly through the use of emotive and dramatic language: Désirée 'tottered', 'clutching his arm', cries 'despairingly' etc etc. Armand's reactions are in direct contrast and better answers will see how Chopin condemns him through his own words and through her descriptions of him, just as she elicits sympathy for Désirée. Adrienne is a less sympathetic character perhaps and her reactions here are presented in a much less dramatic way - she is numb and grieving rather than hysterical and the language describing her is much lower key than in the previous extract though perhaps just as intense. We should not expect equal treatment of both extracts.

| | |
|------------------------------------|--|
| Text: | KATE CHOPIN: <i>Short Stories</i> |
| Question 30: (14 marks) | What are your feelings about the ways that Calixta (<i>At the 'Cadian Ball</i>) and Claire Duvigny (<i>Toni</i>) behave towards men? Remember to support your answer with details from the stories. |

NOTES ON THE TASK:

Successful answers will go beyond merely recounting what happens to making some evaluation of character. The best answers will begin to explore the way in which the writing works. Calixta, though infatuated with Alcée enjoys the power she wields over the hapless Bobinôt. She is presented as the belle of the ball, enjoying the attention and enjoying putting Bobinôt in his place. She is fascinated by Alcée, and when he abandons her as soon as called by Clarisse, she turns to Bobinôt, but only on her own terms, making use of him but giving nothing in return. Claire Duvigny behaves in a similar way towards Toni. She clearly has no interest in him or respect for him, but is prepared to give him a little attention in return for his devotion and finds it 'really piquant to pose for an hour longer before a man - even a rough fisherman - to whom she felt herself to be an object of silent and consuming devotion'. Both girls are portrayed as being completely selfish and to some extent cold-hearted, though we should not necessarily expect a comparison.

**Mark Scheme 2444/02
January 2007**

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.

| <i>Unit</i> | 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 (ie 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.

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet.

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 (eg indicate an omission);
- the use of standard abbreviations eg 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: | WILLIAM SHAKESPEARE: <i>Much Ado About Nothing</i> |
| Question 1: (20 marks) | How does Shakespeare's writing make Hero such an attractive and likeable character at this point in the play? |

NOTES ON THE TASK:

The passage is of course the focus of the question, but better answers will be informed by an understanding of how the character has been established up to this point and how typical this 'moment' is as a guide to Hero's character. Hero's little stratagem to bring Beatrice and Benedick together - and to make Beatrice come to her senses - reveals her sense of fun, but also her affection for both characters and her sense of Benedick's worth. Better answers will explore the language, particularly the imagery of the bower, which draws its source from the natural world and which reinforces Hero's intrinsic goodness.

| | |
|-----------------------------------|---|
| Text: | WILLIAM SHAKESPEARE: <i>Much Ado About Nothing</i> |
| Question 2: (20 marks) | How in your view does Shakespeare make the relationship between Beatrice and Benedick so memorable? |

NOTES ON THE TASK:

There is a lot of available material for this question so careful selection of reference will determine the quality of the answer. The emphasis is on personal response and evaluation. Successful answers should show some awareness that the playfulness and apparent cynicism of some of the couple's treatment of each other masks deep feelings and that their declarations of love at the end of the play are so satisfying because, though still flippant, they are based on complete understanding and mutual respect. Better answers may explore how their relationship throws the relationship between Claudio and Hero into sharp relief. There will be an attempt to engage with the quality of the repartee between the couple in better answers.

| | |
|-----------------------------------|--|
| Text: | WILLIAM SHAKESPEARE: <i>Romeo and Juliet</i> |
| Question 3: (20 marks) | How does Shakespeare's writing make you feel about the Nurse at this moment in the play? |

NOTES ON THE TASK:

Candidates will be familiar this moment - the Nurse returns, hot, bothered and not entirely happy, from meeting with Romeo and his friends in the heat of the Verona day, while Juliet is waiting with growing impatience to hear the news that she is hoping for and expecting, that Romeo has not changed his mind from the night before while she was on the balcony. The Nurse, perhaps deliberately teasing, withholds the news for as long as she thinks Juliet can bear the delay, then tells her everything in her long speech here. Juliet's calling the Nurse 'honest' is perhaps surprising after such teasing, but it is indicative of the real love between them, a love that is greater than she has for either of her parents, but which is of course tested to destruction after the killing of Tybalt. The question's phrase 'at this moment in the play' clearly implies that answers must look beyond the extract to how the Nurse appears elsewhere, and examiners must look for such comments in assessing the work, there are several moments which better answers are likely to discuss (the first scene in which we see the two characters together, the scene where the Nurse advises Juliet to forget Romeo and to marry Paris, Juliet's later and private response to this) but whatever is selected must be sensibly and appropriately *used*.

| | |
|-----------------------------------|--|
| Text: | WILLIAM SHAKESPEARE: <i>Romeo and Juliet</i> |
| Question 4: (20 marks) | Explore in detail the ways in which Shakespeare powerfully portrays the hatred between the Capulets and the Montagues in ONE or TWO moments from the play. |

NOTES ON THE TASK:

As ever, examiners must be lenient in accepting how candidates define the idea of a 'moment', and reward according to how fully and appropriately they write about their chosen part of the play. It must, however, be one single moment, rather than several, and certainly not a sequence. There are some likely such moments the opening scene of the play; Tybalt's growing anger at the Capulet ball when he sees Romeo and other Montagues; the moment when Juliet realises who Romeo is, and how her parents are likely to react; the fight in which Mercutio is killed; Tybalt's death; perhaps even the closing scene of the play. What matters more than the choice is what candidates do with it simple narrative will certainly not attract a high mark, and better answers must 'explore in detail', commenting on the language used, and how this reveals character and hatred, as well as just what happens. The word 'powerfully' must be addressed, too, in that better answers will discuss at least something of the dramatic nature of the chosen moment.

| | |
|-----------------------------------|--|
| Text: | OSCAR WILDE: <i>An Ideal Husband</i> |
| Question 5: (20 marks) | How does Wilde make this moment both entertaining and dramatic? |

NOTES ON THE TASK:

The banter between Lord Goring and Mabel is always entertaining since they match each other in wit and a sexual tension underlies all their conversations. The passage has one of Lord Goring's usual 'one liners' but Mabel is capable of her own as seen in her third speech. Towards the end of the passage, she might be seen to be giving a veiled indication of her willingness to marry him. The discovery of the bracelet is of course a turning point in the plot and of course eventually brings about the downfall of Mrs Cheveley, and though it is not required for candidates to recount what happens to it subsequently, good answers will show an awareness of the significance of the jewel. The mysterious behaviour of Lord Goring (as far as Mabel is concerned) adds to the dramatic effectiveness. Successful answers will explore Wilde's language and the use of the stage directions as well as showing an understanding of the plot.

| | |
|-----------------------------------|---|
| Text: | OSCAR WILDE: <i>An Ideal Husband</i> |
| Question 6: (20 marks) | You are Sir Robert Chiltern just after your first conversation with Mrs Cheveley. You have agreed to support the Canal scheme in exchange for her silence and the return of the letter. Write your thoughts. |

NOTES ON THE TASK:

Sir Robert will no doubt be in a state of some shock that his past has come back to haunt him and that Mrs Cheveley is aware of his connection with Baron Arnheim and the fraud in which he was involved. He has not met the woman until this evening and will probably be wondering where on earth she has come from and how she has had the gall to make the proposition to him. He will also be panicking about how to conduct his volte-face in parliament and how he will explain to his wife. In his usual way he will no doubt be trying to justify himself. The most successful answers will pick up the stage direction which specifies that he is 'bewildered and unnerved' and will create a convincing voice, capturing the correctness of his speech.

| | |
|-----------------------------------|--|
| Text: | HENRIK IBSEN: <i>An Enemy of the People</i> |
| Question 7: (20 marks) | How does Ibsen portray Dr Stockmann's character and his relationships with his family and friends in this extract? |

NOTES ON THE TASK:

Dr Stockmann has already been introduced as a man of ideas and as someone who is not afraid to communicate them - in the press when appropriate. His brother, the Mayor, has criticised him already as an individualist who needs to concern himself more with the needs of society and though he pays lip-service to that in wanting to publicise his discovery about the baths, his glee here is more to do with his own satisfaction in being right. He has kept his investigations to himself up to this point and now is quite happy to have them publicised before approaching the authorities. Stockmann's conceit and self-satisfaction are clear - he certainly enjoys the way in which he is being flattered by Billing and Hovstad, and though Petra and Mrs Stockmann say very little, it is obvious that he is not likely to be swayed by their opinions from the way in which he disregards Petra's caution about his brother. He obviously loves attention and adulation and his last comment in the extract is somewhat ironic. Billing and Hovstad are pandering to him - for their own reasons, no doubt. Good answers will explore how the language contributes to the portrait of the man here.

| | |
|-----------------------------------|---|
| Text: | HENRIK IBSEN: <i>An Enemy of the People</i> |
| Question 8: (20 marks) | You are Mrs Stockmann at the end of the play. Write your thoughts. |

NOTES ON THE TASK:

Mrs Stockmann is a 'brick'. She might justifiably be angry after all the events of the play, but it is unlikely that she will be anything other than long-suffering. Stockmann has not only alienated the townspeople and put his family in danger, but he has also thrown away his livelihood and left his wife to pick up the pieces. His son has been told to stay away from school and Stockmann's response has been to start his own school. In the meantime his wife is left to worry about how to feed the family. As ever, answers will be distinguished by the quality of the voice, which here will probably vacillate between the admiring and the exasperated.

| | |
|-----------------------------------|--|
| Text: | OCR: <i>Opening Lines: War</i> |
| Question 9: (20 marks) | Compare the ways in which these two poets convey to you their responses to the sound of drums. |

NOTES ON THE TASK:

Candidates will probably have studied the two poems together, since they form a natural pairing, but it is to be hoped that their answers are not too mechanical as a result. Perhaps the most obvious point to make is that both poems use the drum as a symbol of the waste of young lives in war. Housman's approach in *On the Idle Hill* is perhaps more allusive; the drum seems to be in his imagination, whereas Scot's is more tangible and seems to refer to specific moments. Both use the drumbeat to provide rhythm for the poems - they both have a persistent and inevitable beat; perhaps *The Drum* is more nightmarish in its 'round, and round, and round'. This poem also contrasts the seductive, or hypnotic effect on the young men with the understanding of the poet. Answers will be differentiated by freshness of response and the depth and detail of analysis. We should not expect both poems to be given equal attention.

| | |
|------------------------------------|--|
| Text: | OCR: <i>Opening Lines: War</i> |
| Question 10: (20 marks) | Explore the different ways in which the poets convey powerful feelings about the effects of war in TWO of the following poems: <i>Song</i> (Brontë) <i>The Man He Killed</i> (Hardy) <i>Tommy's Dead</i> (Dobell). |

NOTES ON THE TASK:

Anne Brontë questions the whole idea of victor and conquered, and of retribution and revenge in *Song*, expressing a preference for the hardships experienced by the conquered rather than the comforts of victory. She uses nature and the hunt as a symbol for the human situation. Hardy uses a narrative/conversational method to make similar points and bring out the similarity between the killer and the victim. The fact that they are on opposing sides is purely a matter of chance. He writes colloquially and directly, but with a strict rhyme scheme. *Tommy's Dead* might, on the surface, seem much more obviously emotional, in that it expresses the personal grief of someone bereaved by war. It too uses nature to express desolation, and there is a universality conveyed by the name of the soldier, Tommy. These are perhaps the most obvious ideas; answers will be differentiated by the extent to which they respond to the feeling conveyed by the chosen poems and the ways in which the poets use language and form. We should not expect both poems to be given equal attention.

| | |
|------------------------------------|---|
| Text: | OCR: <i>Opening Lines: Town and Country</i> |
| Question 11: (20 marks) | Explore some of the different ways in which the poets convey to you their thoughts about nature and the passage of time in these two poems. |

NOTES ON THE TASK:

Both these poems (*The Way Through the Woods* and *On Wenlock Edge*...) explore the relationship of man and nature over time. They may well have been studied together as they form a natural pairing. Kipling explores the idea of the transience of man in relation to nature, and that all traces of man are quickly obliterated by new growth, though the sensitive soul may respond to echoes of the past when observing nature. He uses gentle romantic and nostalgic imagery unlike the violent image of the gale in *On Wenlock Edge*... Housman sees himself and the Roman as absolute parallels, responding to the gale in precisely the same way though separated by centuries and, ultimately, sharing the same fate. He uses the extended metaphor of the gale to convey the experiences of life and its transience. Successful answers will see that though there are some similarities in the ideas expressed, the methods are very different and will explore the language of the poems in some depth. We should not expect both poems to be given equal attention.

| | |
|------------------------------------|---|
| Text: | OCR: <i>Opening Lines: Town and Country</i> |
| Question 12: (20 marks) | Compare some of the different ways in which the poets convey impressions of London in TWO of the following poems: <i>Composed Upon Westminster Bridge, September 3, 1802</i> (Wordsworth) <i>A Dead Harvest in Kensington Gardens</i> (Meynell) <i>Symphony in Yellow</i> (Wilde). |

NOTES ON THE TASK:

Wordsworth expresses his sense of wonder at the majesty and beauty of London in the early morning before it is polluted by people and noise. The language is hyperbolic, and the city is seen as a living being. Better answers will no doubt explore the use of the sonnet form here. Wilde's poem is much more impressionistic, and focuses on a series of images, connected by the river and by the colour yellow. The imagery is perhaps more sensuous, but still conveys the poet's attraction for the city and his response to beauty found in perhaps unexpected places. Meynell, however, does not respond to the beauty of the city, but sees the contrast between autumn in the town and country and perhaps what has been sacrificed by the growth of the city. The poem is much more pessimistic in tone and much less colourful. Successful answers will be distinguished by the depth of their analysis of the imagery and form of the poems.

| | |
|------------------------------------|--|
| Text: | WILLIAM BLAKE: <i>Songs of Innocence and Experience</i> |
| Question 13: (20 marks) | Compare the ways in which Blake creates such striking pictures of London in these two poems. |

NOTES ON THE TASK:

Candidates should be well able to define and illustrate the contrasts that Blake depicts in *Holy Thursday (Experience)* and *London (Experience)*, given the very strikingly marked differences in them; examiners should look for detailed and well-supported discussion when considering awarding a high mark. 'Holy Thursday' conveys innocence and genuine purity - the colours in line 2 are entirely fresh, as is the lamb image in line 7 and the phrase 'thousands of little boys & girls' in line 8. The beadle, the 'wise guardians of the poor', are similarly reflective of a real care for the young, echoing the beauty that is painted of a clean and attractive London. The second poem, by contrast, has hardly a word that is not suggestive of evil and squalor, every stanza has a sequence of terms suggestive of utter poverty, misery, violence, and sexual unhappiness. Candidates should have little difficulty in identifying the kind of happiness and unhappiness respectively, and in quoting appropriately in support of their arguments.

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|------------------------------------|--|
| Text: | WILLIAM BLAKE: <i>Songs of Innocence and Experience</i> |
| Question 14: (20 marks) | Compare how Blake creates such memorable pictures of nature and the countryside in TWO of the following poems: <i>The Lamb</i> (Innocence) <i>Night</i> (Innocence) <i>Holy Thursday</i> (Experience). |

NOTES ON THE TASK:

Candidates should be familiar with all these poems, and be well able to identify and explore in some detail the images and pictures of nature that they depict. It is likely that most answers will use 'The Lamb', with its very simple and sentimental images, echoed perhaps in 'Night', some answers may want to discuss the appropriateness and effectiveness of the images, for example the picture of the lion's behaviour at the end of 'Night' and this should be rewarded if sensible understanding is shown of why Blake is exaggerating so much. Some comments may also be made of the nature of his rhyme and stanza form. Comparison is most likely to be with 'Holy Thursday', where the imagery is cold and desperate, and there is plenty to say about the differences between this poem and either of the other two.

| | |
|------------------------------------|--|
| Text: | THOMAS HARDY: <i>Selected Poems</i> |
| Question 15: (20 marks) | Compare the ways in which Hardy's writing in these two poems conveys the powerful impact that war can have on those who fight. |

NOTES ON THE TASK:

The extract from 'Valenciennes' is striking in a number of ways, and candidates are likely to mention some or all of these: the language, first of all, is that of a simple and probably uneducated Dorset countryman, caught up in a war about which he perhaps has little real knowledge or interest (the first stanza quoted here suggests this); he is struck by the violence and noise of modern warfare; he is horrified by the fact that 'harmless townsfolk fell to die/each hour'; above all else is the fact that he is wounded, and permanently deafened, so that he can never again hear the sounds of the countryside that he loves. The speaker in *The Man He Killed* is more cynically philosophical: he has shot dead a man for whom he would - if they had met in normal circumstances - have bought a drink; the irony is that both men have not really known why they joined the army, but it was certainly not for political or military reasons. There are several similarities between the two poems, but differences as well, in both theme and style, and good answers will note and illustrate these.

| | |
|------------------------------------|---|
| Text: | THOMAS HARDY: <i>Selected Poems</i> |
| Question 16: (20 marks) | Compare how Hardy movingly portrays hopeless love in TWO of the following poems: <i>She at His Funeral</i> <i>To Lizbie Browne</i> <i>A Broken Appointment.</i> |

NOTES ON THE TASK:

These three poems are quite different in the degrees of sadness and hopelessness that they portray, and candidates choosing any two should be able to find a good deal of material and method to compare. 'She at His Funeral' is stark and bare in every way - not a wasted word, reflective of the sheer agony and isolation of the woman speaking; 'A Broken Appointment', this time from a man's point of view, is longer and fuller, but no less convincing in its misery, though arguably rather less bleak, if only because the speaker says more; 'To Lizbie Browne' is in contrast a light-hearted piece of nostalgia - the speaker reflects upon what might have been, if only he had had the courage to speak and act more quickly, though the final stanza has elements of the real sadness shown in the other two poems. Better answers must illustrate and support with apt and perhaps quite detailed quotation, and will certainly relate their ideas to the word 'moving' in the question. *Hopelessness* must also be discussed and illustrated, as well as simple sadness.

| | |
|------------------------------------|---|
| Text: | JANE AUSTEN: <i>Northanger Abbey</i> |
| Question 17: (20 marks) | In what ways does Austen's writing here change any impressions you had previously formed of General Tilney? |

NOTES ON THE TASK:

The question directs candidates outside the passage, though they are intended to use the material it provides as a starting point, and to look closely at the language Austen uses. General Tilney's behaviour towards Catherine is so exaggeratedly hospitable that it borders on the embarrassing and raises the inevitable question of why he considers her to be so deserving of such attention. After all, it is unusual for someone of such social standing to be so obsequious to an ordinary girl, the friend of his daughter. Furthermore it is clear that he makes his own children uncomfortable as well as Catherine; even Captain Tilney appears to be afraid of him. He appears here as something of a tyrant, which may not entirely accord with previous impressions of him. Strangely, though, he seems to have a particular interest in Catherine from the first moment he sees her; John Thorpe tells her '...the General thinks you the finest girl in Bath' and his invitation to Northanger is couched in the most obsequious language. Better answers will begin to see how Austen is preparing the ground, first of all for Catherine's suspicion of him for the murder of his wife and for the harshness of his eventual treatment of her when he is revealed to have been only interested in the amount of money he believes her to have. In this passage Austen does not use any irony, which conveys something of the seriousness of this incident in the context of the whole novel.

| | |
|------------------------------------|--|
| Text: | JANE AUSTEN: <i>Northanger Abbey</i> |
| Question 18: (20 marks) | What impressions of life in Bath does Austen's writing create for you? Remember to support your answer with details from the novel. |

NOTES ON THE TASK:

This question is quite open and candidates have a free rein in selecting their material. On one level is the rather frivolous lifestyle that people in Bath seem to lead - visiting friends, taking tea, going to the Assembly Rooms, going on the odd outing, in fact enjoying their holidays in the way of well-to-do Regency people. There is little indication that anyone has to work for a living. They might also choose to dig a little deeper and explore the social attitudes that are revealed, such as the searching for wealthy husbands/wives, exemplified by the Thorpes. Answers will be differentiated by the quality of the personal response and evaluation and by well-selected detail.

| | |
|------------------------------------|---|
| Text: | CHARLES DICKENS: <i>Hard Times</i> |
| Question 19: (20 marks) | How does Dickens make the injustice of Victorian society so vivid for you here? |

NOTES ON THE TASK:

The question requires close focus on the extract and successful answers will explore the way in which Dickens uses the different voices of Stephen, Mrs Sparsit and Bounderby to highlight the gulf between them socially. Though there is no requirement to go outside the passage, answers will be enhanced by at least some indication of what has brought about this interview with Bounderby. The issue is the fact that Stephen's life is blighted by his marriage to an absent and alcoholic wife but that he lacks the money for the legal process of divorce. Consequently he is unable to make an honest woman of Rachael and his strong sense of morality makes it impossible for him to continue the relationship. Dickens uses heavy irony to show the hypocrisy of the 'upper' classes such as Sparsit and Bounderby ('There's a sanctity in this relation of life') and how they seem to enjoy the predicament of simple honest workers like Stephen. Better answers will distinguish the genuine passion of Stephen's dialect with the artificiality of Bounderby's bombast.

| | |
|------------------------------------|---|
| Text: | CHARLES DICKENS: <i>Hard Times</i> |
| Question 20: (20 marks) | How does Dickens make you change your view of Louisa as the novel develops? Remember to support your answer with details from the novel. |

NOTES ON THE TASK:

It is likely that candidates will warm to Louisa as the novel proceeds. Though in the early parts she appears cold and emotionless and, in fact, rather characterless, it becomes obvious that she is damaged not only by the aridity of her father's teaching system ('never wonder'), but she is also a victim in being betrothed to Bounderby and then in being seduced by Harthouse. She benefits greatly from her contact with Sissy and her devotion to Tom, the Whelp, is admirable and rather moving. By the end of the novel she is said to be 'gentler and humbler', but she is never to enjoy that happy family life that Sissy will enjoy. Answers will be differentiated by the depth of development of their response to the character and by the judicious selection of supporting detail.

| | |
|------------------------------------|---|
| Text: | THOMAS HARDY: <i>Far From the Madding Crowd</i> |
| Question 21: (20 marks) | How does Hardy's writing make this such a significant moment in Boldwoods's life? |

NOTES ON THE TASK:

So far in the novel we have met three major male characters - Oak, Troy and Boldwood - and Hardy has laid clear foundations for the way that we respond to the three. Boldwood is perhaps the least appealing; he is a straightforward, successful but entirely unromantic farmer - wealthy but with nothing to recommend him to Bathsheba or to readers of the novel, and there is certainly some sympathy with her when she plays this - to her - innocent trick with the valentine card. Candidates should of course be aware that 21st Century attitudes to Valentine's Day are radically different from those in the early 20th, and that Boldwood's reaction, extraordinary today, was certainly not so unlikely a hundred years ago. Nonetheless, it is difficult not to find his overheated response at least a little unappealing if not downright foolish, and in retrospect at least he can be seen as in part the author of his own undoing. Had he been more experienced, or more insightful, Bathsheba's flirtatiousness might have had no impact at all, and both his and her lives might have been very different. But he is as he is, and his response leads both him and Bathsheba into an inescapable situation, leading ultimately of course to his death, and perhaps also to Bathsheba's foolish relationship with Troy - but also to her finally happy marriage with Oak. Answers that simply describe what is happening in the passage will not receive high reward, but those which show how events are changed by what Boldwood does are likely to reach higher bands, particularly if they show an ability to look at some of the words and phrases that Hardy uses to describe Boldwood and his infatuated state.

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|------------------------------------|---|
| Text: | THOMAS HARDY: <i>Far From the Madding Crowd</i> |
| Question 22: (20 marks) | How does Hardy memorably portray the impact that Fanny Robin has upon the lives of other characters in the novel? |

NOTES ON THE TASK:

This question is not just an invitation to tell Fanny's story, though some candidate's may do this, and will gain only a few marks in so doing. What is required is some discussion of how she affects the lives of others, especially Troy and Bathsheba, in the novel - it is her importance in the novel that is looked for - and if answers concentrate upon her life with these two in its various ways then a higher mark will probably be justified. Most will focus on a few incidents - her running away from Bathsheba's farm, her infatuated 'meeting' with Troy outside his barracks window, her failure to meet him in the correct church; her pregnant journey to Casterbridge and arrival at the workhouse; the scene with Bathsheba and then Troy by her coffin - and provided that they do clearly show that her life affects those of others, even if not especially significant in itself, then good marks are likely. Better answers will as always look not just at what happens, but at how it fits into the pattern and structure created by Hardy, and at the kind of feeling that he wants his readers to have for Fanny.

| | |
|------------------------------------|--|
| Text: | GEORGE ELIOT: <i>Silas Marner</i> |
| Question 23: (20 marks) | How does Eliot make this such a dramatic moment for Godfrey? |

NOTES ON THE TASK:

Though the question does not specifically require candidates to explain previous events, successful answers will show an awareness of the context and of Godfrey's fear of his marriage to Molly being exposed. This is his worst nightmare, shown in the way in which Eliot describes time standing still for him and 'feeling the blood rush to his face'. Answers should explore the ways in which she takes us into his thoughts and reactions to Eppie and Silas. Better answers will no doubt point the contrast between the innocence of the child and Godfrey's guilt and self-serving desire to cover things up as efficiently as possible, disguising his inner turmoil under a pretence of indifference. They will also explore what is at risk here - his inheritance and his possible marriage to Nancy, and will perhaps see the irony that exposure is not coming from the expected source: Dunstan.

| | |
|------------------------------------|--|
| Text: | GEORGE ELIOT: <i>Silas Marner</i> |
| Question 24: (20 marks) | Explore any ONE moment in the Rainbow Inn which you have found particularly amusing and show how Eliot makes it so. |

NOTES ON THE TASK:

Candidates have a completely open choice here but the quality of the answer will, of course, be determined by the suitability of the choice. Answers should consider situation, characterisation and language and Eliot's use of dialect should provide plenty of opportunity for comment in the best answers.

| | |
|------------------------------------|---|
| Text: | EDGAR ALLAN POE: <i>Selected Tales</i> |
| Question 25: (20 marks) | How does Poe's writing make the events in these two passages so horrifying? |

NOTES ON THE TASK:

Candidates will of course differ in what they find horrifying, but there is plenty in both passages for to write about, and examiners should reward any reasonable responses, provided that they are aptly argued and illustrated. There is no requirement to go beyond the passages, and the main thrust of answers must be upon what is printed here, though some will certainly discuss what happens elsewhere in each story. There is little doubt that the extract from 'The Murders' is very horrific, with its description of the way in which the ape kills the girl and the older woman - there is ample scope for discussion of not just the events but also the language used here. 'The Black Cat' killing and its aftermath are arguably less immediately horrifying; what is so shocking here is perhaps just the cold and rational way in which the speaker tells of his actions and thoughts before, during and after his wife's death. Answers must respond to the language used by Poe, and better ones will explore this in some detail.

| | |
|------------------------------------|---|
| Text: | EDGAR ALLAN POE: <i>Selected Tales</i> |
| Question 26: (20 marks) | How has Poe made his descriptions of places and buildings so very memorable in TWO of the following stories? <i>The Fall of the House of Usher</i> <i>The Pit and the Pendulum</i> <i>The Cask of Amontillado</i> |

NOTES ON THE TASK:

An open question, and examiners must be generous in how they respond; what they find memorable may not be what candidates do. Answers, however, must very firmly focus upon Poe's *descriptions* rather than narration or paraphrase of the two chosen tales. Places and/or buildings play a large part in each of these stories, so there is ample material that can be used. Quotation and/or closely detailed reference will be an essential factor in better answers, so that candidates can demonstrate a clear awareness of *how* Poe has created his effects.

| | |
|------------------------------------|--|
| Text: | H G WELLS: <i>The History of Mr Polly</i> |
| Question 27: (20 marks) | How does Wells make this moment so unexpected and amusing? |

NOTES ON THE TASK:

Mr Polly is at a turning-point in his life here. Overwhelmed by the failure of his marriage and his shop, he is determined upon suicide and arson; perhaps surprisingly, he has thought long and hard about what this will mean for Miriam, and believes that his death and the fire will allow her to gain from the insurance, so that she will be left with something. The moment could, therefore, be a serious and even tragic one. What makes it comic - and unexpected - of course is the fact that when he actually tries to cut his throat he could not do so because 'it stung like a nettle', and then when the fire actually breaks out his instincts take over from his plans and he cannot let it go on: 'He had nerved himself for throat-cutting, but this was fire!' The seriousness becomes comic, and even the final sentence, with the possibility of Mr Rumbold's mother-in-law being killed cannot be taken as more than simply entertaining for the reader. Answers that simply narrate what leads up to the incident, and what happens during it, may attract a few marks, but the question asks for more than this, and better ones must comment in some way upon the comic and/or unexpected nature of Mr Polly's reactions to what he tries to do, and more importantly on how Wells has managed to turn a potentially serious moment into a light and comic one.

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|------------------------------------|---|
| Text: | H G WELLS: <i>The History of Mr Polly</i> |
| Question 28: (20 marks) | Does Wells' portrayal of Miriam encourage you to feel sympathy for her, or to simply dislike her? |

NOTES ON THE TASK:

An open question, and examiners must be equally open in accepting any thoughtfully-approached response. Most candidates will probably find more to dislike than to sympathise with, but provided that answers are properly argued and illustrated then what is said matters less than how it is argued. Less confident answers may simply tell Miriam's story, while better ones are likely to offer some more analytical and/or critical view of how her marriage changed and affected her life. Answers that focus more on Mr Polly than on Miriam - even if focusing upon the marriage - are unlikely to be highly rewarded. Better answers will look closely and in some detail at the ways in which Wells portrays Miriam, rather than seeing her as if a real person.

| | |
|------------------------------------|--|
| Text: | KATE CHOPIN: <i>Short Stories</i> |
| Question 29: (20 marks) | How does Chopin's writing here make you feel sorry for Désirée and Adrienne? |

NOTES ON THE TASK:

Close examination of both extracts is required here with exploration not only of the situations but also of the writing. The heightened emotion of both characters is conveyed clearly through the use of emotive and dramatic language: Désirée 'tottered', 'clutching his arm', cries 'despairingly' etc etc. Armand's reactions are in direct contrast and better answers will see how Chopin condemns him through his own words and through her descriptions of him, just as she elicits sympathy for Désirée. Adrienne is a less sympathetic character perhaps and her reactions here are presented in a much less dramatic way - she is numb and grieving rather than hysterical and the language describing her is much lower key than in the previous extract though perhaps just as intense. No comparison is required, but candidates who attempt it should be rewarded. We should not expect equal treatment of both extracts.

| | |
|------------------------------------|---|
| Text: | KATE CHOPIN: <i>Short Stories</i> |
| Question 30: (20 marks) | Explore some of the ways in which Chopin conveys how Calixta (<i>At the Cadian Ball</i>) and Claire Duvigny (<i>Toni</i>) enjoy the effects they have on men. Remember to support your answer with details from the stories. |

NOTES ON THE TASK:

Successful answers will go beyond merely recounting what happens and making some evaluation of character to exploring the language Chopin uses. Calixta, though infatuated with Alcée enjoys the power she wields over the hapless Bobinôt. She is presented as the belle of the ball, enjoying the attention and enjoying putting Bobinôt in his place. She is fascinated by Alcée, and when he abandons her as soon as called by Clarisse, she turns to Bobinôt, but only on her own terms, making use of him but giving nothing in return. Claire Duvigny behaves in a similar way towards Toni. She clearly has no interest in him or respect for him, but is prepared to give him a little attention in return for his devotion and finds it 'really piquant to pose for an hour longer before a man - even a rough fisherman - to whom she felt herself to be an object of silent and consuming devotion'. Both girls are portrayed as being completely selfish and to some extent cold-hearted, though we should not expect a comparison. Successful answers will show how Chopin shapes our response to them through the language that she uses.

**Mark Scheme 2445/01
January 2007**

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.

| <i>Unit</i> | 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 (eg) 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 (ie 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 June 2006)

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 4*)

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 (eg indicate an omission);
- the use of standard abbreviations eg 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 6)

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 4)

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 17, 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 | • 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) | <p>What do you think makes this such an upsetting moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what is happening here to Claudio's and Hero's relationship • how other characters react • the language they use. |

NOTES ON THE TASK:

It is to be hoped that many answers will address the bullets and consider the impact of Claudio's public rejection of Hero at their wedding ceremony, after hearing that she is 'disloyal'. Stronger answers should be able to show close attention to the dramatic language used. Claudio's verbal attack on Hero is upsetting, as is her reaction. His bitterness, sarcasm, melodramatic gestures and language all serve to paint an aggressive, fearful and insecure individual. The best answers are likely to deal directly with the effect of Claudio's denouncement and the reactions of the other characters on the audience, and comments on the context of the passage and the significance of this moment to the play as a whole should also be well rewarded.

| | |
|-----------------------------------|--|
| Text: | SHAKESPEARE: <i>Much Ado About Nothing</i> |
| Question 2: (21 marks) | <p>What do you find particularly unpleasant about Don John and his part 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 it is important to be receptive to a range of possible ideas. Answers may not only touch upon Don John's deceit and dishonour, but also the way he exposes flaws in other characters. Answers that locate key moments in the text which show him as egocentric, individual, cynical, untrustworthy etc should be rewarded. Differentiation is likely to emerge from the extent to which answers avoid a narrative re-working of the character's part in the play or over-generalised comment, and maintain a genuinely argued and evaluative personal response based on sensibly selected details. Consideration of both his character and 'his part' in the play should be rewarded.

| | |
|-----------------------------------|--|
| Text: | SHAKESPEARE: <i>Much Ado About Nothing</i> |
| Question 3: (21 marks) | <p>You are Benedick just after your dance with Beatrice (in Act 2, Scene 1).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • what she has said to you • your attitude towards Beatrice now. <p>Write your thoughts.</p> |

NOTES ON THE TASK:

Benedick is clearly riled by Beatrice's biting comments, during the masked dance. He resents being called the Prince's jester, and later muses over these words in a quiet moment, resolving to be revenged on her at a later date. It is to be hoped that most answers will register some of the increased acrimony and self-doubt Benedick might experience after encountering Beatrice: references to the humiliation he might feel at this point, his increasingly uncertain view of himself and his sense of identity may figure. However, Beatrice's words certainly seem to reveal a chink in Benedick's armour where Beatrice herself is concerned too, and they could be seen to provide a turning point for Benedick in his attitude towards her. In public Benedick is quick to condemn Beatrice's attitude, whereas in private Benedick is beginning to reveal a more sensitive core. References to his views on love and marriage may also feature at this point, as Benedick is increasingly preoccupied by his thoughts on relationships now Claudio has confessed his love for Hero. 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 powerful moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the situation here for Romeo and Juliet • their feelings for each other • the language they use. |

NOTES ON THE TASK:

It is to be hoped that many answers will address the bullets and consider the impact of Juliet's monologue on Romeo, secretly listening, and the secret and mutual confirmation of their love for one another later on in the scene. The stronger answers should be able to show close attention to the emotive language used. The best answers are likely to deal directly with the effect of this exchange of feelings on the audience, and answers which make references to the context of the extract and the significance of this moment to the play as a whole should be highly rewarded. For example, Lady Capulet's revelation of Paris's matrimonial intentions, Tybalt's simmering resentment at the discovery that a Montague has attended the Capulet party and the Prince's condemnation of future conflicts all serve as a forbidding backdrop to what is a tender and intensely private emotional exchange between lovers, existing outside the feuding and quarrelling which has gone on before.

| | |
|-----------------------------------|--|
| Text: | SHAKESPEARE: <i>Romeo and Juliet</i> |
| Question 5: (21 marks) | You might feel differently about Romeo at different points in the play. Show why, by exploring TWO different moments in the play. |

NOTES ON THE TASK:

Differentiation is likely to spring from the extent to which answers can select two distinct moments and move beyond a narrative account to shape an argued personal response to Romeo on each occasion. It is to be hoped that most answers will be able to shape a case for a sympathetic response to Romeo as a devoted lover and husband, desperately trying to conquer fate and overcome intolerance. However, in contrast to this, attention to his obsession with Rosaline, even his decision to wed Juliet secretly and kill Paris in the tomb, for example, may also figure prominently, but we should be receptive to a range of responses and textual evidence. The best answers are likely to avoid over-simplification in their responses and to suggest some awareness of how Shakespeare conditions these responses through the unified response of remorse and regret at the end of the play.

| | |
|-----------------------------------|--|
| Text: | SHAKESPEARE: <i>Romeo and Juliet</i> |
| Question 6: (21 marks) | You are Lady Capulet. You and your husband have just had the angry confrontation with Juliet about marriage to Paris (in Act 3, Scene 5). You might be thinking about: <ul style="list-style-type: none"> • Juliet's reaction • how your husband behaved • your feelings about what has happened. Write your thoughts. |

NOTES ON THE TASK:

Juliet has just said farewell to Romeo after their night together and the Nurse hastily composes Juliet as her mother enters, promising revenge on the death of Tybalt. She also tells Juliet that she is to be married on Thursday to Paris. Juliet's horror at this is compounded by the arrival of Lord Capulet; both parents are left shocked by Juliet's fierce rejection of the proposal, Lady Capulet swayed, it seems, by her husband's intemperate rage. It is to be hoped that most answers will register some of the coldness and emotional detachment that Lady Capulet displays throughout the play. It is unlikely that she would be feeling much angst or questioning her own actions too closely at this stage. Answers may also explore Lady Capulet's relationship with Juliet: she is incapable of calming and understanding a distressed Juliet, 'washing her hands' of the problem as she hands over to her husband. The strongest answers are likely to suggest a secure grasp of appropriate details and of Lady Capulet's character, as well as a developing sense of her 'voice'. The bullets are offered as suggestions only.

| | |
|-----------------------------------|--|
| Text: | WILDE: <i>An Ideal Husband</i> |
| Question 7: (21 marks) | <p>What makes this such a powerful moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Sir Robert's situation and his feelings • Lady Chiltern's feelings for him • the way the tension is built up. |

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. Differentiation is likely to emerge from the extent to which answers demonstrate an awareness of context, can bring out the seriousness of the crisis which threatens Sir Robert's career, his reputation and his marriage, and suggest the likely consequences of the letter he writes here. Answers which engage the nature and powerful significance of Lady Chiltern's idealistic attitudes and suggest some awareness of the impact of features like the dramatic ironies (in building suspense for both Sir Robert and the audience) should be well rewarded.

| | |
|-----------------------------------|---|
| Text: | WILDE: <i>An Ideal Husband</i> |
| Question 8: (21 marks) | <p>What do you think makes Mrs Cheveley such a fascinating and 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 of the character and shape an argued personal response based on selected textual detail. It is to be hoped that most answers will show some response to her unscrupulousness: she has a shady past, was expelled from school, she is an eavesdropper, a blackmailer and a thief. The strongest answers may be able to move beyond the view of her as a self-serving and dishonest troublemaker, and see greater variety in her character: the wit, the beauty, the intelligence and the charm (which once captivated Lord Goring), and to suggest the way her shameless lack of principle sets her apart from other characters in the play (notably Lady Chiltern who despises her).

| | |
|-----------------------------------|--|
| Text: | <i>WILDE: An Ideal Husband</i> |
| Question 9: (21 marks) | <p>You are Lord Caversham. Mabel Chiltern has accepted your son's proposal of marriage and Sir Robert has accepted a seat in the Cabinet (at the end of the play).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your son and the life he leads • his engagement to Miss Chiltern • Sir Robert and his political career. <p>Write your thoughts.</p> |

| | |
|---|--|
| NOTES ON THE TASK: | |
| <p>Lord Caversham has spent much of the play expressing irritation at his son's perceived idleness, frivolity and purposelessness, and has been recommending matrimony as a step towards adult responsibility and seriousness. He is charmed by Mabel Chiltern and is delighted by the news that she has agreed to marry his son though he claims that it is a foolish decision on her part. He admires Sir Robert, was impressed by his speech to the House, bemused by his initial refusal of a seat in the Cabinet and then delighted by his final acceptance of it, and he has drawn unflattering parallels between Sir Robert and his son throughout the play. Relief and pleasure (with some lingering irascibility) are therefore likely to provide the dominant notes. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Lord Caversham's character, as well as a developing sense of his "voice". The bullets are offered as suggestions only.</p> | |

| | |
|------------------------------------|--|
| Text: | <i>IBSEN: An Enemy of the People</i> |
| Question 10: (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"> • the words and actions of the townspeople • the reactions of Dr Stockmann • the way the tension is built up. |

| | |
|--|--|
| NOTES ON THE TASK: | |
| <p>This is a varied and fast-moving crowd scene, packed with noise, conflict and incident, and eventually erupting into anger and violence. It is to be hoped that the bullets will nudge most answers towards a selective concentration on some of the key elements in the building tension, and comprehensive coverage should not be expected. Strong answers are likely to display some understanding of the context in exploring the reprehensible behaviour of Kiil or Vik or Billing, for instance, and in demonstrating the unfairness of the townspeople's treatment of Stockmann. Attention to Stockmann's defiance in the face of increasingly hostile opposition and to any of the dramatic details (of noise and movement in particular) which build the scene to a climax, should be highly rewarded.</p> | |

| | |
|------------------------------------|---|
| Text: | IBSEN: <i>An Enemy of the People</i> |
| Question 11: (21 marks) | <p>What do you think makes the relationship between Dr Stockmann and his wife, Katherine, such a dramatic and important part of the play?</p> <p>Remember to support your ideas with details from the play.</p> |

| | |
|--|--|
| NOTES ON THE TASK: | |
| <p>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 the relationship based on selective references. It is to be hoped that most answers will register some of the temperamental differences between husband and wife, and suggest some of the tensions generated by these differences. He is headstrong, idealistic and impulsive whereas she hopes only for a quiet, comfortable and respectable life. The best answers may be able to explore the impact of very specific moments of crisis in their relationship (like her tears at the end of Act Two as she vainly counsels caution or the way they unite in defiance at the end of Act Three...) and begin to suggest the significance of the relationship in displaying the tension between public and private duty.</p> | |

| | |
|------------------------------------|--|
| Text: | IBSEN: <i>An Enemy of the People</i> |
| Question 12: (21 marks) | <p>You are Dr Stockmann after your brother has threatened to have you dismissed from the Baths (at the end of Act Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your brother's words and actions • the reactions of your wife and daughter • what you plan to do next. <p>Write your thoughts.</p> |

| | |
|---|--|
| NOTES ON THE TASK: | |
| <p>It has been an angry and bitter exchange between the two brothers. Dr Stockmann is expecting to be thanked for his timely and thorough report, but instead, he has been told that he must retract his findings, that he has no right to a private opinion and that he is a public enemy, and he has been threatened with dismissal. He is furious (to the point of physical violence) with his brother and despite the anxieties of his wife about the threat to the security and comfort of their family life if he loses his job at the Baths, he remains determined to defy the Mayor, is buoyed by the support of his daughter and is absolutely confident that he has the backing of "the progressive and independent press". The strongest answers are likely to suggest a secure grasp of appropriate detail (and especially of the conversation between the brothers) and of Stockmann's character, as well as a developing sense of his "voice". The bullets are offered as suggestions only.</p> | |

**Mark Scheme 2445/02
January 2007**

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.

| <i>Unit</i> | 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 (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 (ie 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 June 2006)

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 4*)

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.

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- 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 (eg indicate an omission);
- the use of standard abbreviations eg 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 6)

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 4)

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.

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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 gripping moment in the play. |

NOTES ON THE TASK:

Most answers should be aware of the brutal haste with which Claudio publicly rejects Hero at their wedding ceremony, after hearing that she is 'disloyal' from the disreputable Don John. Stronger answers should be able to focus explicitly on 'the ways' of the question and really scrutinise the playwright at work here. Claudio's bitterness, sarcasm, melodramatic gestures and figurative language all serve to paint an aggressive, fearful and insecure individual. Answers which explore the self-important figure of Claudio (his cruelty, confusion and melodramatic nature), react to his relationship with Don Pedro and show an awareness of how the scene reveals the values of those in power, should be highly rewarded.

| | |
|-----------------------------------|---|
| Text: | SHAKESPEARE: <i>Much Ado About Nothing</i> |
| Question 2: (30 marks) | How does Shakespeare make the villainy of Don John contribute to the dramatic impact of the play? Remember to support your ideas with details from the play. |

NOTES ON THE TASK:

Most answers should be aware of Don John's characteristics but stronger answers should be able to focus explicitly on the 'how' of the question and really scrutinize the playwright at work here. Answers may explore Don John's stereotypical role as the melodramatic malcontent whose function can be seen to introduce deceit and dishonour, and expose flaws in the social set-up. Furthermore, his impact on the play could be interpreted in different ways and we should be receptive to this. Don John can be seen to expose the ineffectual nature of accepted authority in Messina: namely, the Watch for example. He is an egocentric individual, cynical and distrustful of all. His wrongdoing not only highlights the major themes of the play (honour, integrity and love...) but also the flaws in other major characters and what they represent, such as Claudio and Don Pedro.

| | |
|-----------------------------------|---|
| Text: | SHAKESPEARE: <i>Much Ado About Nothing</i> |
| Question 3: (30 marks) | You are Benedick just after your dance with Beatrice (in Act 2, Scene 1). Write your thoughts. |

NOTES ON THE TASK:

Benedick is clearly riled by Beatrice's biting comments, during the masked dance. He resents being called the Prince's jester, and later muses over these words in a quiet moment, resolving to be revenged on her at a later date. It is to be hoped that many answers will register some of the increased acrimony and self-doubt Benedick might experience after encountering Beatrice: references to the humiliation he might feel at this point, his increasingly uncertain view of himself and his sense of identity may figure. However, Beatrice's words certainly seem to reveal a chink in Benedick's armour where Beatrice herself is concerned too, and they could be seen to provide a turning point for Benedick in his attitude towards her. In public Benedick is quick to condemn Beatrice's attitude, whereas in private Benedick is beginning to reveal a more sensitive core. References to his views on love and marriage may also feature at this point, as Benedick is increasingly preoccupied by his thoughts on relationships now Claudio has confessed his love for Hero. The strongest answers should also develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point of view. A peculiar mixture of playful defiance, self scrutiny and bravado are likely to be the dominant notes, along with a sense of wounded pride.

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

NOTES ON THE TASK:

It is to be hoped that most answers will explore the dramatic impact of Juliet's monologue and the mutual confirmation of their love for one another later on in the scene. Stronger answers should be able to explore the context of the extract. For example, Lady Capulet's revelation of Paris's matrimonial intentions, Tybalt's simmering resentment at the discovery that a Montague has attended the Capulet party and the Prince's condemnation of future conflicts all serve as a forbidding backdrop to what is a tender and intensely private emotional exchange between lovers, existing outside the feuding and quarrelling which has gone on before. The best 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 emotive language, show a sharp awareness of the dynamic between the two lovers and the precariousness of their situation should be highly rewarded.

| | |
|-----------------------------------|---|
| Text: | SHAKESPEARE: <i>Romeo and Juliet</i> |
| Question 5: (30 marks) | At the end of the play the Prince says: ‘...some shall be pardoned, and some punished’. Which ONE character does Shakespeare’s writing encourage you to feel is most deserving of punishment? Remember to support your ideas with details from the play. |

| | |
|--|--|
| NOTES ON THE TASK: | |
| <p>This is an open question and so it is important to be receptive to a variety of arguments and approaches. The choice of character most deserving of punishment should also be respected. Differentiation should emerge from the extent to which answers avoid a narrative tracing of the chosen character’s story and shape informed personal arguments about why the selected character is most deserving of punishment. However, the strongest answers, as well as picking up the emphasis in the question on Shakespeare and examining the dramatist at work, are likely to show awareness of the bigger picture which Shakespeare paints. Characters, like the Nurse, Friar Lawrence, Tybalt, or Lord Capulet for example, could be seen to exemplify certain flaws in the society of Verona to some extent (fallibility, prejudice, misplaced loyalty, intolerance and violence), and the strongest answers are likely to explore how these traits have contributed to the tragedy, meriting the character’s just deserts in their view.</p> | |

| | |
|-----------------------------------|---|
| Text: | SHAKESPEARE: <i>Romeo and Juliet</i> |
| Question 6: (30 marks) | You are Lady Capulet. You and your husband have just had the angry confrontation with Juliet about marriage to Paris (in Act 3, Scene 5). Write your thoughts. |

| | |
|--|--|
| NOTES ON THE TASK: | |
| <p>Juliet has just said farewell to Romeo after their night together and the Nurse hastily composes Juliet as her mother enters, promising revenge on the death of Tybalt, believing this to be Juliet’s panacea. She also tells Juliet that she is to be married on Thursday to Paris. Juliet’s horror at this is compounded by the arrival of Lord Capulet; both parents are left shocked by Juliet’s fierce rejection of the proposal, Lady Capulet swayed, it seems, by her husband’s intemperate rage. It is to be hoped that most answers will register some of the coldness and emotional detachment that Lady Capulet displays throughout the play. It is unlikely that she would be feeling much angst or questioning her own actions too closely at this stage. Answers may also explore Lady Capulet’s relationship with Juliet at this stage: she is incapable of calming and understanding a distressed Juliet, ‘washing her hands’ of the problem as she hands over to her husband. The strongest answers should also develop beyond a strong grasp of context and character, and represent a convincing ‘voice’ and point of view. A dismissive, materialistic, superficial approach to the situation is likely to be the dominant note. A sense of empathy or compassion are unlikely to feature however, as Lady Capulet prefers to distance herself from the duties of parenthood.</p> | |

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

NOTES ON THE TASK:

It is to be hoped that many answers will be able to respond strongly to the powerfully dramatic nature of the crisis threatening Sir Robert's career, reputation and marriage. A clear awareness of the context is likely to be a key discriminator here; whereas Lady Chiltern continues to idealise her husband and his past, the audience knows the details of Sir Robert's dishonourable act, of Mrs Cheveley's demands and the likely consequences of the letter which he sends here. Strong answers are likely to examine not just the dramatic details of the developing plot, but also the powerful significance of the moment in revealing Lady Chiltern's unbendingly idealistic attitudes and in crystallising some of the play's central ideas about secrecy, honour, compromise, realism, love... The strongest answers should be able to focus explicitly on the "ways" of the question and really scrutinise the impact of some of the features like the dramatic ironies, the presentation of Sir Robert's agitation at the end of the scene, the darkness, the tapestry...

| | |
|-----------------------------------|--|
| Text: | WILDE: <i>An Ideal Husband</i> |
| Question 8: (30 marks) | How does Wilde make Mrs Cheveley such a fascinating and memorable character in the play? Remember to support your ideas with details from the play. |

NOTES ON THE TASK:

Lady Chiltern characterises Mrs Cheveley as an "evil influence" and it is to be hoped that most answers will respond to the way in which her unscrupulous plotting drives the play along. She has a shady past, she was expelled from school, she is an eavesdropper, a blackmailer and a thief. Strong answers are likely to maintain the focus on "fascinating and memorable" and shape an argued personal response fully grounded in the text. Answers which move beyond a simple vision of evil to engage the playwright at work in his portrayal of her as infinitely varied (Lord Goring himself describes her as "fascinating", "horrible" and "a genius in the daytime and a beauty at night") and to see the way Wilde sets her fascinating vitality, beauty, wit and shamelessness against the earnest highmindedness of the Chilterns, or contrasts her with Mabel, or uses her to emphasise Lord Goring's integrity and attractiveness... should be highly rewarded.

| | |
|-----------------------------------|---|
| Text: | <i>WILDE: An Ideal Husband</i> |
| Question 9: (30 marks) | You are Lord Caversham. Mabel Chiltern has accepted your son's proposal of marriage and Sir Robert has accepted a seat in the Cabinet (at the end of the play). Write your thoughts. |

NOTES ON THE TASK:

Lord Caversham has spent much of the play expressing irritation at his son's perceived idleness, frivolity and purposelessness, and has been recommended matrimony as a step towards adult responsibility and seriousness. He admires Sir Robert, was impressed by his speech to the House, bemused by his initial refusal of a seat in the Cabinet and then delighted by his final acceptance of it, and he has drawn unflattering parallels between Sir Robert and his son throughout the play. He is charmed by Mabel Chiltern and is also delighted by the news that she has agreed to marry his son though he claims that it is a foolish decision on her part. Delight and relief (with some lingering irascibility) are therefore likely to provide the dominant notes. 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) | Explore the ways in which Ibsen brings the public meeting to a climax here. |

NOTES ON THE TASK:

This is varied and fast-moving crowd scene, packed with noise, conflict and incident, and eventually erupting into anger and violence. It is important to be receptive to a range of possible approaches and not to expect comprehensive coverage because there are so many elements which contribute to the building tension. An awareness of the context (in understanding Billing's turpitude, the threats of Kiil and Vik, the unfairness of the resolution... for instance) is likely to be a key discriminator. Answers which can demonstrate an understanding of this dramatic context, trace some of the features of the building tension through the voting process and the closing of ranks against Stockmann, and explore the presentation of his moral and physical courage (or foolhardy arrogance, depending on your point of view) in the face of increasingly hostile opposition, should be highly rewarded.

| | |
|------------------------------------|--|
| Text: | IBSEN: <i>An Enemy of the People</i> |
| Question 11: (30 marks) | How does Ibsen make the relationship between Dr Stockmann and his wife, Katherine, such a dramatic and important part of the play? Remember to support your ideas with details from the play. |

| | |
|--|--|
| NOTES ON THE TASK: | |
| <p>The question directs attention away from a conventional study of the relationship to an evaluation of what it 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 the Stockmanns as very different people and be able to explore the tensions generated by these differences. He is headstrong, idealistic and impulsive whereas she is the voice of moderation in the play, urging caution and restraint, and hoping only for a quiet and comfortable family life. Stronger answers are likely to see not only that Mrs Stockmann's prudence and practicality are contrasted with the rampaging idealism and outspoken enthusiasm of her husband but that there are also moments of genuine affection and moving loyalty. The strongest answers may see the conflicts between them as embodying the tension between public and private duty which is a key idea in the play.</p> | |

| | |
|------------------------------------|---|
| Text: | IBSEN: <i>An Enemy of the People</i> |
| Question 12: (30 marks) | You are Dr Stockmann after your brother has threatened to have you dismissed from the Baths (the end of Act Two). Write your thoughts. |

| | |
|---|--|
| NOTES ON THE TASK: | |
| <p>It has been an angry and bitter exchange between the two brothers. Dr Stockmann is expecting to be thanked for his timely and thorough report, but instead, he has been told that he must retract his findings, that he has no right to a private opinion and that he is a public enemy, and he has been threatened with dismissal. He is furious (to the point of physical violence) with his brother and despite the anxieties of his wife about the threat to the security and comfort of their family life if he loses his job at the Baths, he remains determined to defy the Mayor, is buoyed by the support of his daughter and is absolutely confident that he has the backing of "the progressive and independent press". Defiance and determination are likely to be the dominant notes. The strongest answers are likely to develop beyond a firm grasp of context and character, and represent a convincing "voice" and point-of-view.</p> | |

**Mark Scheme 2446/01
January 2007**

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 (eg) 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 (ie 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 June 2006)

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 4*)

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 (eg indicate an omission);
- the use of standard abbreviations eg 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 6*)

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 4*)

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 17, 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 (aaaaaaaa) present a clear, sustained response (bbbbbbbb) show understanding supported by careful and relevant reference to the text (cccccccc) respond with some thoroughness to language |
| 4 | 21 20 19 | (dddddddd) make a reasonably developed personal response (eeeeeeee) show overall understanding using appropriate support from the text (ffffff) make some response to language |
| 5 | 18 17 16 | (gggggggg) begin to organise a response (hhhhhhh) show some understanding (iiiiiii) give some relevant support from the text or by reference to language |
| 6 | 15 14 13 | (jjjjjjj) make some relevant comments (kkkkkkk) show a little understanding (lllllll) give a little support from the text or by reference to language |
| 7 | 12 11 10 | (mmmmmmm) make a few straightforward points (nnnnnnn) occasionally refer to the text |
| 8 | 9 8 7 | (oooooooo) show a little awareness (ppppppp) make some comment |
| Below 8 | 6-0 | (qqqqqqq) not meet the criteria for Band 8. |

| | |
|-----------------------------------|--|
| Text: | OCR: <i>Opening Lines : War</i> |
| Question 1: (21 marks) | How do these two poems try to persuade you that it is brave and honourable to fight and die in war?. |

NOTES ON THE TASK:

Lovelace's poem is about a living soldier persuading his lover of the honour of his departure and Collins praises the war dead as the brave, honourable guardians of freedom.

Lovelace uses imagery of love and inconstancy - war is his new mistress. He makes his point in the final verse where he attempts to persuade his lover that she must love him for his sense of honour, which is inextricably linked with his love of her. Collins liberally strews personification and sentimental supernatural imagery about his theme. Most answers should be able to make some basic points about the sense of valour in both poems. Some analysis of diction might be expected in more detailed responses and perhaps some comment on structure and rhyme. There may also be an attempt to evaluate or contrast which might distinguish more sophisticated responses.

| | |
|-----------------------------------|---|
| Text: | OCR: <i>Opening Lines : War</i> |
| Question 2: (21 marks) | In what ways do <i>On Lieutenant Eyre's Narrative</i> and <i>The Charge of the Light Brigade</i> criticise those who run the war? You should consider: <ul style="list-style-type: none"> • what both poems say about the commanders • how Tennyson contrasts the commanders and the soldiers • the effect of repetition in both poems. |

NOTES ON THE TASK:

On Lieutenant Eyre's Narrative uses repetition and alliteration effectively and blasts its message home with a fairly awful pun. Its focus is criticism of incompetence and ineptitude in the British Command. Tennyson dramatises the fatal command at Balaclava, calls it a blunder and repeatedly drives home the consequences to the soldiers of the stupidity of their leaders. The heroism of the Light Brigade is never questioned. Basic answers here will probably only go so far as to comment on the situation in the two poems. More effective answers will need to make use of the bullets to look at both structure and style, in however unsophisticated a manner. The effect of the repetition in *The Charge of the Light Brigade* should be familiar territory and answers, which can make some comment on this, should be rewarded accordingly.

| | |
|---|--|
| Text: | OCR: <i>Opening Lines : War</i> |
| Question 3: (21 marks) | <p>What very different feelings about war do you find in <i>Vitai Lampada</i> and <i>The Drum</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • how <i>Vitai Lampada</i> connects school and war • how <i>The Drum</i> shows the impact of war • the words and phrases the poets use. |
| <p>NOTES ON THE TASK:</p> <p>An ability to see that the poems communicate different feelings is the key discriminating factor here. Newbolt sees the reality of war but sees it as a natural and valid extension of school sport, the embodiment of team spirit, - and a turn of the century, never say die heroism in the face of impossible odds, public school feeling about war which died out after 1918. <i>The Drum</i> takes a strong anti-war stance. War seduces gullible young men with its tawdry attractions and reaps devastation on both humanity and the environment.</p> <p>Answers will need to focus on what the feelings of the poets are and more effective responses will need to use the bullets to move on to comment on the language of the poems and show how these reflect the varying approaches. We might also expect and welcome some personal response to the content of the poems.</p> | |

| | |
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| Text: | OCR: <i>Opening Lines : Town and Country</i> |
| Question 4: (21 marks) | What strong feelings about the countryside are communicated to you in these two poems? Remember to refer closely to the words and phrases the poets use in your answer. |
| NOTES ON THE TASK: Hopkins' strong feeling about the aspens is made clear in the descriptions of them in the first verse. The powerful image of the pierced eyeball conveys his feelings about the destruction of the environment and that this is irrecoverable. <i>The Way Through the Woods</i> describes the flora and fauna of the woods in a very sympathetic manner and shows how nature reclaims its territory, leaving man as a ghostly presence. Both poems look at man's interaction with the countryside and most answers should show some grasp, however rudimentary of the content of the poems. More detailed responses will need to look at how a strong feeling for the countryside is shown by aspects of the poems such as the imagery, the alliteration, repetition, rhyme or simply, the knowledge of nature or the close observation of it the poets demonstrate here. A personal response to the content or language of the poems should be rewarded. | |

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| Text: | OCR: <i>Opening Lines : Town and Country</i> |
| Question 5: (21 marks) | What impressions of Autumn are created for you in <i>To Autumn</i> and <i>A Dead Harvest in Kensington Gardens</i> ? Remember to refer closely to the words and phrases the poets use. |
| NOTES ON THE TASK: Keats concentrates on the fruitfulness of Autumn and the images dwell on fecundity and richness. <i>A Dead Harvest</i> .. shows the autumn leaves of town to be sterile and useless, inferior to the hay harvest of the country and unlikely to fill a granary floor. There is imagery of death and decay. Most answers should show some knowledge of the town versus countryside issue here. Differentiation will no doubt spring from the extent to which answers can examine the style of both poems. More detailed responses might be more precise in their comments on the diction and patterns of imagery in both poems. The poems offer a variety of possibilities and answers should not be expected to be exhaustive in any way at this tier but more successful answers will probably select material with some efficiency. | |

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| Text: | OCR: <i>Opening Lines : Town and Country</i> |
| Question 6: (21 marks) | <p>In what ways do <i>The Song of the Shirt</i> and <i>London</i> make you feel sorry for people who live and work in towns?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • why the shirt sewer is unhappy • the descriptions of the people in <i>London</i> • the words and phrases the poets use. |
| <p>NOTES ON THE TASK:</p> <p><i>The Song of the Shirt</i> dwells on the evils of domestic labour. It is full of powerful, emotive and somewhat melodramatic imagery. The repetition reflects the nature of the work the woman undertakes and the physical effects on her are vividly depicted. Blake 's poem is obviously a more generalised depiction of the London poor but also uses physical description and concentrates on the mental as well as physical "imprisonment" of the masses - the "mind-forged manacles". Governments/the establishment in both poems are depicted as tyrannical and Blake creates sympathy by laying the blame firmly and crushingly at their door. There is a lot to read in <i>The Song of the Shirt</i> and the bullets are intended to attract the candidates' attention to certain areas of both poems but they are quite free to range elsewhere.</p> <p>Most answers should be able to use the first two bullets to make some comment on the content of the poems. More detailed responses might focus more closely on the second bullet to examine some of the imagery in the Blake. The final bullet's injunction to comment on style is likely to be a discriminator. We should also expect in more sophisticated responses some strong personal reaction to these powerful poems.</p> | |

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| Text: | BLAKE: <i>Songs of Innocence and Experience</i> |
| Question 7: (21 marks) | What strong feelings about the treatment of children does Blake express to you in these two poems? Remember to refer to the words and phrases Blake uses. |
| <p>NOTES ON THE TASK:</p> <p>It is to be hoped that most answers will be able to identify and respond to some of the feelings of anger, indignation, incredulity, bitterness, pity, sadness, regret... about the treatment of children in these two poems from “Experience”, and particularly perhaps in <i>The Chimney Sweeper</i> with its more specific situation and narrative. Strong answers are likely to maintain a well-supported personal response to both poems. The key to differentiation is likely to be the extent to which answers can not only address the treatment and the feelings with some directness but also locate the impact of the feelings 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 some of the images and contrasts within each poem.</p> | |

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| Text: | BLAKE: <i>Songs of Innocence and Experience</i> |
| Question 8: (21 marks) | <p>What do you find most moving about the pictures of peace and protection created in both <i>A Cradle Song</i> (Innocence) and <i>Night</i> (Innocence)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the mother’s thoughts and feelings about her child (<i>A Cradle Song</i>) • the descriptions of angels and animals (<i>Night</i>) • the words and phrases Blake uses. |
| <p>NOTES ON THE TASK:</p> <p>It is to be hoped that most answers will be able to engage and to respond to some of the images of peace, security, guardianship, contentment, harmony... in these two poems. Differentiation is likely to spring from the extent to which answers can engage the third bullet directly and locate the “moving” elements in the language of the poems. Strong answers are likely to select and focus on particular images in each poem and the strongest answers could well declare themselves in their willingness to comment explicitly on some of the key features like the use of the mother’s voice or the soothing repetition in <i>A CRADLE SONG</i> or the repeated images of safe havens (nests, bowers, groves, folds, caves.. .heaven) in <i>Night</i> or the expressions of faith in a gentle, protective God in both.</p> | |

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| Text: | BLAKE: <i>Songs of Innocence and Experience</i> |
| Question 9: (21 marks) | <p>Explore the images which you find particularly disturbing in TWO of the following poems:</p> <p><i>Nurse’s Song</i> (Experience) <i>The Sick Rose</i> (Experience) <i>London</i> (Experience).</p> |
| <p>NOTES ON THE TASK:</p> <p>This is an open task but the focus is clearly on the effect of the imagery, and differentiation will emerge from the extent to which answers can foreground their response to the poetry. <i>London</i> is likely to prove a popular choice because of its powerful range of images of suffering and repression, but strong answers may also declare themselves in their willingness to grapple with the more subtly disturbing elements in the Nurse’s fearful, anxious voice or in the destruction of joy and beauty in <i>The Sick Rose</i>. The strongest answers are likely to avoid listing poetic devices and images in a mechanical way and to maintain some awareness of the context and meaning of the images they select for attention.</p> | |

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| Text: | HARDY: <i>Selected Poems</i> |
| Question 10: (21 marks) | <p>What strong feelings about the past does Hardy convey to you in these two poems? You should consider:</p> <ul style="list-style-type: none"> • the descriptions of scenes from the past • the feelings about time and change • the mood at the end of each poem. |
| <p>NOTES ON THE TASK: It is to be hoped that most answers will be able to respond to some of the bitter-sweet feelings (delight, nostalgia, regret, loss, disappointment...) in these two poems. Strong answers are likely to seize on the detail of the descriptions and see some of the complexities of feeling (that a past experience is seen as joyful now but was not relished as such at the time or it becomes tinged with sadness because it is unrepeatable...). The strongest answers may declare themselves in their direct response to the third bullet and their willingness to engage the expressions of sadness and regret which come to dominate the conclusions to both poems.</p> | |

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| Text: | HARDY: <i>Selected Poems</i> |
| Question 11: (21 marks) | <p>What feelings about the loss of a husband are movingly conveyed to you in <i>A Wife in London</i> and <i>A Wife and Another</i>? Remember to refer closely to the words and phrases Hardy uses.</p> |
| <p>NOTES ON THE TASK: It is to be hoped that most answers will be able to engage the very different feelings expressed in each poem though the cruel irony and crushing sense of loss of <i>A Wife in London</i> are likely to make this poem easier to deal with than the more complex range of feelings in <i>A Wife and Another</i>, 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 foreground some specific features of the writing in bringing out the feelings, and attention to the effect of features like the descriptions of London, the ironies... (<i>in A Wife in London</i>) or the use of the betrayed wife's voice, the driving narrative... (<i>in A Wife and Another</i>) should be well rewarded.</p> | |

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| Text: | HARDY: <i>Selected Poems</i> |
| Question 12: (21 marks) | <p>What do you find most memorable about the stories Hardy creates in TWO of the following poems?</p> <p><i>Valenciennes</i> <i>Her Death and After</i> <i>Drummer Hodge</i></p> <p>Remember to look closely at the words and phrases Hardy uses.</p> |
| <p>NOTES ON THE TASK:</p> <p>It is to be hoped that most answers will be able to respond to some of the memorable features in Hardy's telling of the stories of the old soldier, the loyal lover and the young soldier. Strong answers are likely to be explicit and selective about the features which make the stories moving and memorable, and to avoid the trap of merely summarising events and situations. The strongest answers may well declare themselves in their willingness to respond to some of the specific elements of the writing like: the use of the voices (though very different) of the lover and the old soldier, the emphasis on Hodge's youth and incomprehension, the old soldier's dialect descriptions, the contrast between the loyal lover and the callous husband...</p> | |

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| Text: | AUSTEN: <i>Northanger Abbey</i> |
| Question 13: (21 marks) | What do you discover here about Catherine's relationships with the Thorpes and the Tilneys at this point in the novel? |
| <p>NOTES ON THE TASK: Catherine is at the stage where she is beginning to see through the Thorpes and is finding John particularly annoying here when his assertion that he saw Henry Tilney in a carriage heading away from town proves to be a lie. She does not know the Tilneys well enough as yet to realise that their superior manners and genuine affection, as compared to the Thorpes, would have prevented their slighting her. At this stage in her development she is still in thrall to the gothic and is seduced by the trip to the Blaize Castle, which is not the genuine article anyway. All her warm heartedness and good sense tell her she has made a terrible mistake when she sees Henry and Eleanor on their way to her.</p> <p>Most answers will be able to look at some aspects of what is happening in the passage but more developed responses might comment on the characterisation in more detail or examine the contrast in manners between the Thorpes and the Tilneys. Some knowledge of context is the real discriminator here. This passage has to be taken in light of what happens later in the novel when the Thorpes are exposed for the gold diggers they are and Henry disabuses Catherine of her gothic novel fantasies. Answers at this tier, which can go some way to comment on this, should be highly rewarded.</p> | |

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| Text: | AUSTEN: <i>Northanger Abbey</i> |
| Question 14: (21 marks) | Which ONE character in the novel do you find the most amusing? You should consider: <ul style="list-style-type: none"> • how this character behaves • the characters way of speaking • how Austen makes you laugh at him or her. |
| <p>NOTES ON THE TASK: Possible choices here are John and Isabella Thorpe, Henry Tilney and Catherine herself. Mrs. Allen who always talks about clothes is another possibility. John's brash boastfulness, which is continually exposed; Isabella's shallow flirtatiousness and gushing protestations of friendship; Henry's creative wit; Catherine's naivety and love of the Gothic novel are all amusing and entertaining.</p> <p>Most answers here will probably concentrate on what their chosen character does which is amusing. Differentiation will probably stem from an answer's ability to go beyond mere character sketch to look at the second bullet, which attempts to lead the candidates into a consideration of language. More developed answers at this tier might use the third bullet to focus on humour and begin to look at Austen's presentation of the character. A strong personal response and an ability to explain why they find the character funny, supported by valid reference should be rewarded accordingly.</p> | |

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| Text: | AUSTEN: <i>Northanger Abbey</i> |
| Question 15: (21 marks) | <p>In what ways do you find the part of the novel set at Northanger Abbey dramatic and entertaining?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Catherine’s reaction to the abbey • her relationship with General Tilney there • other aspects of her visit which you find dramatic or entertaining. |
| <p>NOTES ON THE TASK:</p> <p>Catherine’s initial reaction is disappointment at its modern appearance. Her subsequent attempts to find the romantic and chagrin at only encountering the mundane, are very entertaining. The real scariness of General Tilney as a host, followed by her fantasy of him as “Gothic villain wife murderer” are dramatic, as is the exposure of her folly by Henry. The General’s cultivation of her when he thinks she is rich, followed by Catherine’s expulsion, when she turns out not to be so, are very dramatic.</p> <p>Answers will need to move beyond mere recounting, which we might expect at the bottom of the mark range, to an examination of the dramatic and the entertaining. The final bullet might act as a discriminator where answers might make some attempt to comment on the Northanger section as a culmination of the Gothic theme; or look at the entertainment value in the final unveiling of General Tilney; or make any other well-supported choice.</p> | |

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| Text: | DICKENS: <i>Hard Times</i> |
| Question 16: (21 marks) | <p>What does this extract reveal to you of the characters of Bitzer and Mrs Sparsit at this point in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • their views on the mill workers • how Bitzer's education has affected his character. |
| <p>NOTES ON THE TASK:</p> <p>The contempt for the workers of Coketown is seen from both characters and Dickens' irony emphasises that unity of the masters is acceptable whereas Trade Unions are not. The language is that of domination "set their faces... conquered", the workers are stereotyped as "restless wretches...a bad lot". Mrs Sparsit continues with her aristocratic pretensions and Bitzer sycophantically plays on these. The passage shows that Bitzer is the classic product of Gradgrind's education. He is cold, calculating, self-interested. His one "weakness" of sending the mother he has consigned to the workhouse some tea is his only departure from Utilitarian and capitalist principles.</p> <p>Most answers should be able to make some comment on both characters. More detailed responses might also see that their behaviour here is representative of them in the novel as a whole and have a clear grasp of their contemptuous attitude to the working class. More developed answers will need to use the second bullet to demonstrate some sense of context, particularly in relating the adult Bitzer to the boy at Gradgrind's school. Alternatively, they could look at the developing relationship between him and Mrs Sparsit since she has been expelled from Bounderby's and come to supervise things at the bank and he acts as her spy. They are a fairly gruesome twosome and we should reward personal response to the characters and the attitudes they reveal here.</p> | |

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| Text: | DICKENS: <i>Hard Times</i> |
| Question 17: (21 marks) | <p>Which ONE moment in the novel do you find the most upsetting?</p> <p>Remember to refer closely to detail from the novel in your answer.</p> |
| <p>NOTES ON THE TASK:</p> <p>There are many possibilities here and we will need to meet candidates on their own ground. Likely choices are the various scenes between Louisa and Gradgrind such as in Book One Chapter Eight where she and Tom reflect on their education and are chastised for "wondering"; the scene where she agrees to marry Bounderby; her conversation with her father after the debacle with Harthouse. Stephen Blackpool has some upsetting moments - the episode where he is tempted to let his wife take the poison, his expulsion from the union and from his job at Bounderby's and his death scene. Sissy's "education" scenes or her missing her father might also qualify.</p> <p>Most answers should be able to select appropriately and make some comment on what happens in their chosen moment. More detailed responses will need to comment on why their chosen moment is upsetting.</p> <p>More developed answers at this tier will distinguish themselves by apt selection of one moment and by some ability to see the writer at work or by an informed personal response.</p> | |

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| Text: | DICKENS: <i>Hard Times</i> |
| Question 18: (21 marks) | <p>What do you find attractive and likeable about the circus people in the novel?</p> <p>Remember to support your ideas with details from the novel in your answer.</p> |
| <p>NOTES ON THE TASK:</p> <p>Sissy Jupe, who largely represents the circus folk, is shown to be a more likeable and attractive character than Bitzer in the second chapter where the sun irradiates her and exposes his lack of colour and warmth. He can define a horse; she has the real experience of horses. Thus the circus people are used to satirise Utilitarianism from the outset of the novel.</p> <p>The circus is shown to be a strong, caring community. Mr. Sleary is a better father figure than Gradgrind, the nomadic lives of the circus folk are infinitely preferable to the monotonous grind of the factories and mills and the circus represents the imagination and fun, which has been excluded from Coketown. Sleary's ingenuity saves Tom Gradgrind from Bitzer's pursuit at the end of the novel and proves Gradgrind's philosophy of self-interest to be wrong.</p> <p>Answers might concentrate purely on the character and attitudes of characters like Sissy or Sleary or make some implicit comparison between the attractiveness of circus life as opposed to the world of Coketown. More developed responses might be able to select material to comment on the hardship of Coketown life and the "fun" of the circus or perhaps contrast the family values of the Gradgrinds with the "family" of the circus. Alternatively, they might make a well developed and well supported personal response to the circus people.</p> | |

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| Text: | HARDY: <i>Far From the Madding Crowd</i> |
| Question 19: (21 marks) | <p>What makes this such a tense moment in the relationship between Gabriel and Bathsheba?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • why Bathsheba wants to talk to Gabriel • Gabriel's reactions • Hardy's descriptions of their actions and feelings. |
| <p>NOTES ON THE TASK:</p> <p>It is to be hoped that the first bullet will prompt most answers to show an awareness of context (that Boldwood has paid obvious attentions to Bathsheba on the previous day and she wants Gabriel to scotch the rumours of impending wedlock). Strong answers are likely to see that this is a highly charged moment and begin to engage some of the complex emotions at work, especially for Gabriel, the employee/rejected lover/trusted friend who passes through feelings of incredulity, sadness, relief, disapproval...on his way to dismissal at the end of the chapter. 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 some features of the writing like symbolic possibilities of the shears-sharpening and hand-holding or Gabriel's problems with address terms, for instance.</p> | |

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| Text: | HARDY: <i>Far From the Madding Crowd</i> |
| Question 20: (21 marks) | <p>Why do you think Bathsheba finds Sergeant Troy so attractive?</p> <p>Remember to support your ideas with details from the novel.</p> |
| <p>NOTES ON THE TASK:</p> <p>Answers could choose to concentrate on the presentation of Troy as the dashing, charming, dangerous and romantic swordsman and practised deceiver, irresistible to Fanny, Bathsheba and others, or they could focus on Bathsheba's needs, experiences, relationships and temperament in order to explain her particular susceptibility to Troy, or they could do a little of either. Differentiation is likely to emerge from the extent to which answers can avoid a narrative re-working of the relationship, and shape a selective, personal, and explanatory argument. The strongest answers could well declare themselves in their exploration of specific moments to explain the power and speed of the attraction, and attention to the impact of moments like their first meeting or the sword-exercise, for instance, is likely to characterise successful answers.</p> | |

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| Text: | HARDY: <i>Far From the Madding Crowd</i> |
| Question 21: (21 marks) | <p>What do you find entertaining and revealing about the evening in Warren's Malthouse (Chapter 8)?</p> <p>Remember to support your ideas with details from the novel.</p> |
| <p>NOTES ON THE TASK:</p> <p>This is an open question about one of the lower-key sections of the novel which has some significant plot revelations (Pennyways' dismissal, Fanny Robin's disappearance, Oak's induction into a new community alongside reminders of his abiding love for Bathsheba...) and many entertaining features to select from. Differentiation is likely to spring from the extent to which answers can avoid an unselective working-through the chapter and shape a personal response to some of the entertaining features of Hardy's writing. The strongest answers may well declare themselves in their awareness of context (in connecting Fanny with the "timid girl" of the previous chapter, for instance) and in their willingness to respond to specific details like the physical descriptions (of beards, teeth, eyebrows...), like the stories of Joseph Poorgrass's timidity, the maltser's imperfect maths, Fray's imperfect spelling, the dialect, the friendly banter...</p> | |

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| Text: | ELIOT: <i>Silas Marner</i> |
| Question 22: (21 marks) | What are your feelings about Godfrey and Nancy at this key moment in their relationship? Remember to refer to details from the passage in your answer. |
| <p>NOTES ON THE TASK: The context of the passage is Godfrey's return from having found Dunsey's body in the Stone Pits. This revelation has led Godfrey to believe that "everything comes to light" eventually and that he should finally tell Nancy the truth about Eppie's parentage.</p> <p>Obviously this is an open question and we shall need to meet candidates on their own ground. Possible responses might be: relief that Godfrey has finally confessed and recognised his own selfish folly; sympathy for his terror of losing Nancy; admiration for Nancy's response and sympathy for her childlessness when Eppie could have been hers; less sympathy for their unquestioning assumption that Eppie will now be theirs. Differentiation may well stem from the extent to which candidates can support their views with reference to the passage or to elsewhere in the novel. Alternatively, they may make a strong personal response to Godfrey's plight or the remnants of his selfishness and self-justification, or respond to the pathos of Nancy hoping that Eppie can grow to love her. Answers at the top of the range at this tier are likely to be informed by some sense of context, perhaps in an awareness of what Eppie's response to their visit is to be and hence the irony of Godfrey's long awaited and painful confession coming to nothing.</p> | |

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| Text: | ELIOT: <i>Silas Marner</i> |
| Question 23: (21 marks) | In what ways does finding Eppie change Silas's life? You should consider: <ul style="list-style-type: none"> • what his life was like just before he found her • how she alters his relationship with the people of Raveloe • how she makes him a happier man. |
| <p>NOTES ON THE TASK: Candidates will need an informed sense of context and an ability to use the bullets to select material in order to answer this question. Clearly Silas's life prior to Eppie's arrival has been fairly miserable. He has been treated abominably at Lantern Yard, lost his trust in God, led a lonely and miserly life in Raveloe, then had his gold stolen. Eppie replaces the coldness and hardness of the gold with love and affection. She re-unites him with the community, cures his loneliness, chooses him over Godfrey and finally restores his faith both in God and in humanity.</p> <p>Most answers will no doubt use some of the material above. Differentiation will spring from the extent to which candidates can contrast his life before and after Eppie or look at how he develops closer bonds with people like Dolly Winthrop and Aaron and even with Godfrey Cass because of her arrival. The final bullet might be a discriminator for answers that can move beyond comment on Eppie's role in the alleviation of his isolation, to looking at how she is instrumental in the restoration of his faith and trust.</p> | |

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| Text: | ELIOT: <i>Silas Marner</i> |
| Question 24: (21 marks) | <p>What do you find vivid and memorable about ONE or TWO of the following places in the novel?</p> <p>The Red House The Stone Pits The Rainbow Inn</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Eliot's descriptions of the place(s) • what you find memorable about the events that happen there. |
| <p>NOTES ON THE TASK:</p> <p>The Red House is introduced in Chapter 3 and is shown both as the important seat of a landed family where quite lavish celebrations are held and a place "destitute of any hallowing charm" since the demise of the Squire's wife. The Casses argue memorably amongst themselves there and Silas's entry with Eppie at the New Year party is one of the most dramatic moments in the novel. Nancy transforms it when she becomes its mistress and creates a garden there. The symbolically named Rainbow Inn is the centre of village life and reflects its class structure. Much local colour is given in Chapters 5 and 6 and Silas makes another dramatic entrance there in the hope of finding his stolen gold.</p> <p>The Stone Pits are Silas's home - suitable for a hermit - remote, wilder than other parts of the area and lethal on a foggy night. Eppie sees their beauty in contrast to Lantern Yard. The poverty of Silas's existence is shown in the contrast between his cottage there and the Red House. It is the scene for the dramatic recovery of Dunsey's corpse and Marner's stolen gold. Most answers should include some of the points above about their chosen place(s). More developed responses might focus more closely on the description of these places or on the atmosphere Eliot creates. Some might concentrate on the portrayal of their inhabitants and the vividness of the events that happen there. As long as the candidates convince us that they have found the place(s) vividly depicted and/or memorable, we can allow them a fairly liberal interpretation of what "place" encompasses.</p> | |

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| Text: | POE: <i>Selected Tales</i> |
| Question 25: (21 marks) | <p>What do you think makes the situations in these two extracts so terrifying?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the life and death nature of the situations • the thoughts and feelings of the narrators • the words Poe uses. |
| <p>NOTES ON THE TASK:</p> <p>It is to be hoped that most answers will demonstrate some response to the genuinely life-threatening, pit-hanging nature of the situation in <i>The Pit and the Pendulum</i> and to the perceived threat in <i>The Premature Burial</i>. Strong answers are likely to be explicit about the terrifying details of the situations (the confinement, the darkness, the hopelessness, the depth of the pit, the proximity of the supposed coffin lid...) and the strongest may well declare themselves in their sense of context and in their awareness (in response to the second and third bullets) of some of the features of the writing like: the emphasis on the physical effects on the two victims, the concentration on the gaping pit/chasm/well/abyss, the sharing of the narrators' despair through intimate, first-person, confessional approaches.</p> | |

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| Text: | POE: <i>Selected Tales</i> |
| Question 26: (21 marks) | <p>What excites your curiosity about the mysteries in <i>The Murders in the Rue Morgue</i> and in <i>The Gold-Bug</i>?</p> <p>Remember to support your ideas with details from the stories.</p> |
| <p>NOTES ON THE TASK:</p> <p>These are long stories which generate a sense of mystery (a who/whodunnit-and-how in <i>The Murders in the Rue Morgue</i> and a treasure-hunting/code-cracking-quest in <i>The Gold-Bug</i>) and then delay the explanation, so there is a great deal of material to choose from. The key to differentiation is likely to be the extent to which answers select and focus on specific details, and seize on some features of the writing, rather than simply explaining the mysteries. Strong answers are likely to respond to the apparently inexplicable violence of the murders, the confused testimonies, the wrongful arrest, the locked door, fastened windows and closed shutters... (in <i>The Murders...</i>) and to the mysterious beetle, Legrand's obsessive behaviour, the left-right confusion, the enigmatic code... (in <i>The Gold-Bug</i>). Any attention to the way Dupin and Legrand withhold information from their baffled sidekicks (the narrators) and thereby the reader or to the use of false leads (especially the gold-bug itself) should be highly rewarded.</p> | |

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| Text: | POE: <i>Selected Tales</i> |
| Question 27: (21 marks) | <p>Explore TWO moments, each from a different story, which you find particularly shocking.</p> <p>Remember to give reasons for your choices and to support your answer with details from the stories.</p> |
| <p>NOTES ON THE TASK:</p> <p>Most of the stories have shocking moments 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.</p> | |

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| Text: | WELLS: <i>The History of Mr Polly</i> |
| Question 28: (21 marks) | <p>What do you think makes this such an entertaining and important part of the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the descriptions of Parsons and his behaviour • the descriptions of the struggle • the effect on Mr Polly. |

NOTES ON THE TASK:

It is to be hoped that the first two bullets will assist most answers to respond to the entertaining nature of this episode, 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 initially inspires Mr Polly but then undermines the cosy world of the three Ps, demonstrates that life is not “altogether a lark” and that individuality, imagination and joy are easily overpowered by the forces of routine and ordinariness. 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 the exaggerated language used to present Parsons (“genius...artistic...struggle...earthquake...towered up...”) and the struggle, the mockery of the pompous and autocratic Mr Gervase, the details of the farcical fight and Polly’s ineffectual involvement in it...

| | |
|------------------------------------|---|
| Text: | WELLS: <i>The History of Mr Polly</i> |
| Question 29: (21 marks) | <p>What do you think makes the plump woman 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 amiable 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 Aunt Flo/the plump/fat woman supported by selective references to specific moments and details. It is to be hoped that many answers will be able to respond to the warm, kindly, protective, humorous, easy-going nature which embodies the appeal of the Potwell idyll and which establishes “friendship at first sight” with our hero. The strongest answers are likely to suggest awareness of her role as the damsel in distress which forces Polly to rise to the challenge and brings the novel to a climax, and as an important component of the untroubled twilight which gives the novel its happy ending.

| | |
|------------------------------------|--|
| Text: | WELLS: <i>The History of Mr Polly</i> |
| Question 30: (21 marks) | <p>What is there in the description of Mr Polly’s childhood in Chapter One which helps you to understand why he is unhappy for so much of his adult life?</p> <p>Remember to support your ideas with details from the novel.</p> |

NOTES ON THE TASK:

It is to be hoped that many answers will be able to see some of the sources of Mr Polly’s later unhappiness, particularly in the retail trade, in the brief descriptions of early practical difficulties (with the dullness of maths and book-keeping, with his delicate digestive system, with spelling and pronunciation...) and strong answers are likely to make some explicit links between childhood and adulthood. The strongest answers are likely to respond to the broader portrayal of a sensitive and romantic young Polly in Chapter One, whose sense of wonder and imagination, stimulated by the joy of reading, (and only partially squashed by his schooling) makes him ill-equipped for a later life of drab conformity, ordinariness and routine.

| | |
|---|---|
| Text: | CHOPIN: <i>Short Stories</i> |
| Question 31: (21 marks) | <p>What is the effect of love on the characters in these two extracts?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Mrs Baroda's reaction to Gouvernail • Tonie's feelings before and after he hears of Claire's death. |
| <p>NOTES ON THE TASK:</p> <p>Mrs. Baroda's feelings are indicated by her pique at Gouvernail's apparent indifference, her over-reaction to her husband suggesting she is making a "commotion" and her instinct to flee. Tonie's misery over his unrequited and impossible love for Claire is clear in both the physical description of him and the depiction of his wretched, near-suicidal state. Candidates who know the story well will realise that the news of her death is not, in fact, killing him but relieving him of a terrible burden.</p> <p>Most answers will probably show some knowledge of the events of the stories. Differentiation will spring from the extent to which responses can use the bullets to select the most useful material or, at the top end of the range, examine the effects of love by showing some engagement with Chopin's language (for example how she depicts the extremity of Tonie's emotions). Alternatively, the most developed answers might show a sound knowledge of the importance of these extracts in the stories as a whole.</p> | |

| | |
|--|---|
| Text: | CHOPIN: <i>Short Stories</i> |
| Question 32: (21 marks) | <p>What do you like and dislike about Mrs Mallard in <i>The Dream of an Hour</i> (<i>The Story of an Hour</i>) and Madame Carambeau in <i>A Matter of Prejudice</i>?</p> <p>Remember to refer to details from the stories in your answer.</p> |
| <p>NOTES ON THE TASK:</p> <p>Whilst one can sympathise with Mrs. Mallard's desire for freedom and untimely death, as Chopin treats them sympathetically, her joy in the death of an admittedly kind man who treated her well has to qualify our feelings for her. Madame Carambeau is initially very unsympathetic - an autocratic, prejudiced old bat who has alienated her son for no good reason. We warm to her, however, in the treatment of "the American child", her overcoming of her prejudice and the final reunion with her son and the flash of humour she shows when she wonders where Henri picked up his streak of stubbornness.</p> <p>Candidates are free to respond to the characters however they wish, but for higher marks answers will need to select relevant details from the stories to support their case and stronger answers will probably show some balance in their response. One character might be dealt with in less detail than the other and that is perfectly acceptable.</p> | |

| | |
|---|--|
| Text: | CHOPIN: <i>Short Stories</i> |
| Question 33: (21 marks) | <p>What makes the settings important in <i>Beyond the Bayou</i> and <i>Lilacs</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • La Folle's feelings about the world beyond the bayou • Adrienne's feelings about the convent • Chopin's descriptions of the settings. |
| <p>NOTES ON THE TASK:</p> <p>La Folle's terror of moving beyond the bayou and her overcoming of this through love of Chéri is the whole point of <i>Beyond the Bayou</i>. The bayou itself, the world beyond it, the plantation and its history are both vividly and economically depicted. La Folle is almost an integral part of the setting, her life totally bound up with the place where she lives and works. The convent is Adrienne's haven and retreat from her hectic life in Paris. Both its interior and exterior are described as beautiful and innocent and contrast with the sophistication and clutter of her Paris apartment. The depiction of the convent makes the story's ending have a shock impact when Adrienne is cast out of it as Eve from the Garden of Eden.</p> <p>Most answers will be able to make use of the first two bullets, but differentiation will stem from the extent to which responses can use the third bullet and make some comment about style. Answers will also need to select relevantly and show some ability to respond to the role of the setting in the story as a whole. The two stories do not have to be treated in equal detail.</p> | |

**Mark Scheme 2446/02
January 2007**

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 (ie 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 June 2006)

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 4*)

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 (eg indicate an omission);
- the use of standard abbreviations eg 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 6)

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 4)

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 17, 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: Opening Lines: <i>War</i> |
| Question 1: (30 marks) | Compare the ways in which Lovelace and Collins present war as honourable in these two poems. |
| <p>NOTES ON THE TASK:</p> <p>There are some obvious contrasts in content here in that Lovelace's poem is about a living soldier persuading his lover of the honour of his departure and Collins praises the war dead as the brave, honourable guardians of freedom.</p> <p>The extent to which answers can progress to look at contrasting treatment of the same theme will probably be the discriminating factor. Lovelace uses imagery of love and inconstancy - war is his new mistress. Collins liberally strews personification and sentimental supernatural imagery about his theme. Some analysis of diction might be expected in standard responses. More detailed answers might move on to look at how each poem addresses the reader; the effects of the structure and rhyme scheme in both poems; or to evaluate which poem most convinces.</p> | |

| | |
|--|---|
| Text: | OCR: Opening Lines: <i>War</i> |
| Question 2: (30 marks) | Compare how the poets humorously criticise war in <i>On Lieutenant Eyre's Narrative</i> and <i>Verses inviting Mrs C- to Tea on a public Fast-day During the American War</i> . |
| <p>NOTES ON THE TASK:</p> <p>Answers here will need to look at how the humour is created and what criticisms of war are being made. <i>On Lieutenant Eyre's Narrative</i> uses repetition and alliteration effectively and blasts its message home with a fairly awful pun. Its focus is criticism of incompetence and ineptitude. <i>Verses Inviting...</i> uses the mock heroic to effect, in that the horrors of war have been unleashed over something as ordinary as tea. The fragrant Indian shrub is turned to a "dread libation". Discrimination will no doubt stem from the extent to which answers can comment on the language and the implicit anti-war stance in both poems. The language in <i>Verses Inviting...</i> is strong. There is horror in the coldness of "We cut provincial throats at will" and the allusions to mythology are carefully chosen to reflect the bloody reality of war. This is a long and complex poem and we must not expect candidates' treatment of it to be exhaustive.</p> | |

| | |
|-----------------------------------|---|
| Text: | OCR: Opening Lines: <i>War</i> |
| Question 3: (30 marks) | How do poets communicate to you very different views of war in <i>Vitai Lampada</i> and <i>The Drum</i> ? Remember to refer to the words and phrases the poets use in your answer. |

NOTES ON THE TASK:

An ability to compare and contrast the poems is the key discriminating factor here. Newbolt sees the reality of war but sees it as a natural and valid extension of school sport, the embodiment of team spirit, - and a turn of the century, never say die heroism in the face of impossible odds, public school attitude to war which died out after 1918. *The Drum* takes a strong anti-war stance. War seduces gullible young men with its tawdry attractions and reaps devastation on both humanity and the environment.

Answers will need to focus on what the views of the poets are and more effective responses will need to move on to comment on the language and structural effects of the poems which best communicate these views. The best answers will comment on style in some detail, perhaps noticing the stylistic features such as repetition and strong rhythm, which characterise both poems, and contrast the two poets' approaches effectively.

| | |
|-----------------------------------|--|
| Text: | OCR: Opening Lines: <i>Town and Country</i> |
| Question 4: (30 marks) | Compare the ways in which the poets communicate to you a love of the countryside in these two poems. |

NOTES ON THE TASK:

Hopkins' love of the aspens is made clear in the descriptions of them in the first verse. The powerful image of the pierced eyeball conveys his feelings about the destruction of the environment and that this is irrecoverable. *The Way Through the Woods* describes the flora and fauna of the woods in a very sympathetic manner and shows how nature reclaims its territory, leaving man as a ghostly presence. Both poems look at man's interaction with the countryside and most answers should have a fair grasp of the content of the poems. More detailed responses will need to look at how a love of the countryside is shown by aspects of the poems such as the imagery, the use of sibilants, repetition, rhyme or simply, the knowledge of nature or the close observation of it the poets demonstrate here.

| | |
|-----------------------------------|--|
| Text: | OCR: Opening Lines: <i>Town and Country</i> |
| Question 5: (30 marks) | Explore the different ways in which the poets portray Autumn in <i>To Autumn</i> and <i>A Dead Harvest in Kensington Gardens</i> . Remember to refer closely to the words and phrases the poets use in your answer. |

NOTES ON THE TASK:

Keats concentrates on the fruitfulness of Autumn and the images dwell on fecundity and richness. *A Dead Harvest...* shows the autumn leaves of town to be sterile and useless, inferior to the hay harvest of the country and unlikely to fill a granary floor. There is imagery of death and decay. Most answers should make something of the town versus countryside issue here. Differentiation will no doubt spring from the extent to which answers can examine the style of both poems. More sophisticated responses might note the cycle of the seasons ideas in *To Autumn* or focus on the different effects of the contrasting rhythms and rhyme schemes. The poems offer a variety of possibilities and answers should not be expected to be exhaustive but to select material effectively.

| | |
|-----------------------------------|--|
| Text: | OCR: Opening Lines: <i>Town and Country</i> |
| Question 6: (30 marks) | Compare the ways in which the poets encourage you to sympathise with town dwellers in <i>The Song of the Shirt</i> and <i>London</i> . |

NOTES ON THE TASK:

The Song of the Shirt dwells on the evils of domestic labour. It is full of powerful, emotive and somewhat melodramatic imagery. The repetition reflects the nature of the work the woman undertakes and the physical effects on her are vividly depicted. Blake's poem is obviously a more generalised depiction of the London poor but also uses physical description and concentrates on the mental as well as physical "imprisonment" of the masses - the "mind-forged manacles". Governments/the establishment in both poems are depicted as tyrannical and Blake creates sympathy by laying the blame firmly and crushingly at their door.

Most answers should be able to make some comment on the content of the poems. More detailed responses might focus more closely on the similarities in some of the imagery in both poems, for example, or comment on the impact of the human interest story of one woman's plight, as opposed to the blanket picture of a corrupt society in the Blake. We should also expect (and demand for higher marks) some strong personal response to these powerful poems.

| | |
|-----------------------------------|---|
| Text: | BLAKE: <i>Songs of Innocence and Experience</i> |
| Question 7: (30 marks) | Compare the ways in which Blake expresses strong feelings about treatment of children in these two poems. |

NOTES ON THE TASK:

The focus in the question is on the writing and although good answers will undoubtedly explore the nature of Blake's feelings (anger, indignation, incredulity, bitterness, pity, sadness, regret...) about the treatment of children, they will keep the poetry clearly in view. Strong answers should be able to focus explicitly on the "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 some of the features like: the rhetorical questions, the contrasts, the ironies, the repetition, the listing... (in *Holy Thursday*) or the dialogue, the use of the child's voice, the contrasts, the ironies... (in *The Chimney Sweeper*) or (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) | In <i>A Cradle Song</i> (Innocence) and <i>Night</i> (Innocence), how does Blake convey to you similar feelings of peace and protection? |

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 to shape a response to the writer at work in these two Innocence poems. Strong answers are likely to focus explicitly on "how" of the question and on the similarities. The strongest answers may well be those which sustain close attention to the parallel elements but also explore in detail the effect and significance of some of the key features in each poem like: the use of the mother's voice, the reassuring repetition, the soothing sounds, the contented images... in *A Cradle Song* or the images of safe havens (nests, bowers, groves, folds, caves... heaven), the greater sense of threat, the use of the lion's voice, the final image of heavenly harmony...in *Night* or the expressions of faith in a gentle, protective God and the range of symbolic imagery in both.

| | |
|-----------------------------------|---|
| Text: | BLAKE: <i>Songs of Innocence and Experience</i> |
| Question 9: (30 marks) | Compare the ways in which Blake creates disturbing images in TWO of the following poems: <i>Nurse's Song</i> (Experience) <i>The Sick Rose</i> (Experience) <i>London</i> (Experience). |

NOTES ON THE TASK:

The focus in the question is 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 images while focusing on the "ways" of the question and really scrutinising the poet at work. *London* is likely to be a popular choice because of its powerful range of images of suffering and repression, but strong answers are likely to pay close attention to the more subtly disturbing elements in the Nurse's fearful, anxious voice or in the destruction of joy and beauty in *The Sick Rose*. The strongest answers are likely to explore the impact of selected imagery through an analytical approach to language and structure without losing sight of meaning and context.

| | |
|------------------------------------|---|
| Text: | HARDY: <i>Selected Poems</i> |
| Question 10: (30 marks) | Compare the ways in which Hardy conveys strong feelings about the past to you 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 bitter-sweet feelings themselves (of delight, nostalgia, regret, loss, disappointment...) they will keep the poetry clearly in view. Strong answers should be able to focus explicitly on the complexities of feeling (that a past experience is seen as joyful now but was not relished as such at the time or it becomes tinged with sadness because it is unrepeatable...) and 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, comparative attention to the language and structure of each poem and explore the effects of features like: the images of erosion and of joyful family memories, the regretful final line..., in *The Self-Unseeing*, and the images of fading, the use of dialogue, the regretful final line... in *On the Departure Platform*.

| | |
|------------------------------------|---|
| Text: | HARDY: <i>Selected Poems</i> |
| Question 11: (30 marks) | Explore the different ways in which Hardy portrays the loss of a husband in <i>A Wife in London</i> and <i>A Wife and Another</i> ? |

NOTES ON THE TASK:

There are perhaps superficial similarities in that both wives await the return of husbands who have served abroad, for instance, but it is to be hoped that the focus on the “different ways” will encourage personal response not only to the contrasting situations but also to key features of the writing in each. Strong answers are likely to pay close attention to the atmospheric description of London, the shock of the news and the crushing ironies in *A Wife in London* but also engage the greater complexity in the feelings of the betrayed wife and the more fully developed narrative structure of *A Wife and Another*. The strongest answers are likely to maintain a detailed and well-supported personal response to the different approaches and to explore the effect of particular features of language and structure (like Hardy’s use of the wife’s point of view in *A Wife and Another*, for instance).

| | |
|------------------------------------|--|
| Text: | HARDY: <i>Selected Poems</i> |
| Question 12: (30 marks) | Compare the ways in which Hardy creates memorable stories in TWO of the following poems: <i>Valenciennes</i> <i>Her Death and After</i> <i>Drummer Hodge</i> . |

NOTES ON THE TASK:

Good answers are likely to explore the nature of the stories 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 the compelling elements in the stories of the old soldier, the loyal lover and the young soldier while focusing on the “the ways” 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 use of the voices (though very different) of the lover and the old soldier, the emphasis on Hodge’s youth, incomprehension and isolation, the old soldier’s dialect descriptions, the contrast between the loyal lover and the callous husband, the pathos and the contrasts in all three poems...

| | |
|------------------------------------|---|
| Text: | AUSTEN: <i>Northanger Abbey</i> |
| Question 13: (30 marks) | What does Austen's writing reveal here about Catherine's relationships with the Thorpes and the Tilneys at this point in the novel? |

NOTES ON THE TASK:

Catherine is at the stage where she is beginning to see through the Thorpes and is finding John particularly annoying here when his assertion that he saw Henry Tilney in a carriage heading away from town proves to be a lie. She does not know the Tilneys well enough as yet to realise that their superior manners and genuine affection, as compared to the Thorpes, would have prevented their slighting her. At this stage in her development she is still in thrall to the Gothic and is seduced by the trip to the Blaize Castle, which is not the genuine article anyway. All her warm heartedness and good sense tell her she has made a terrible mistake when she sees Henry and Eleanor on their way to her.

Most answers will be able to look at what is going on in the passage but more developed responses will show a strong knowledge of context. This passage has to be taken in light of what happens later in the novel when the Thorpes are exposed for the gold diggers they are and Henry disabuses Catherine of her Gothic novel fantasies. The more sophisticated responses will probably spot that John Thorpe's deception here was deliberate and that Catherine's heart and moral sense are in the right place and that she will deserve to get her man in the end.

| | |
|------------------------------------|---|
| Text: | AUSTEN: <i>Northanger Abbey</i> |
| Question 14: (30 marks) | Which ONE character in the novel does Austen's writing make the most amusing for you? Remember to refer to details from the novel in your answer. |

NOTES ON THE TASK:

Possible choices here are John and Isabella Thorpe, Henry Tilney and Catherine herself. Mrs Allen who always talks about clothes is another possibility. John's brash boastfulness, which is continually exposed; Isabella's shallow flirtatiousness and gushing protestations of friendship; Henry's creative wit; Catherine's naivety and love of the Gothic novel are all amusing and entertaining.

Differentiation will probably stem from an answer ability to go beyond mere character sketch, to focus clearly on humour and look at Austen's presentation of the character. This is particularly true in the early scenes between Isabella and Catherine where the reader can see what Catherine cannot. In Henry Tilney's case candidates would need to select some of his parodies of the female journal or the Gothic novel or his flights of irony, which Catherine fails sometimes to understand. If Catherine is their chosen character, answers could either look at the entertainment value of her forays into the Gothic or on the humour of her partial (and often very appealingly naive) understanding of what is going on around her.

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|------------------------------------|--|
| Text: | AUSTEN: <i>Northanger Abbey</i> |
| Question 15: (30 marks) | In what ways does Austen make the part of the novel set at Northanger Abbey dramatic and entertaining for you? |

NOTES ON THE TASK:

There is ample material from which to choose here and candidates are free to select what they found the most dramatic and entertaining. Possible areas to consider are: Henry's Gothic parody on the journey to the Abbey; Catherine's initial disappointment at its modern appearance; her attempts to find the romantic and only encounter the mundane; her fantasy of General Tilney as wife murderer and the dramatic exposure of her folly by Henry; the real mystery of Eleanor's lover or Catherine's dramatic expulsion by the General, who turns out to be a bit of a bounder after all. Whatever moments they select; answers will need to concentrate clearly on the, dramatic and the entertaining factors in this section of the novel. The most sophisticated responses will also show some recognition of the writer at work. An alternative approach would be to contrast the scenes at Northanger with those set in Bath or to comment on the Northanger section as a culmination of the Gothic theme or the final unveiling of General Tilney.

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|------------------------------------|---|
| Text: | DICKENS: <i>Hard Times</i> |
| Question 16: (30 marks) | What does Dickens' writing reveal to you of the character and attitudes of Bitzer and Mrs Sparsit at this point in the novel? |

NOTES ON THE TASK:

The contempt for the workers of Coketown is seen from both characters and Dickens' irony emphasises that unity of the masters is acceptable whereas Trade Unions are not. The language is that of domination "set their faces...conquered", the workers are stereotyped as "restless wretches...a bad lot". Mrs Sparsit continues with her aristocratic pretensions and Bitzer sycophantically plays on these. The passage shows that Bitzer is the classic product of Gradgrind's education. He is cold, calculating, self-interested. His one "weakness" of sending the mother he has consigned to the workhouse, some tea is his only departure from Utilitarian and capitalist principles.

Most answers will be able to comment on both characters and that their behaviour here is representative of them in the novel as a whole. More developed answers will need a stronger sense of context, particularly in relating the adult Bitzer to the boy at Gradgrind's school or placing this passage in relation to his persecution of Tom Gradgrind at the end of the novel. Alternatively they could look at the developing relationship between him and Mrs Sparsit since she has been expelled from Bounderby's and come to supervise things at the bank. They are a fairly gruesome twosome and we should reward personal response to the characters and the attitudes they reveal here.

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|------------------------------------|---|
| Text: | DICKENS: <i>Hard Times</i> |
| Question 17: (30 marks) | Which ONE moment in the novel does Dickens' writing make the most upsetting for you? Remember to refer to detail from the novel in your answer. |

NOTES ON THE TASK:

There are many possibilities here and we will need to meet candidates on their own ground. Likely choices are the various scenes between Louisa and Gradgrind such as in Book One Chapter Eight where she and Tom reflect on their education and are chastised for "wondering"; the scene where she agrees to marry Bounderby; her conversation with her father after the debacle with Harthouse. Stephen Blackpool has some upsetting moments - the episode where he is tempted to let his wife take the poison, his expulsion from the union and from his job at Bounderby's and his death scene. Sissy's "education" scenes or her missing her father might also qualify.

Most answers should be able to select appropriately and make some response to why their chosen moment is upsetting.

More developed answers will distinguish themselves by apt selection of a moment and an ability to see the writer at work.

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|-----------------------------------|--|
| Text: | DICKENS: <i>Hard Times</i> |
| Question 18 (30 marks) | In what ways does Dickens contrast the circus people and the inhabitants of Coketown in the novel? |

NOTES ON THE TASK:

Sissy and Bitzer are contrasted in the second chapter where the sun irradiates her and exposes his lack of colour and warmth. He can define a horse; she has the real experience of horses. Thus the circus people are used to satirise Utilitarianism from the outset of the novel. The circus is shown to be a strong caring community. Mr Sleary is a better father figure than Gradgrind, the nomadic lives of the circus folk are infinitely preferable to the monotonous grind of the factories and mills and the circus represents the imagination and fun, which has been excluded from Coketown. Sleary's ingenuity saves Tom Gradgrind from Bitzer's pursuit at the end of the novel and proves Gradgrind's philosophy of self-interest to be wrong.

There is ample material here and answers could do a fair bit of justice to the question just by concentrating on Sissy and Bitzer. More developed answers will be able to see something of the symbolism of the circus and examine the thematic contrast between the two worlds, giving well-selected examples of this from the novel.

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| Text: | HARDY: <i>Far From the Madding Crowd</i> |
| Question 19: (30 marks) | Explore the ways in which Hardy makes this such a tense moment in the relationship between Gabriel and Bathsheba. |

NOTES ON THE TASK:

A clear awareness of the context will be an important starting-point for all answers: Boldwood has paid obvious attentions to Bathsheba on the previous day and she wants Oak to scotch rumours of impending wedlock; although Oak disapproves of Bathsheba's behaviour towards Boldwood, his love for her remains constant. It is to be hoped that most answers will respond to this highly charged moment and engage some of the complex emotions at work, especially for Gabriel, the employee/rejected lover/trusted friend who passes through feelings of incredulity, sadness, relief, disapproval...on his way to dismissal by the end of the chapter. The focus in the question is on Hardy's writing and although strong answers will undoubtedly explore the complexity of feeling, they will keep the "the ways" of the question clearly in view. The strongest answers may declare themselves in the extent to which they sustain close attention key features of the writing like: the symbolic possibilities of the shears-sharpening and the hand-holding, Gabriel's problems with address terms, the constrained dialogue, Hardy's exploration of Bathsheba's point of view, especially in the longest paragraph...

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|------------------------------------|---|
| Text: | HARDY: <i>Far From the Madding Crowd</i> |
| Question 20: (30 marks) | How does Hardy's writing make you understand why Bathsheba is so attracted to Sergeant Troy? Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

There are several possible ways to approach this question: answers could choose to concentrate on Hardy's presentation of Troy as the handsome, charming, dangerous, mysterious, romantic swordsman and practised deceiver, irresistible to Fanny, Bathsheba and others; or they could focus on Hardy's portrayal of Bathsheba's needs, experiences and temperament; or they could explore the contrast Hardy constructs between Bathsheba's suitors to emphasise Troy's appealingly dashing qualities.. .or they could do a little of all of these. The emphasis in the question is on the writer and differentiation should emerge from the extent to which answers can move beyond a simple discussion of the relationship to concentrate on the ways in which Hardy's writing makes Bathsheba's passion (irrational, reckless and misguided though it might be) fully comprehensible to the reader. There are specific moments which strong answers might choose to explore in detail: their first meeting, the bee-hiving, the sword-exercise and the symbolic possibilities of each.

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|------------------------------------|--|
| Text: | HARDY: <i>Far From the Madding Crowd</i> |
| Question 21: (30 marks) | How does Hardy make the evening in Warren's Malthouse (Chapter 8) such an entertaining and revealing episode in the novel? Remember to support your ideas with details from this novel. |

NOTES ON THE TASK:

Differentiation is likely to spring from the extent to which answers can avoid a narrative reworking the chapter and shape a personal response to the revealing and entertaining elements while focusing on the "how" of the question. Strong answers are likely to convey a clear sense of context, and focus on the significance of plot revelations about Pennyways' dismissal and Fanny's disappearance (connecting this with the "timid girl" of the previous chapter) while exploring Oak's integration into a new community alongside reminders of his abiding love for Bathsheba. The strongest answers are likely to examine the humour of the chapter (in the physical descriptions of beards, teeth, eyebrows, in the stories of Joseph Poorgrass's timidity, the maltser's imperfect maths, Fray's imperfect spelling, the dialect, the friendly banter...) and perhaps see this lower-key, earthy, conversational section as a relief from the dramatic and tragic events unfolding elsewhere in the novel.

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| Text: | ELIOT: <i>Silas Marner</i> |
| Question 22: (30 marks) | What does Eliot's writing make you feel about Godfrey and Nancy at this key moment in the novel? |

NOTES ON THE TASK:

The context of the passage is Godfrey's return from having found Dunsey's body in the Stone Pits. This revelation has led Godfrey to believe that "everything comes to light" eventually and that he should finally tell Nancy the truth about Eppie's parentage.

Obviously this is an open question and we shall need to meet candidates on their own ground. Possible responses might be: relief that Godfrey has finally confessed and recognised his own selfish folly; sympathy for his terror of losing Nancy; admiration for Nancy's response and sympathy for her childlessness when Eppie could have been hers; less sympathy for their unquestioning assumption that Eppie will now be theirs. Differentiation may well stem from the extent to which candidates can show how their responses to Godfrey and Nancy are determined by Eliot's skill here. More sophisticated answers might pick up on points such as Godfrey not having taken full measure of Nancy's character and still trying to justify his "utter folly", or the pathos of Nancy hoping that Eppie can grow to love her. The strongest answers are likely to be informed by a confident sense of context, especially in an awareness of what Eppie's response to their visit is to be and hence the irony of Godfrey's long awaited and painful confession coming to nothing.

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|------------------------------------|---|
| Text: | ELIOT: <i>Silas Marner</i> |
| Question 23: (30 marks) | In what ways does Eliot persuade you that finding Eppie is the best thing that happens to Silas in the novel? |

NOTES ON THE TASK:

Candidates will need an informed sense of context and an ability to select relevant material to answer this question. Clearly Silas's life prior to Eppie's arrival has been fairly miserable. He has been treated abominably at Lantern Yard, lost his trust in God, led a lonely and miserly life in Raveloe, then had his gold stolen. Eppie replaces the coldness and hardness of the gold with love and affection. She re-unites him with the community, cures his loneliness, chooses him over Godfrey and finally restores his faith both in God and in humanity.

Most answers will no doubt use some of the material above. Differentiation will spring from the extent to which candidates can contrast his life before and after Eppie or show how Eliot's writing (for example the imagery in the passage where Marner discovers Eppie on his hearth) persuades the reader as to her restorative powers. Alternatively, they might follow the issue of his faith through the novel or look closely at the depiction of his life in Raveloe before she arrives. Some might wish to argue that having his money stolen was just as important in paving the way for a newer and stronger interest in his life.

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|------------------------------------|---|
| Text: | ELIOT: <i>Silas Marner</i> |
| Question 24: (30 marks) | How do you think Eliot makes ONE or TWO of the following settings memorable and significant in the novel? The Red House The Rainbow Inn The Stone Pits |

NOTES ON THE TASK:

Answers to this question might consider Eliot's depiction of the setting(s), comment on the nature of its inhabitants or focus on the significant events that happen there.

The Red House is introduced in Chapter 3 and is shown both as the important seat of a landed family where quite lavish celebrations are held and a place "destitute of any hallowing charm" since the demise of the Squire's wife. The Casses argue memorably amongst themselves there and Silas's entry with Eppie at the New Year party is one of the most dramatic moments in the novel. Nancy transforms it when she becomes its mistress and creates a garden there. The symbolically named Rainbow is the centre of village life and reflects its class structure. Much local colour is given in Chapters 5 and 6 and Silas makes another dramatic entrance there in the hope of finding his stolen gold.

The Stone Pits are Silas's home - suitable for a hermit - remote, wilder than other parts of the area and lethal on a foggy night. Eppie sees their beauty in contrast to Lantern Yard. The poverty of Silas's existence is shown in the contrast between his cottage there and the Red House. It is the scene for the dramatic recovery of Dunsey's corpse and Marner's stolen gold.

Most answers should encompass some of the points above. More sophisticated responses might analyse the vivid description of these places; or the atmosphere Eliot creates; or the portrayal of their inhabitants; or the contribution the settings make to their enjoyment of the novel and grasp of its significant moments.

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| Text: | POE: <i>Selected Tales</i> |
| Question 25: (30 marks) | In what way does Poe's writing bring alive the terror of the narrators in these two extracts? |

NOTES ON THE TASK:

There are many features to focus on here 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 demonstrate a clear grasp of the genuinely life-threatening, pit-hanging nature of the situation in *The Pit and the Pendulum* and of the perceived threat in *The Premature Burial*, and focus on the effect of specific details (the confinement, the darkness, the hopelessness, the depth of the pit, the proximity of the supposed coffin lid...). The main focus in the question is on the writer and stronger 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: the atmospheric descriptions, the emphasis on the physical effects on the two victims, the concentration on the gaping pit/chasm/well/abyss, the sharing of the narrators' despair through intimate, first-person, confessional approaches, the context of the extracts in the stories as a whole (and particularly the carefully established fears of the narrators)...

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|------------------------------------|---|
| Text: | POE: <i>Selected Tales</i> |
| Question 26: (30 marks) | How does Poe excite your curiosity about the mysteries in <i>The Murders in the Rue Morgue</i> and in <i>The Gold-Bug</i> ? |
| | Remember to support your ideas with details from the stories. |

NOTES ON THE TASK:

These are long stories which generate a sense of mystery (a who/whatdunnit-and-how in *the Murders in the Rue Morgue* and a treasure-hunting/code-cracking-quest in *The Gold-Bug*) and then delay the explanation, so there is a great deal of material to choose from. Strong answers are likely to be able to avoid the trap of simply unfolding the mysteries, and will selectively explore the effect of features like the apparently inexplicable violence of the murders, the confused testimonies, the wrongful arrest, the locked door, fastened windows and closed shutters... (in *The Murders*...) and to the mysterious beetle, Legrand's obsessive behaviour, the left-right confusion, the enigmatic code... (in *The Gold-Bug*). The main focus in the question is on Poe's writing and the strongest answers are likely focus explicitly on some of the ways he hooks the reader, like: his use of baffled narrators from whom information is frustratingly withheld, the fascinating characterisation of the eccentric but sharp-witted Dupin and Legrand (and the contrast with their baffled sidekicks), the very gradual revelation of the truth, the use of false leads (especially the gold-bug itself)...

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| Text: | POE: <i>Selected Tales</i> |
| Question 27: (30 marks) | Explore the ways in which Poe creates a particularly shocking moment in TWO of the stories in the selection. |

NOTES ON THE TASK:

Most of the stories have shocking moments 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 shocking 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 highly rewarded.

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| Text: | WELLS: <i>The History of Mr Polly</i> |
| Question 28: (30 marks) | Explore the ways in which Wells makes this such an entertaining and important moment in the novel. |

NOTES ON THE TASK:

There are many farcical features here and good answers are likely to focus in some detail on the entertaining nature of Parson's doomed attempt at self-expression. Strong answers may declare themselves in the extent to which they explore this moment as a turning-point for Mr Polly and display awareness of "the ways" of the question in their close attention to features of the writing like: the exaggerated language to present Parson ("genius...artistic struggle...earthquake...towered up" set against the everyday details and the anti-climactic "...you-annoyed me...") and to present the struggle, the mockery of the pompous and autocratic Mr Gervase, the building of the tension, the details of the farcical fight and Polly's ineffectual involvement in it. The strongest answers are likely to demonstrate a clear grasp of the context and of the importance of this moment in terms of the conflicts which beset Mr Polly: Parson's rebellion initially inspires Polly but his subsequent defeat undermines the cosy world of the three Ps, by demonstrating that life is not "altogether a lark" and that individuality, imagination and joy are easily overpowered by the forces of authority, ordinariness and routine.

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| Text: | WELLS: <i>The History of Mr Polly</i> |
| Question 29: (30 marks) | How does Wells' portrayal of the plump woman 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 Aunt Flo/the plump/fat woman on the reader, is likely to be the key discriminator here. Strong answers should be able to focus explicitly on the "How" of the question and not only scrutinise the elements of the portrayal which emphasise her warm, kindly, protective, humorous, undemanding, easygoing nature but perhaps see the contrast with Miriam and suggest the significance of her "friendship at first sight" with our hero. The strongest answers, as well as examining Wells' portrayal of the plump woman as the ample embodiment of the appeal of the Potwell idyll, are likely to pay close attention to her role as the damsel in distress which forces Polly to rise to the challenge and brings the novel to a climax, and as an important component of the untroubled twilight which gives the novel its happy ending.

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|------------------------------------|---|
| Text: | WELLS: <i>The History of Mr Polly</i> |
| Question 30: (30 marks) | How does Wells' portrayal of Mr Polly's childhood in Chapter One help you to understand why he is unhappy for so much of his adult life? Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

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 Polly's childhood and shape a selective and personal response to the sources of later unhappiness while focusing on the "How" of the question. The strongest answers are likely to pay close attention not only to the practical difficulties (with the dullness of maths and book-keeping, with his delicate digestive system, with spelling and pronunciation) which lead to subsequent frustration and unhappiness (especially in the retail trade)...but also to the portrayal of a sensitive and romantic young Polly in Chapter One, whose sense of wonder and imagination stimulated by the joy of reading (and only partially squashed by his schooling) makes him ill-equipped to enjoy a life of ordinariness and routine.

Either 31

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| Text: | CHOPIN: <i>Short Stories</i> |
| Question 31: (30 marks) | How does Chopin convey to you the effects of love on the characters in these two extracts? |

NOTES ON THE TASK:

Mrs Baroda's feelings are indicated by her pique at Gouvernail's apparent indifference, her over-reaction to her husband suggesting she is making a "commotion" and her instinct to flee. Tonie's misery over his unrequited and impossible love for Claire is clear in both the physical description of him and the depiction of his wretched, near-suicidal state. Candidates who know the story well will realise that the news of her death is not, in fact, killing him but relieving him of a terrible burden.

Most answers will probably show a sound knowledge of the events of the stories. Differentiation will spring from the extent to which responses can engage with Chopin's language (for example how she depicts the extremity of Tonie's emotions) and show an implicit understanding of the stories as a whole.

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| Text: | CHOPIN: <i>Short Stories</i> |
| Question 32: (30 marks) | To what extent does Chopin encourage you to like Mrs Mallard in <i>The Dream of an Hour</i> (<i>The Story of an Hour</i>) and Madame Carambeau in <i>A Matter of Prejudice</i> ? |
| | Remember to support your answer with details from the stories. |

NOTES ON THE TASK:

Whilst one can sympathise with Mrs Mallard's desire for freedom and untimely death as Chopin treats them sympathetically, her joy in the death of an admittedly kind man who treated her well has to qualify our feelings for her. Madame Carambeau is initially very unsympathetic - an autocratic, prejudiced old bat who has alienated her son for no good reason. We warm to her, however, in the treatment of "the American child", her overcoming of her prejudice and the final reuniting with her son and the flash of humour she shows when she wonders where Henri picked up his streak of stubbornness.

Candidates are free to respond to the characters however they wish, but for higher marks answers will need to engage with how Chopin determines our response with stylistic features, such as the natural imagery used to create sympathy for the main characters in both stories. Liking for Mrs Mallard depends, to a degree, on a feminist reading of the story and candidates who make use of the section where Mrs Mallard thinks about the issue of one person being dominated by the will of another should be rewarded accordingly.

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| Text: | CHOPIN: <i>Short Stories</i> |
| Question 33: (30 marks) | In what ways does Chopin make the settings so significant in <i>Beyond the Bayou</i> and <i>Lilacs</i> ? |

NOTES ON THE TASK:

La Folle's terror of moving beyond the bayou and her overcoming of this through love of Chéri is the whole point of *Beyond the Bayou*. The bayou itself, the world beyond it, the plantation and its history are both vividly and economically depicted. La Folle is almost an integral part of the setting, her life totally bound up with the place where she lives and works. The convent is Adrienne's haven and retreat from her hectic life in Paris. Both its interior and exterior are described as beautiful and innocent and contrast with the sophistication and clutter of her Paris apartment. The depiction of the convent makes the story's ending have a shock impact when Adrienne is cast out of it as Eve from the Garden of Eden.

Most answers will be able to examine what happens in the setting, but differentiation will stem from the extent to which responses can use detail from the text and grasp the significance of the setting to the story as a whole. The most sophisticated responses may be able to marry the vividness of the portrayal of the setting with its significance and importance.

**Mark Scheme 2448/01
January 2007**

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 (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. If most qualities are achieved, award the HIGHER mark in the band.
- 3 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.
- 4 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (ie above) the range targeted by this paper.**

B TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 14; for answer (2) out of 14; for answer (3) out of 14. Write the total mark for the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **42** (14+14+14).
 - This represents performance **consistently at the top of Band 4.**
 - Answers which clearly fall into the 'Above 4' band may be acknowledged with a mark above 14.
However, **the maximum mark that may be recorded for the paper is 42.**
 - This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.
- 3 There is NO separate Assessment of Written Communication on this paper.

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised June 2006)

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 4*)

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 (eg indicate an omission);
- the use of standard abbreviations eg 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 6)

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 4)

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 17, page 25)

1901 English Literature – Generic Band Descriptors

Unit 2448/01 - 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 | 15 | 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 | 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 |
| 7 | 8 7 | <ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text |
| 8 | 6 5 | <ul style="list-style-type: none"> • show a little awareness • make some comment |
| Below 8 | 4-0 | • not meet the criteria for Band 8. |

1901 English Literature - Empathic Band Descriptors

Unit 2448/01 - 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 | 15 | 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 | 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 |
| 7 | 8 7 | <ul style="list-style-type: none"> • make a few straightforward points about the character • refer occasionally to thoughts, feelings or ideas |
| 8 | 6 5 | <ul style="list-style-type: none"> • show a little awareness of the character |
| Below 8 | 4-0 | <ul style="list-style-type: none"> • not meet the criteria for Band 8. |

| | |
|-----------------------------------|---|
| Text: | BRIAN CLARK: <i>Whose Life is it Anyway?</i> |
| Question 1: (14 marks) | In what ways does this passage help you to understand Ken's feelings about his right to die? Remember to refer to details from the passage in your answer. |

NOTES ON THE TASK:

Answers may begin by establishing Dr Travers, the hospital psychiatrist, as one of Ken's many adversaries in his right not to be kept alive. Ken's point that, whereas experts should be able to give advice they should not be able to force their opinions on others and make their decisions for them, is made by him with a telling analogy, and it is hoped that candidates will also note Ken's dismissal of Dr Travers' "Catch 22" argument. Better answers will note the way in which Ken is able to demolish all of Dr Travers' arguments both fluently and wittily.

| | |
|-----------------------------------|--|
| Text: | BRIAN CLARK: <i>Whose Life is it Anyway?</i> |
| Question 2: (14 marks) | What do you think makes Sister Anderson such a memorable character in the play? You should consider: <ul style="list-style-type: none"> • her conversations with Ken • what she says to other characters. |

NOTES ON THE TASK:

The mixture of Sister Anderson's dry humour and impeccable professionalism is evident from the very outset of the play, and it can be expected that answers will follow this thread throughout her frequent but brief appearances in the play. In many ways she may be seen to play the role of mentor and confidante in her interactions with other characters such as Dr Scott and Nurse Sadler, understanding fully all that is going on around her. Although a list of her appearances is not really in order here, the details of her witty repartees with Ken, and her shrewd managing of her staff, may be noted in more comprehensive answers.

| | |
|-----------------------------------|---|
| Text: | ARTHUR MILLER: <i>Death of a Salesman</i> |
| Question 3: (14 marks) | What makes the opening to the play so dramatic? |

NOTES ON THE TASK:

We are immediately presented with dramatic anxiety about Willy's driving, and his punishing schedule is emphasised, for example 'his exhaustion is apparent' in the SDs, and references to 'four hours' and 'just got back from Florida'. There are also pointed references to death. Answers should be able to express some sense that something will have to give. They may also deal with the introduction to Linda's character here. Her determined love and support for him are summarised in the SDs; she is practically attentive ('steering', 'glasses', 'aspirin') as well as generally concerned: 'you can't continue this way'. Better answers may convey some sense of the later play.

| | |
|-----------------------------------|--|
| Text: | ARTHUR MILLER: <i>Death of a Salesman</i> |
| Question 4: (14 marks) | Do you feel sorry for Biff? Remember to support your answer with details from the play. |

NOTES ON THE TASK:

Willy's fantasies about education and business have made it difficult for Biff, and his hurt and sense of betrayal are evident when he finds his father in Boston. At the climax of the play he declares his anguished belief that they are both 'a dime a dozen' and he makes a moving tribute to his father in 'Requiem'. However answers may also refer to Biff's own fantasies and betrayals. Whatever the response to the character and the issue, the quality of the evidence is likely to determine the mark awarded.

| | |
|-----------------------------------|---|
| Text: | R C SHERRIFF: <i>Journey's End</i> |
| Question 5: (14 marks) | <p>What do you find so moving about Stanhope and Raleigh's relationship here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • their earlier conversations • Stanhope's behaviour towards Raleigh here. |

NOTES ON THE TASK:

It is to be expected that answers will examine the earlier relationship between the two men in order that this passage becomes meaningful. Stanhope's initial reactions to Raleigh's presence, with the audience's dawning realisation of why Stanhope is so disturbed by it, may be referred to, together with lesser or greater amounts of detail of Stanhope's abruptness with Raleigh, his determination to censure the letter home, and his fury at Raleigh's inappropriate comradeship with the men. All of this stands in direct contrast with the quoted passage, where Stanhope automatically reverts to their pre-war relationship of boyhood friends. The quality of the answers depends on how well the balance is drawn between the two.

| | |
|-----------------------------------|---|
| Text: | R C SHERRIFF: <i>Journey's End</i> |
| Question 6: (14 marks) | <p>You are Hibbert, after your confrontation with Stanhope in Act 2, Scene 2.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • what Stanhope has just said and done • how you feel now about going into battle. <p>Write your thoughts.</p> |

NOTES ON THE TASK:

Answers may reflect Hibbert's initial gratitude towards both Stanhope's encouragement and empathy, and the various persuasive arguments that his superior has put forward. It is to be hoped that answers may expand upon Hibbert's positive response to Stanhope's final powerful plea for Hibbert to do his duty and so feel at one with his comrades. Answers may also, however, dwell on Hibbert's physical discomforts, that have formed his principal excuse for going 'down the line'. Better answers may give some idea of Hibbert's shocked state of mind from having come face to face with his potential summary execution by Stanhope, and credit should be given for an attempt to convey Hibbert's self pity and debilitating fear. The bullets are offered as suggestions only.

| | |
|-----------------------------------|---|
| Text: | HAROLD PINTER: <i>The Caretaker</i> |
| Question 7: (14 marks) | What do you think makes this passage both amusing and unsettling? |

NOTES ON THE TASK:

The loud drip in the bucket, combined with the stylised looking up and Aston's deadpan 'Empty it', is likely to be found amusing, although some may observe the unsettling effect of dripping water. The game with the bag is comically childish yet Mick's language and behaviour hint at bullying menace. Davies is both laughably pathetic - notice how he grasps the bag to him at last - and actually victimised. Better answers may be those which develop personal response to the words and actions in this extract.

| | |
|-----------------------------------|--|
| Text: | HAROLD PINTER: <i>The Caretaker</i> |
| Question 8: (14 marks) | Why do you think Aston refuses to let Davies stay at the end of the play? You should consider: <ul style="list-style-type: none"> • Aston's view of Davies • Aston's thoughts about the future. |

NOTES ON THE TASK:

Mick's outburst involving the breaking of the Buddha has suggested, among other things, that Davies is not wanted. Aston seems to retreat into fiddling with his plug, and then says very little, as well as literally turning his back on Davies. Is Aston too scared to contradict his violent brother? Or should the stage direction which has the brothers smiling faintly at each other be taken to suggest that Mick has told Aston about Davies's plot to supplant him and they have agreed between them to evict Davies? Or is Aston thinking for himself, providing symmetry and poetic justice when we consider how Aston generously took Davies at the start of the play? Better answers are likely to be those which develop a case and refer to moments in the play in support.

| | |
|-----------------------------------|--|
| Text: | OCR <i>Opening Lines: How it Looks From Here</i> |
| Question 9: (14 marks) | In what ways do these two poems vividly convey the feelings of the women involved? |

NOTES ON THE TASK:

Once the principal personification in *Mirror* is appreciated, then the quality of the answers will depend partly on observation of the details in the poem. Much reward should, however, be given to answers that see in the poem the relationship of the woman to the mirror. In its emotionless voice, the mirror expresses the frustrations and disappointments of the aging woman, and the shocking nature of the power that it has over her by simply telling the truth, is seen in the last two lines, with their terrifying simile and metaphor. Answers should attempt to give some idea of the eerie atmosphere of *The Hare*. Here, the woman feels that the hare is close to her, actually invading her body, transferring its own wild passions to her, and receiving from her the reassurance of a surrogate mother. Credit should be given to answers that attempt something like this more than literal understanding of the poem.

| | |
|------------------------------------|---|
| Text: | OCR <i>Opening Lines: How it Looks From Here</i> |
| Question 10: (14 marks) | What thoughts about appearance and reality are strikingly expressed in TWO of the following poems: <i>Judging Distances</i> (Reed) <i>Things</i> (Adcock) <i>I Am a Cameraman</i> (Dunn). Remember to support your answer with details from the poems. |

NOTES ON THE TASK:

It is to be hoped that the military tone of the 'instructions' being issued throughout *Judging Distances* is grasped in most answers. Better answers will be those that are able to appreciate the delicate counterpoint of the poet's reflective comments against the harsh commands, as well as the subtle narrative that is steadily unfolded. Credit should be given to answers that understand the significance of the last stanza, where the narrator reveals that the lover he is watching is himself, removed not by distance but by time - as hinted at in stanza two. Again, the subtextual narrative in *Things*, where we understand that the 'things' have been personally experienced by the poet, has the same impact as the narrator's reflections in *Judging Distances*, and the poem is a grim reminder of how the reality of bad experiences arrives undiluted in the early hours. Credit should be given to answers that communicate the central premise of *I Am a Cameraman* - that film can only give the surface reflection of events, and cannot give any sense of the suffering and despair of the real life that it purposes to portray.

| | |
|------------------------------------|--|
| Text: | OCR <i>Opening Lines: The 1914-18 War (ii)</i> |
| Question 11: (14 marks) | What feelings about loss in wartime are powerfully conveyed to you in these two poems? Remember to support your answer with details from the poems. |

NOTES ON THE TASK:

Answers should express a clear understanding of the context of *Lamentations*, where the narrator, almost voyeuristically, witnesses a soldier's grief at the loss of his brother, and his consequent bitterness about the war that has caused his death. Better answers should note Sassoon's subtlety in pitting this description of unassuageable grief directly against the clumsiness of its witnesses – the narrator who 'blundered in' and the 'puzzled, patient' sergeant. Answers that observe the irony of the last sentence should be rewarded. It is to be hoped that the central premise of *Reported Missing* – that the missing soldier cannot be dead simply because it is unthinkable, and because the narrator herself could not be alive were that the case – is understood in candidates' answers. Better answers may make mention of the poet's referencing of her certainty that he is alive, to the world at home so lately inhabited by him.

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|------------------------------------|---|
| Text: | OCR <i>Opening Lines: The 1914-18 War (ii)</i> |
| Question 12: (14 marks) | In what ways is the natural world in wartime brought powerfully to life in TWO of the following poems? <i>Spring Offensive</i> (Owen) <i>The Falling Leaves</i> (Cole) <i>The Seed-Merchant's Son</i> (Herbertson) You should consider: <ul style="list-style-type: none"> • the situation described in each poem • the descriptions of nature in the poems. |

NOTES ON THE TASK:

There is much rich description of the natural world in *Spring Offensive*, and credit should be given to those answers that give some detail of this. Better answers, however, will also give some idea of how nature forms a relationship with the soldiers, until they are forced to break that bond, and only by 'inhumanities' are able to regain the world of nature that they were forced to leave. It is to be hoped that answers will focus on the extended imagery in *The Falling Leaves*, where the sight of fallen leaves reminds the poet of the fallen soldiers on the battlefield, and credit should be given to those that express some appreciation of the power of these images. *The Seed-Merchant's Son* offers the reader the image of an old man temporarily oblivious to the natural world he has always inhabited, accepting the death of his son as a natural course of events. Efforts to express some of this complexity should be well rewarded.

| | |
|------------------------------------|--|
| Text: | LARKIN AND FANTHORPE: <i>Poems 2</i> |
| Question 13: (14 marks) | <p>What do you find particularly striking about the relationships portrayed in these poems?</p> <p>You should consider the relationships between:</p> <ul style="list-style-type: none"> • the poet and his biographer (<i>Posterity</i>) • the poet and her partner (<i>Going Under</i>). |

NOTES ON THE TASK:

Answers will probably respond in some way to the surprising relationship in *Posterity* between biographer and subject; the biographer is not exactly affectionate ('old fart', 'fouled-up') and is only doing it for the money. Better answers may be able to respond to the wry humour in the way Larkin and/or American academe are portrayed in the poem. There is some humour in the first couplet, but the self-portrait Fanthorpe offers us is one of anxiety, likened to a netted fish, and guilt, as well as love. Better answers may be those which respond to the emotional impact of the poem.'

| | |
|------------------------------------|---|
| Text: | LARKIN AND FANTHORPE: <i>Poems 2</i> |
| Question 14: (14 marks) | <p>What do you find particularly disturbing in any two of the following poems?</p> <p style="text-align: center;"><i>Next, Please</i> (Larkin) <i>Dictator</i> (Fanthorpe) <i>Patients</i> (Fanthorpe)</p> <p>Remember to refer to the words and phrases the poets use.</p> |

NOTES ON THE TASK:

In *Next, Please* the idea that anticipation is futile is disturbing, as is the closing image of the ship with black sails followed by nothing. Better answers may show some understanding of Larkin's sailing ship conceit in this poem. In *Dictator* the imagery of ruthless power is disturbing: 'bestrides', 'surges', 'muscles', 'triumph', 'imperial', 'liquidated'. Better answers may see the irony that this man just dictates letters. In *Patients* the basic irony is that the well are in need of as much care as the sick, and indeed 'There is no cure for us'. Better answers will offer some understanding of this disturbing idea in Fanthorpe's complex poem.

| | |
|------------------------------------|--|
| Text: | HYDES (ed): <i>Touched With Fire</i> |
| Question 15: (14 marks) | What makes these two endings so memorable? |

NOTES ON THE TASK:

The Heaney contains suggestive detail: the 'poppy bruise', the candles and snowdrops. There are ironies: seeing him for the 'first time' in weeks, being knocked clear. The last line, and an abbreviated last stanza, is always a shock to read. Better answers may refer to the build up in the rest of the poem to this shock. The Causley brings the story and the poem full circle, and suggests an antithesis to the earlier childish sense of adventure and anticipation. Better answers may be able to suggest some sense of overview of the poem.

| | |
|------------------------------------|---|
| Text: | HYDES (ed): <i>Touched With Fire</i> |
| Question 16: (14 marks) | What kinds of conflict are strikingly conveyed in any TWO of the following poems? <i>Piano & Drums</i> (Okara) <i>Telephone Conversation</i> (Soyinka) <i>Our History</i> (Dipoko). |

NOTES ON THE TASK:

Okara represents west versus east as piano versus drums: the former is complex and wailing, the latter urgent and pulsing. Better answers may be able to respond to the poet's feelings of being 'lost' at the end. Soyinka mocks the colour-obsessed woman by means of phrases such as 'like plain or milk chocolate' and 'spectroscopic Flight of fancy'. Better answers may be able to respond to his anger in this poem. Dipoko conveys the invading colonials in violent terms: 'mighty', 'thunderbolt', 'whipped'. Better answers will probably be those which move beyond explaining the poem and begin to respond to its tone and perhaps its language.

| | |
|------------------------------------|--|
| Text: | OCR: <i>Opening Worlds</i> |
| Question 17: (14 marks) | <p>What makes the tension build up in these two passages?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what happens in each passage • the words the writers use. |

NOTES ON THE TASK:

In the first extract Cathy is being criticised for going out alone. The drama is emphasised by the short sentence. 'There was a waiting pause' and by the repeated references to Naraian's devotedly evasive mango-eating. Although she feels expected to indulge in a 'tart' row, she says nothing, further building up tension for her later discussion alone with her husband. Better answers may be those which respond sympathetically as well as commenting on details in the writing. In the second extract Ravi is 'smiling' and feels like 'a champion' at first. But the short phrases as the light fades create a sense of uneasy change. The writing is full of references to changing colour, and Ravi gradually becomes apprehensive about what to do, and about whether he has won at all. Better answers may be those which detect humour as well as pathos.

| | |
|------------------------------------|---|
| Text: | OCR: <i>Opening Worlds</i> |
| Question 18: (14 marks) | <p>What makes the relationships between parents and children so memorable in any TWO of the following stories?</p> <p style="text-align: center;"><i>The Gold-Legged Frog</i> (Srinawak) <i>Two Kinds</i> (Tan) <i>Leela's Friend</i> (Narayan)</p> |

NOTES ON THE TASK:

To be a father in *The Gold-Legged Frog* is to suffer: the ferocity of the climate, the insults of the deputy district officer, and the tragedy of 'good' luck. Better answers may respond to the implication that Nak values his child more highly than the money. In *Two Kinds* the battle of wills between mother and daughter is expressed through vivid events and exchanges. Better answers are likely to be those which express a balance of sympathy between the two central characters. The eponymous girl in *Leela's Friend* is greatly indulged by her affluent parents. Better answers may be those which make clear their responses to each.

| | |
|------------------------------------|--|
| Text: | D H LAWRENCE: <i>Ten D H Lawrence Short Stories</i> |
| Question 19: (14 marks) | <p>What feelings about disappointment in love are powerfully expressed in these two passages?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what the characters do and say • the reasons for the disappointments. |

NOTES ON THE TASK:

The passage from *The Shades of Spring* may be seen in perceptive answers as the crux of the failure in the relationship between Syson and Hilda. Here Syson begins to realise that they could never have truly loved each other, as Syson would have always wanted Hilda to be what she could not be. She, correspondingly, is finally able to realise that their love was an illusion, and that she, too, wanted a different lover from what his earlier self was promising to be - yet when it materialises, she rejects it. Perceptive answers will extend beyond the passage to see that Syson realises finally that the keeper can offer Hilda a simplicity and freshness that he never could. The starkness of the passage from *Tickets, Please* may be noted in some answers. The vindictive nature of John Thomas's 'choice' is matched by the bitterness of Annie's refusal, and better answers may set this in context with the terseness and disappointing nature of their earlier relationship in the story.

| | |
|------------------------------------|--|
| Text: | D H LAWRENCE: <i>Ten D H Lawrence Short Stories</i> |
| Question 20: (14 marks) | <p>What impressions of strong-minded children are vividly portrayed in TWO of the following stories?</p> <p style="text-align: center;"><i>Second Best</i> <i>A Lesson on a Tortoise</i> <i>Lessford's Rabbits.</i></p> <p>Remember to support your answer with details from the stories.</p> |

NOTES ON THE TASK:

There is a certain amount of humour in the gentle description of the 'wise young body' of Anne, especially when she is seen in contrast to her spoilt and over-sensitive sister. Her matter-of-fact decision that the mole has to die as it is a pest, followed by her later unsentimental execution of it, is seen against the dark determination of her sister to kill another mole as a love offering. The reactions of the 'Gordons' in *A Lesson on a Tortoise* to the narrator's accusations of lying may well be discussed in answers, and the more perceptive will note the agony of the inept narrator as he confronts their righteous indignation. There may also be some reference to the defiance and ultimate triumph of Segur. Answers may see Lawrence's compassion in his finely drawn picture of Lessford, the boy's determination to even risk being called a thief in order to feed his rabbits, and his despair at their disappearance; all painted with an earthy realism and an understanding of young boys.

| | |
|------------------------------------|--|
| Text: | J G BALLARD: <i>Empire of the Sun</i> |
| Question 21: (14 marks) | What do you think makes this extract tense and dramatic? |

NOTES ON THE TASK:

The passage emphasises the suddenness of the hostilities ('the 'single flash that scorched bridge and deck') as well as Jim's reactions, first scared then fascinated. The scene is very visual, and there is further tension in the behaviours of adults in general and Jim's father in particular. The general panic contrasts with Jim's 'sombre' reflection and feeling of responsibility for the whole event. Better answers are likely to be those which refer closely to the extract in support of their assertions.

| | |
|------------------------------------|--|
| Text: | J G BALLARD: <i>Empire of the Sun</i> |
| Question 22: (14 marks) | Explore one or two moments in the novel in which Jim is particularly fascinated by aircraft. Remember to support your answer with details from the novel. |

NOTES ON THE TASK:

We must be tolerant of different interpretations of 'moments'. There is much to choose from. Jim plays in a shot-down fighter in Chapter 3. In Chapter 5 we are told that he 'recognized almost all the Japanese aircraft'. Chapter 19 ends with his wish that 'his parents were safe and dead' and that he could be folded in the wings of a plane. In Chapter 39 he tells Basie that he is going to be a pilot one day. Better answers may be those which move beyond relating incidents and show some response to Jim's fascination and/or awareness of the ways in which Ballard presents it.

| | |
|------------------------------------|---|
| Text: | SUSAN HILL (ed): <i>Modern Women's Short Stories</i> |
| Question 23: (14 marks) | <p>What do you feel about Chris and Martha as you read these two passages?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Chris is thinking • what is happening to Martha. |

NOTES ON THE TASK:

The passage from *Stormy Weather* comes at the beginning of the story, and some answers may briefly set it in context. The unpleasantness of the scene, where the callousness of Bertha is matched by Chris's memories of the other's unwholesomeness when she was in the dormitory, is an obvious feature. Chris's infuriating coolness may be mentioned, and better answers may allude to the grim nature of the last paragraph, promising a harrowing account of Chris's attempts at self-preservation to follow. Miseries come thick and fast to the put-upon Martha in *Weekend*, and it is to be hoped that there will be some strong personal opinion as to the unfairness of her lot and her failure to retaliate. The quality of answers will depend not only upon detailed discussion of the content of the passage, but also upon awareness of the rich irony with which her sad tale is told.

| | |
|------------------------------------|--|
| Text: | SUSAN HILL (ed): <i>Modern Women's Short Stories</i> |
| Question 24: (14 marks) | <p>What feelings about loss or bereavement are movingly portrayed in TWO of the following stories?</p> <p style="text-align: center;"><i>Stone Trees</i> (Gardam) <i>The New People</i> (Tremain) <i>Miss Anstruther's Letters</i> (Macaulay)</p> <p>Remember to support your answer with details from the stories.</p> |

NOTES ON THE TASK:

Some candidates may find the lack of narrative structure in *Stone Trees* bewildering, and credit should be given to answers that are able to see beyond the straightforward depiction of the widow's grief of the narrator to the last two pages, where the truth of the relationship of the adults, the true paternity of Peter, and Anna's unspoken despair, are bleakly revealed to the reader by her. Similarly, the apparently simple premise of *The New People* is complicated by the deep disappointment and regret felt by Millicent; a feeling exacerbated by her knowledge that the living ghosts, the new owners, will remove all trace of her existence in her old house. The acuteness of the loss felt by Miss Anstruther is finely drawn, her despair compounded by her knowledge that she must continue to exist knowing that for a second time she has lost her true love through her own thoughtlessness and inadequacy.

| | |
|------------------------------------|---|
| Text: | CHINUA ACHEBE: <i>Things Fall Apart</i> |
| Question 25: (14 marks) | What makes this passage such a dramatic and important moment in the novel? Remember to support your answer with details from the text. |

NOTES ON THE TASK:

Answers should recognise this moment as the climax to the funeral rites of Ezeudu, where Okonkwo accidentally shoots one of his sons and is automatically banished from the tribe for seven years. Some reference to the excitement, followed by shock and the realisation of Okonkwo's immediate fate may be evident in answers. Better answers will more firmly contextualise the event, recognising that Okonkwo had earlier remembered that Ezeudu was the one who warned him in vain against taking part in the killing of his adopted son Ikemefuna. Okonkwo's flight may in fact be noted in answers as a turning point in his fortunes, since when he returns he never regains the standing he had in his clan, and the white man is already encroaching upon tribal life.

| | |
|------------------------------------|---|
| Text: | CHINUA ACHEBE: <i>Things Fall Apart</i> |
| Question 26: (14 marks) | What do you find moving about the friendship between Nwoye and Ikemefuna? You should consider: <ul style="list-style-type: none"> • how the two become friends • what happens to their friendship. |

NOTES ON THE TASK:

Although Nwoye is not a major character, his friendship with Ikemefuna is significant in the first part of the novel, and Ikemefuna's slaughter leads to Nwoye's disaffection with tribal customs and his final desertion to Christianity. More comprehensive answers may note this, but credit may be gained from reference to the many delightful details involving the two boys. The preparation of the yams and the wall-building are some examples. The way the talented Ikemefuna nurtures the younger boy may be referred to, as well as Okonkwo's debt of gratitude to Ikemefuna for his bringing-on of his son – which makes Okonkwo's part in his death all the more shocking.

| | |
|------------------------------------|--|
| Text: | ERNEST HEMINGWAY: <i>The Old Man and the Sea</i> |
| Question 27: (14 marks) | What impressions do you gain here of the old man and his way of life? Remember to support your ideas with details from the passage. |

NOTES ON THE TASK:

There is austerity and poverty in the description of the shack with its one room, dirt floor and minimal furniture. The gear from the boat seems more particular and valuable: rope, gaff, harpoon, baits, mast. The old man is paradoxically less lonely without the photo of his wife. The boy plays along with the 'fiction' of the cast net and the rice and fish. Yet Santiago has a standing in the community ('No one would steal from the old man'), companionship from the boy, and a durability which is symbolised by the 'tough bud-shields' of the shack walls. Better answers are likely to be those which refer closely to the extract and acknowledge a variety of response to him.

| | |
|------------------------------------|---|
| Text: | ERNEST HEMINGWAY: <i>The Old Man and the Sea</i> |
| Question 28: (14 marks) | In this novel what do you find to admire in the old man? Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

It is perhaps hard not to admire Santiago for his tenacity, physical endurance and skills. His determination takes on a mythic, heroic quality; he endures wounds, and lack of food, water and sleep; he is adept at sailing and fishing. Answers may note the way the boy shows admiration and affection for him, which has an effect on the reader. They may also suggest that he is admirable because he appreciates the natural world in which he lives. Whatever the view taken the answer will be rewarded according to the quality of the evidence given.

| | |
|------------------------------------|--|
| Text: | GEORGE ORWELL: <i>Nineteen Eight-Four</i> |
| Question 29: (14 marks) | What vivid picture of the world of Big Brother does this extract give you? |

NOTES ON THE TASK:

The biography of Comrade Ogilvy represents the ideals of the world of Big Brother; the military choice of toys, ascetic lifestyle, heroic deeds and young death constitute an exemplary career. The other major point to be made with respect to the world of the novel is that he is a total fiction, part of Winston's daily job to rewrite history. Better answers may show some awareness of the satirical exaggeration in the writing.

| | |
|------------------------------------|---|
| Text: | GEORGE ORWELL: <i>Nineteen Eight-Four</i> |
| Question 30: (14 marks) | Explore ONE or TWO moments in the novel which you find shocking. Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

We must be tolerant of different interpretations of 'moments'. Young readers are likely to be shocked by the rat cage in room 101 and other scenes in Miniluv. They may well be shocked by the 'iron voice' saying 'You are the dead', or by the Party's view of sexual intercourse, or indeed Winston's and Julia's. Better answers are likely to be those which explain their choices rather than just citing them.

| | |
|------------------------------------|--|
| Text: | MICHAEL PALIN: <i>Pole to Pole</i> |
| Question 31: (14 marks) | <p>In what ways are wild creatures memorably portrayed in these two passages?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the descriptions of the different animals • the words and phrases Palin uses. |

NOTES ON THE TASK:

Although descriptions of animals do not proliferate in the book, Palin does not fail to imbue them with his own mix of informative details and humour, and better answers may observe this. The gentleness of the picture of the lion couple is followed immediately by a hilarious description of the mating dance of a male ostrich. Similarly, the light hearted description of the herd of wildebeest ends abruptly with a reminder of their mortality. The paragraph on the hyenas is similarly ambivalent.

| | |
|------------------------------------|---|
| Text: | MICHAEL PALIN: <i>Pole to Pole</i> |
| Question 32: (14 marks) | <p>In what ways have TWO of the following meetings with families made a strong impression on you?</p> <ul style="list-style-type: none"> • the Berhe family (day 83) • the Harvey family (day 110-111) • the Gwanga family (day 125) <p>Remember to support your answer with details from the book.</p> |

NOTES ON THE TASK:

The meeting with the Gwanga family comes after Palin's visit to Soweto and has a serious political tone, and answers may acknowledge this. Indeed, some answers may choose to discuss Violet Gwanga's comments in the light of Palin's heartrending description of Soweto in the paragraph before. The meeting with the Harvey family is on a somewhat lighter note, and some answers may tell with enjoyment the story of Sir Stewart Gore-Brown, or note how impressed Palin is with the Harvey's efficiency and optimism. The fascinating description of the Berhe family in Ethiopia again blends minute description of local customs and tastes with social commentary and opinions of the 'real' people living in the country.

| | |
|------------------------------------|---|
| Text: | NICK HORNBY: <i>Fever Pitch</i> |
| Question 33: (14 marks) | What do you find particularly striking here about Hornby's memories of the 1969 League Cup Final? |

NOTES ON THE TASK:

He claims to have been oblivious to the Wembley experience. The football is comically dramatic: 'trickle over the line', 'off the goalkeeper's knee'. Arsenal, against expectations, lose and he is miserable. He rows with his father, whom he accuses of thrice betraying him, about sportsmanship. The experience is re-lived on television, which he avoids, and then at school on Monday, which he cannot avoid. Better answers may be those which look closely at the language the writer uses to describe his reactions.

| | |
|------------------------------------|--|
| Text: | NICK HORNBY: <i>Fever Pitch</i> |
| Question 34: (14 marks) | Explore in detail ONE or TWO moments in the book where you think the behaviour of football fans is ridiculous. |

NOTES ON THE TASK:

Hornby's tone is often one of ridicule. He mocks fans at Highbury for their chants about Saddam Hussain, England fans for 'drunken Nazi salutes' and other racist reactions to Ruud Gullitt, fans in general for being 'trivial and boorish' (at the end of 'A Spare Jimmy Husband'). He mocks himself in many places. Better answers will explain rather than just citing their choices of material.

**Mark Scheme 2448/02
January 2007**

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.

| <i>Unit</i> | 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 (ie 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.

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised June 2006)

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 4*)

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 (eg indicate an omission);
- the use of standard abbreviations eg 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 6)

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 4)

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 17, 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: | BRIAN CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 1: (20 marks) | How does Clark's writing here vividly portray Ken's feelings about his right to die? |

NOTES ON THE TASK:

The elegance and wit with which Ken demolishes each of Dr Travers' arguments may be noted in answers. There may be some mention of the context, where Dr Travers, the hospital psychiatrist, is yet another well-meaning professional sent in to try to convince Ken that he should accept his lot. The subtlety of Ken's central analogy here may be mentioned in some answers, and fuller responses may travel carefully from Ken's initial agreement with Dr Travers' contention that patients need medical knowledge to make decisions, through his sculpture analogy which leads to a claim for him to have ownership for his own life, to a final repartee emphasising the unfairness of being made to stay alive simply because he is intelligent enough to want to die.

| | |
|-----------------------------------|---|
| Text: | BRIAN CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 2: (20 marks) | Explore how Clark makes Sister Anderson such a memorable character in the play. Remember to support your ideas with details from the play. |

NOTES ON THE TASK:

Although Sister Anderson's appearances in the play are little and often and she has no function in moving the action of the play forward, there is much that may be said here. Her dry sense of humour and quick wit may be seen in her humorous exchanges with Ken, yet this is combined with both a meticulous professionalism (described by her rather self-deprecatingly as a "stainless steel heart") and at the same time a sensitive ear for the other women characters in the play. Although a sequential listing of her appearances is not necessarily required here, better answers will be those that are able to give some detail from Clark's writing to illustrate the points they make.

HIGHER TIER

| | |
|-----------------------------------|---|
| Text: | ARTHUR MILLER: <i>Death of a Salesman</i> |
| Question 3: (20 marks) | How do you think Miller makes this opening to the play so dramatic? |

NOTES ON THE TASK:

We are immediately presented with dramatic anxiety about Willy's driving, and his punishing schedule is emphasised, for example 'his exhaustion is apparent' in the SDs, and references to 'four hours' and 'just got back from Florida'. There are also pointed references to death. They may also deal with the introduction to Linda's character here. Her determined love and support for him are summarised in the SDs; she is practically attentive ('steering', 'glasses', 'aspirin') as well as generally concerned: 'you can't continue this way'. Better answers may convey a sense of tensions established here which will be resolved later in the play.

| | |
|-----------------------------------|--|
| Text: | ARTHUR MILLER: <i>Death of a Salesman</i> |
| Question 4: (20 marks) | To what extent does Miller enable you to feel sorry for Biff? Remember to support your answer with details from the play. |

NOTES ON THE TASK:

Willy's fantasies about education and business have made it difficult for Biff, and his hurt and sense of betrayal are evident when he finds his father in Boston. At the climax of the play he declares his anguished belief that they are both 'a dime a dozen' and he makes a moving tribute to his father in 'Requiem'. However answers may also refer to Biff's own fantasies and betrayals. Better answers will articulate personal response and relate this closely to moments on the play.

| | |
|-----------------------------------|---|
| Text: | R C SHERRIFF: <i>Journey's End</i> |
| Question 5: (20 marks) | How does Sherriff make this such a moving moment in the play? |

NOTES ON THE TASK:

Stanhope's earlier behaviour towards Raleigh is clearly important here, since what he says in the quoted passage has to be taken within the context of what we know about their background, and Stanhope's earlier hostility towards his dear friend. Answers may contrast the various earlier incidents, for example Stanhope's initial shock at Raleigh's arrival, his obsessive censuring of Raleigh's letter home, and his anger at Raleigh's eating with the men, with his anxious solicitude and unconscious reversion to boyhood familiarity with his dying friend. Better answers will be those that are able to give some detail of Stanhope's abruptness when addressing Raleigh earlier, compared to the tenderness of what he says when tending to the dying boy's needs.

| | |
|-----------------------------------|--|
| Text: | R C SHERRIFF: <i>Journey's End</i> |
| Question 6: (20 marks) | You are Hibbert, after your confrontation with Stanhope in Act 2, Scene 2. Write your thoughts. |

NOTES ON THE TASK:

Some of the shock of his near execution by Stanhope, combined with his paralysing fear that is the reason for a physical agony none the less real, may be expressed in answers. He may be moved by Stanhope's articulate plea for him to stand to with his comrades; at the same time, some of the inevitability of his fate, reflected in the 'slight smile' he gives Stanhope in Act 3 when he finally goes up to the trench, may be apparent. His self pity, and his 'funk' that is later seen in his last appearance in the play, may be evinced in better answers, and those responses that combine this with an appropriate World War 1 officer's 'voice', should be well rewarded.

| | |
|-----------------------------------|--|
| Text: | HAROLD PINTER: <i>The Caretaker</i> |
| Question 7: (20 marks) | How do you think Pinter makes this passage both amusing and unsettling for the audience? |

NOTES ON THE TASK:

The loud drip in the bucket, combined with the stylised looking up and Aston's deadpan 'Empty it', is likely to be found amusing, although some may observe the unsettling effect of dripping water. The game with the bag is comically childish yet Mick's language and behaviour hint at bullying menace. Davies is both laughably pathetic - notice how he grasps the bag to him at last - and actually victimised. Answers should be able to address both 'amusing' and 'unsettling' with evidence. Better answers are likely to be those which develop personal response to the drama with confidence.

| | |
|-----------------------------------|---|
| Text: | HAROLD PINTER: <i>The Caretaker</i> |
| Question 8: (20 marks) | Why do you think Aston refuses to let Davies stay at the end of the play? |
| | Remember to support your ideas with details from the play. |

NOTES ON THE TASK:

Mick's outburst involving the breaking of the Buddha has suggested, among other things, that Davies is not wanted. Aston seems to retreat into fiddling with his plug, and then says very little, as well as literally turning his back on Davies. Is Aston too scared to contradict his violent brother? Or should the stage direction which has the brothers smiling faintly at each other be taken to suggest that Mick has told Aston about Davies's plot to supplant him and they have agreed between them to evict Davies? Or is Aston thinking for himself, providing symmetry and poetic justice when we consider how Aston generously took Davies in at the start of the play? Better answers may be those which acknowledge that Pinter makes it hard for the audience to be sure.

| | |
|-----------------------------------|--|
| Text: | OCR: <i>Opening Lines: How it Looks From Here</i> |
| Question 9: (20 marks) | Compare the ways in which the poets vividly convey the feelings of the women in these two poems. |

NOTES ON THE TASK:

Answers may initially focus on the central conceit in *Mirror*, where the personified mirror tells what it sees, ostensibly impersonally. More perceptive answers, however, will see that the mirror's arrogant belief that it tells only the truth, without prejudice or emotion, is, in fact, belied by the cruelty of its comment on the effects of age on the woman. The shocking nature of the last two lines, with their nakedly terrifying images, may be noted in better answers. The scene is carefully set at the beginning of *The Hare* to express the eeriness of the hare's cry and its frightening effects on the woman. The claustrophobia felt by her in the middle section as the animal invades first her personal space then, finally, her inner self, may be observed in some answers. Those answers that are able to express the final intimacy of the relationship of the hare and the woman, where she becomes almost a surrogate mother, should be well rewarded.

| | |
|------------------------------------|---|
| Text: | OCR: <i>Opening Lines: How it Looks From Here</i> |
| Question 10: (20 marks) | Compare how the poets strikingly explore appearance and reality in TWO of the following: <div style="display: flex; justify-content: space-around; margin-left: 100px;"> <div style="text-align: center;"><i>Judging Distances</i></div> <div style="text-align: center;">(Reed)</div> </div> <div style="display: flex; justify-content: space-around; margin-left: 100px;"> <div style="text-align: center;"><i>Things</i></div> <div style="text-align: center;">(Adcock)</div> </div> <div style="display: flex; justify-content: space-around; margin-left: 100px;"> <div style="text-align: center;"><i>I Am a Cameraman</i></div> <div style="text-align: center;">(Dunn)</div> </div> |

NOTES ON THE TASK:

It is expected that answers will see the careful intertwining of voices in *Judging Distances* - the military tone of the 'instructions' in counterpoint with the gentle reflections of the narrator; all moved forward by the steady unfolding of the narrative, at times in a humorous vein. The revelation in the last stanza, where the lover is revealed to be the narrator himself, removed not by distance but by time, is of note here, as is the use of repetition to emphasise the juxtaposition of the two points of view in the poem. *Things*, although simple in structure, is similarly moved on by a subtle narrative, where the narrator attempts to make little of actual experiences, then tells chillingly how the reality of these bad experiences arrives in all its full horror when the mind is empty of other distractions. The central premise of *I Am a Cameraman*, that film can only reflect events at a shallow level, and cannot depict the reality and truth of life in all its bare nakedness or suffering, may be seen to echo *Judging Distances*, where judging distances simply judges the appearance of things, and fails to get to their heart to reveal their truth.

| | |
|------------------------------------|---|
| Text: | OCR: <i>Opening Lines: The 1914-18 War (ii)</i> |
| Question 11: (20 marks) | Compare the usual ways in which feelings of loss in wartime are conveyed to you in these two poems. |

NOTES ON THE TASK:

Answers can be expected to focus on the blunt straightforwardness of both the context and the style in *Lamentations*. There is a contrast between the unwitting insensitivity of the onlookers - the narrator who 'blundered in' and the sergeant watching with 'patient, puzzled face', and the inconsolable grief of the brother, described with short, heavy vocabulary. More detailed answers will observe the irony of the last sentence. The gentle, pathetic certainty of Keown is no less effective as an expression of grief in *Reported Missing*, and credit should be given to answers that are able to give some idea of the desperate defiance present in the first eight lines of the sonnet. These certainties are contextualised in the last six lines, where small details of the tranquil home life of the missing soldier serve to emphasise the magnitude of the loss, and the consequently dire necessity for it to be denied. Better answers will be those that appreciate the relative merits of a deliberately blunt, ironic observation of grief against the gentler affirmation of life in the midst of what appears to be a refusal to grieve, since this would be an acceptance of loss.

| | |
|------------------------------------|---|
| Text: | OCR: <i>Opening Lines: The War</i> |
| Question 12: (20 marks) | In what differing ways do the poets bring the natural world in wartime vividly to life, in TWO of the following poems? <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"><i>Spring Offensive</i></div> <div style="text-align: center;">(Owen)</div> </div> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"><i>The Falling Leaves</i></div> <div style="text-align: center;">(Cole)</div> </div> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"><i>The Seed-Merchant's Son</i></div> <div style="text-align: center;">(Herbertson)</div> </div> |

NOTES ON THE TASK:

The first half of *Spring Offensive* gives a richly textured image of the natural world, and better answers will note how techniques such as personification or assonance serve to express the relationship of the soldiers to the natural world around them. The poem then quickens its pace in an explosion of violence where this world seems to become their foe, until those who survive through 'immemorial shames' regain their earlier state of grace. Cole may be seen to take the bond with nature even further, where the fallen soldiers are likened to autumn leaves. Those answers that relate the complex imagery, which includes metaphors and a repeated snowflake simile, to the duality of the natural world and the war, should be rewarded. *The Seed-Merchant's Son*, on the other hand, appears at first to close down the old man's appreciation of nature with the untimely death of his son. In the second half of the poem, however, the old man comes to terms with his son's death by accepting it as a small part of the larger natural world.

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| Text: | LARKIN AND FANTHORPE: <i>Poems 2</i> |
| Question 13: (20 marks) | Compare how these two poems vividly portray relationships between people. |

NOTES ON THE TASK:

Answers will probably respond to the surprising relationship in *Posterity* between biographer and subject; the biographer is not exactly affectionate ('old fart', 'fouled-up') and is only doing it for the money. Answers may perhaps consider the relationship between the two who 'both rise': they seem to live in a materialistic world of Coke and air-conditioning. Better answers may be able to respond to the wry humour in the way Larkin and/or American academe are portrayed in the poem, to the ironies in the poem's title and in the contrast between the biographer's professed interest in 'Protest' and his actual manner and values. *Going Under* develops the contrast between the sleeping and the sleepless partner, and concludes with images of closeness ('nuzzle', 'anchor'). Better answers should have something to say about the effect on the reader of this paradox, close yet separate, and may note the poet's use of imagery of the sea, culminating in the closing clever pun.

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| Text: | LARKIN AND FANTHORPE: <i>Poems 2</i> |
| Question 14: (20 marks) | Compare the ways in which any TWO of the following poems disturb you. <i>Next, Please</i> (Larkin) <i>Dictator</i> (Fanthorpe) <i>Patients</i> (Fanthorpe) |

NOTES ON THE TASK:

In *Next, Please* the idea that anticipation is futile is disturbing, as is the closing image of the ship with black sails followed by nothing. Answers may show some understanding of Larkin's sailing ship conceit in this poem, and better answers will probably respond in detail to the words he uses. In *Dictator* the imagery of ruthless power is disturbing: 'bestrides', 'surges', 'muscles', triumph, 'imperial', 'liquidated'. Better answers may have some understanding of the reference to Julius Caesar, and see the irony that this man just dictates letters. In *Patients* the basic irony is that the well are in need of as much care as the sick, and indeed 'There is no cure for us'. Better answers will offer some understanding in detail of how Fanthorpe develops this disturbing idea in her complex poem.

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| Text: | HYDES (ed): <i>Touched With Fire</i> |
| Question 15: (20 marks) | Compare the ways in which the poets make these endings so memorable. |

NOTES ON THE TASK:

The Heaney contains suggestive detail: the 'poppy bruise', the candles and snowdrops. There are ironies: seeing him for the 'first time' in weeks, being knocked clear. The last line, and an abbreviated last stanza, is always a shock to read. Better answers may refer to the way in which it answers the mystery of the rest of the poem. The Causley brings the story and the poem full circle, and suggests an antithesis to the earlier childish sense of adventure and anticipation. Better answers may be able to offer an interpretation of the poem as a whole.

| | |
|------------------------------------|--|
| Text: | HYDES (ed): <i>Touched With Fire</i> |
| Question 16: (20 marks) | Compare of the ways in which the poets strikingly portray conflict in any TWO of the following poems: <i>Piano & Drums</i> (Okara) <i>Telephone Conversation</i> (Soyinka) <i>Our History</i> (Dipoko) |

NOTES ON THE TASK:

Okara represents west versus east as piano versus drums: the former is complex and wailing, the latter urgent and pulsing. Better answers may be able to explore the poet's feelings of being torn between the two. Soyinka mocks the colour-obsessed woman by means of phrases such as 'like plain or milk chocolate' and 'spectroscopic Flight of fancy'. Better answers may be able to see poet's sharp sense of humour as well as his anger. Dipoko conveys the invading colonials in violent terms: 'mighty', 'thunderbolt', 'whipped'. Better answers will probably be those which respond to its tone and language.

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|------------------------------------|--|
| Text: | OCR: <i>Opening Worlds</i> |
| Question 17: (20 marks) | How do the writers build up tension in these two passages? |

NOTES ON THE TASK:

In the first extract Cathy is being criticised for going out alone. The drama is emphasised by the short sentence 'There was a waiting pause' and by the repeated references to Naraian's devotedly evasive mango-eating. Although she feels expected to indulge in a 'tart' row, she says nothing, further building up tension for her later discussion alone with her husband. Better answers may observe that all seems affectionate and tension-free between the couple immediately afterwards, but the central problem of in-laws' expectations remains. In the second extract Ravi is 'smiling' and feels like 'a champion' at first. But the short phrases as the light fades create a sense of uneasy change. The writing is full of references to changing colour, and Ravi gradually becomes apprehensive about what to do, and about whether he has won at all. Better answers are likely to be those which show a sense of whole-story context.

| | |
|------------------------------------|--|
| Text: | OCR: <i>Opening Worlds</i> |
| Question 18: (20 marks) | In what ways do the writers memorably portray relationships between parents and children in any TWO of the following stories? <i>The Gold-Legged Frog</i> (Srinawk) <i>Two Kinds</i> (Tan) <i>Leela's Friend</i> (Narayan) |

NOTES ON THE TASK:

To be a father in *The Gold-Legged Frog* is to suffer: the ferocity of the climate, the insults of the deputy district officer, and the irony of 'good' luck. Better answers may respond to the closeness of father and child at the start as well as tragedy of the story's ending. In *Two Kinds* the battle of wills between mother and daughter is expressed through vivid events and exchanges. Better answers are likely to be those which explore sympathies for the two central characters. The eponymous girl in *Leela's Friend* is greatly indulged by her affluent parents. Better answers may respond to Leela as a character and observe that the servant Sidda plays something of a parental role for her.

| | |
|------------------------------------|---|
| Text: | D H LAWRENCE: <i>Ten D H Lawrence Short Stories</i> |
| Question 19: (20 marks) | How does Lawrence powerfully express feelings about disappointment in love in these two passages? |

NOTES ON THE TASK:

Answers may consider the first passage to be one of several moments in *The Shades of Spring* where Syson realises that love between himself and Hilda could never really have been possible, since Syson wanted her to be something she could not be - but that, conversely, she too had wanted a lover different from what he was, yet rejects what he has now become. Better answers will see beyond the passage to Syson's realisation that Arthur's simple and fresh love is far nearer to what Hilda needs, and answers that attempt to voice some of the complexity of their relationship should also be well rewarded. Answers may respond to the stark and bitter vocabulary used in the chilling second passage. John Thomas's malicious 'choice' is matched by Annie's bitter refusal, and the hopelessness of this scene may be given depth in some perceptive answers by the awareness of its context, where John Thomas's thoughtless discarding of Annie earlier has caused her to mount the terrible revenge that is enacted prior to the passage.

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|------------------------------------|--|
| Text: | D H LAWRENCE: <i>Ten D H Lawrence Short Stories</i> |
| Question 20: (20 marks) | How does Lawrence vividly portray strong-minded children in TWO of the following stories? <i>Second Best</i> <i>A Lesson on a Tortoise</i> <i>Lessford's Rabbits</i> |

NOTES ON THE TASK:

Answers may reflect Lawrence's warmth in his portrayal of the robust yet gentle Anne, the 'wise young body' in *Second Best*, and some answers may contrast her with her spoilt yet vulnerable older sister. Her decisive matter-of-factness over the necessity to kill the mole, coupled with her unsentimental dispatching of the animal, may invoke feelings of admiration or alarm in more detailed answers. This is echoed at the end of the story by her sister's grim determination to kill another mole to attract her shy admirer, and more perceptive answers may note that. Answers may be expected to focus on Lawrence's complex view of the Gordons in *A Lesson on a Tortoise*, where admiration of their basic decency is set against their surly, defensive natures, and their indignant reactions to the narrator's; inept accusations lead to an expression of his embarrassment. Segar the thief's robust defiance and his ultimate triumph may seem to add to the narrator's discomfort. Some answers may note Lawrence's admiration for the finely drawn Lessford, and deal with both his courage and determination to risk being called a thief in order to feed his rabbits, and his distress when they disappear. Details of Lawrence's earthy realism in description, and his striking use of language, should merit reward.

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| Text: | J G BALLARD: <i>Empire of the Sun</i> |
| Question 21: (20 marks) | How does Ballard make this extract tense and dramatic? |

NOTES ON THE TASK:

The passage emphasises the suddenness of the hostilities ('the 'single flash that scorched bridge and deck') as well as Jim's reactions, first scared then fascinated. The scene is very visual, and there is further tension in the behaviours of adults in general and Jim's father in particular. The general panic contrasts with Jim's 'sombre' reflection and feeling of responsibility for the whole event. Better answers are likely to be those which show awareness of the ironic contrast between Jim's perceptions of the events and the reader's.

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|------------------------------------|---|
| Text: | J G BALLARD: <i>Empire of the Sun</i> |
| Question 22: (20 marks) | Explore ONE or TWO moments in the novel in which Ballard makes vivid for you Jim's fascination with aircraft. |

NOTES ON THE TASK:

There is much to choose from. Jim plays in a shot-down fighter in Chapter 3. In Chapter 5 we are told that he 'recognized almost all the Japanese aircraft'. Chapter 19 ends with his wish that 'his parents were safe and dead' and that he could be folded in the wings of a plane. In Chapter 39 he tells Basie that he is going to be a pilot one day. Better answers may be those which look closely at Ballard's language and say something about the contexts in which Jim responds as he does.

| | |
|------------------------------------|---|
| Text: | SUSAN HILL (ed): <i>Modern Women's Short Stories</i> |
| Question 23: (20 marks) | How do the writers shape your feelings towards Chris and Martha as you read these two passages? |

NOTES ON THE TASK:

We are taken immediately into Chris's world, and answers may remark upon the abrupt tone of Chris's thoughts about Bertha, an unwholesome image that is followed by the infuriating calmness of manner with which she replies to her superior. The passage ends as grimly as it began, promising a harrowing account of Chris's further efforts at self-preservation in the orphanage. The second passage is but one small glimpse of the horrors of the country weekend for put-upon Martha, and there is much detail to be discussed. Better answers will not fail to observe her constantly apologetic attitude in front of the obnoxious Martin, together with his parenthesised words of blame to her, and the rich irony implicit throughout the passage.

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| Text: | SUSAN HILL (ed): <i>Modern Women's Short Stories</i> |
| Question 24: (20 marks) | How do the writers movingly portray feelings about loss or bereavement in TWO of the following stories? <div style="display: flex; justify-content: space-around;"> <div style="text-align: left;"><i>Stone Trees</i></div> <div style="text-align: left;">(Gardam)</div> </div> <div style="display: flex; justify-content: space-around;"> <div style="text-align: left;"><i>The New People</i></div> <div style="text-align: left;">(Tremain)</div> </div> <div style="display: flex; justify-content: space-around;"> <div style="text-align: left;"><i>Miss Anstruther's Letters</i></div> <div style="text-align: left;">(Macaulay)</div> </div> |

NOTES ON THE TASK:

Answers will hopefully see *Stone Trees* as more than a simple story of a widow's grief, and will note how the story is subtly built up through flashbacks to the devastating realisation by the reader at the end of what the grieving widow knew all the time, namely the true relationships of the two families. Gardam's terse writing style, juxtaposing apparently comfortable chat with unfinished and unfinishable utterances, is important here. Better answers will establish that the loss being felt by Millicent in *The New People* is not simply that of a loved old house, but of her own identity as the new 'ghosts' propose to eliminate all trace of her. She realises that, however hard she tries, the present is ever-changing and she cannot retain or preserve it. The loss suffered by Miss Anstruther is also partly a physical one - her letters. However, what is important about this loss is that it represents for her a second failure to preserve love - the first twenty two years ago, the second when she unthinkingly chose not to rescue her letters, which were her only memory of the love that gave meaning to her life.

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| Text: | CHINUA ACHEBE: <i>Things Fall Apart</i> |
| Question 25: (20 marks) | How does Achebe make this passage such a dramatic and important moment in the novel? |

NOTES ON THE TASK:

The fact that this devastating scene occurs at the climax of the funeral rites for Ezeudu lends it a drama all of its own. The 'cry of agony', the 'shouts of horror', and the almost spellbinding effect of the killing underline the tragedy of the event. The immediate and unequivocal punishment similarly underlines the huge impact that the incident has on the life of the doomed Okonkwo and his family, as he never fully regains his past life when he finally returns from exile. Some perceptive answers may mention the ominous way in which Okonkwo receives the news of Ezeudu's death earlier in the chapter. A shiver runs down his spine as he remembers that it was Ezeudu who warned him against taking part in the slaughter of his adopted son Ikemefunu. Credit should also go to answers that mention details such as the fact that earlier in the story Okonkwo has proved himself to be extremely awkward and unreliable where his gun is concerned, almost killing one of his wives; and to the fact that, after Okonkwo flees, Obierika questions to himself the justice of the clan's rituals - foreshadowing the disappearance of the old ways with the coming of the white man.

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|------------------------------------|--|
| Text: | CHINUA ACHEBE: <i>Things Fall Apart</i> |
| Question 26: (20 marks) | How does Achebe's writing make the friendship between Nwoye and Ikemefuna so moving? |

NOTES ON THE TASK:

The introductions of both Nwoye and Ikemefuna into the story tend to be rather depressing. Nwoye is seen as a source of anxiety to his father for what Okonkwo sums up as 'incipient laziness', and the terrified Ikemefuna is taken in as a temporary brother for Nwoye, but with a sentence of death over his head. As well as establishing the background, better answers will give some indication of the sympathetic depiction of Ikemefuna, where the narrative is often from his viewpoint, and also Okwonkwo's fondness for him. The charm of the descriptions of how the two boys become friends, and how Nwoye adores Ikemefuna as an older brother, is evident. More important still is the fact that Okonkwo realises that it is Ikemefuna's influence that allows him to begin to be proud of his son, and it is after Ikemefuna's death that Nwoye begins to understand just how outdated the tribal customs are, and his eventual desertion of his clan to join the missionaries may be seen as a direct result of the unforgivably harsh treatment of his friend Ikemefuna.

| | |
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| Text: | ERNEST HEMINGWAY: <i>The Old Man and the Sea</i> |
| Question 27: (20 marks) | How does Hemingway vividly portray the old man and his way of life at this point in the novel? |

NOTES ON THE TASK:

There is austerity and poverty in the description of the shack with its one room, dirt floor and minimal furniture. The gear from the boat seems more particular and valuable: rope, gaff, harpoon, baits, mast. The old man is paradoxically less lonely without the photo of his wife. The boy plays along with the 'fiction' of the cast net and the rice and fish. Yet Santiago has a standing in the community ('No one would steal from the old man'), companionship from the boy, and a durability which is symbolised by the 'tough bud-shields' of the shack walls. Better answers are likely to be those which refer closely to the extract and give a sensitive personal response to the character.

| | |
|------------------------------------|---|
| Text: | ERNEST HEMINGWAY: <i>The Old Man and the Sea</i> |
| Question 28: (20 marks) | To what extent does Hemingway encourage you to admire the old man in this novel? Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

It is perhaps hard not to admire Santiago for his tenacity, physical endurance and skills. His determination takes on a mythic, heroic quality; he endures wounds, and lack of food, water and sleep; he is adept at sailing and fishing. Answers may note the way the boy shows admiration and affection for him, which has an effect on the reader. They may also suggest that he is admirable because he appreciates the natural world in which he lives. Or they may argue that he is obsessive and something of an outcast, and therefore not to be admired. Better answers are likely to be confident in their judgement and clear about reasons in the text for it.

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| Text: | GEORGE ORWELL: <i>Nineteen Eighty-Four</i> |
| Question 29: (20 marks) | How does Orwell give you vivid insights into the world of Big Brother in this extract? |

NOTES ON THE TASK:

The biography of Comrade Ogilvy represents the ideals of the world of Big Brother; the military choice of toys, ascetic lifestyle, heroic deeds and young death constitute an exemplary career. The other major point to be made with respect to the world of the novel is that he is a total fiction, part of Winston's daily job to rewrite history. Better answers may begin to explore the satirical exaggeration in the writing, and perhaps the ironic contrasts between Ogilvy and his creator.

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| Text: | GEORGE ORWELL: <i>Nineteen Eighty-Four</i> |
| Question 30: (20 marks) | What do you find most shocking about the world Orwell creates in this <i>Nineteen Eighty-Four</i> ? |
| | Remember to support your ideas with details from Orwell's writing. |

NOTES ON THE TASK:

Shocking scenes which might be cited include several in Miniluv, as well as the sudden appearance of the Thought Police to arrest Winston and Julia. Answers may take a different line and argue that the most shocking aspects of the book are its ideas such as tyranny through the manipulation of history and language. Whatever line taken better answers will be those which comprise confident personal response and close reference to the text.

| | |
|------------------------------------|--|
| Text: | MICHAEL PALIN: <i>Pole to Pole</i> |
| Question 31: (20 marks) | How does Palin memorably portray wild creatures in these two passages? |

NOTES ON THE TASK:

Palin's journey through Africa is the one place in the book where animals are described at length, and these two passages are typical of his informative yet humorous writing style. Answers may focus on the gentle observation evident in the description of the lion couple, which is followed immediately by the hilarious picture of the mating dance of the male ostrich. In the 'school outing on the way home' of the herd of wildebeest, the amusing simile is closely followed by the facts of their poor survival rates. The hyenas are similarly compared to extras in a Walt Disney film, and made endearing by a Palin who surprisingly announces 'I rather like them.' Better answers will be those that identify Palin's descriptive style, and use appropriate detail from the passages to illustrate it.

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| Text: | MICHAEL PALIN: <i>Pole to Pole</i> |
| Question 32: (20 marks) | How do Palin's descriptions of TWO of the following meetings with families create a strong impression on you? <ul style="list-style-type: none"> • the Berhe family (Day 83) • the Harvey family (Day 110-111) • the Gwanga family (Day 125) |

NOTES ON THE TASK:

The serious tone of the meeting with the Gwanga family, following as it does a heartrending description of Mandela Village in Soweto, will be acknowledged in most answers. Palin's relief at meeting friends who are a real family in contrast to Soweto's obscene wealth side by side with grinding poverty is apparent in Palin's gently humorous account. The impressive nature of the Harvey family past and present is made clear in Palin's writing, and the gentle counterpoint of his irrational fear of Dr Baela's tree bark adds interest. The familiar combination of social, geographical and political details with details of human interest is at work in this incident. The description of the coffee ceremony and hospitality in the Berhe household is again an example of Palin's ability to communicate fascinating personal detail alongside political and social comment. Candidates who observe this mix of content and style in Palin's work should be rewarded.

| | |
|------------------------------------|---|
| Text: | NICK HORNBY: <i>Fever Pitch</i> |
| Question 33: (20 marks) | How does Hornby make memorable here his reactions to the experience of the 1969 League Cup Final? |

NOTES ON THE TASK:

He claims to have been oblivious to the Wembley experience. The football is comically dramatic: 'trickle over the line', 'off the goalkeeper's knee'. Arsenal, against expectations lose and he is miserable. He rows with his father, whom he accuses of thrice betraying him, about sportsmanship. The experience is re-lived on television and then at school on Monday. Better answers may be those which come to an overall judgement about Hornby here; is he searchingly honest or exaggeratedly self-pitying?

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|------------------------------------|---|
| Text: | NICK HORNBY: <i>Fever Pitch</i> |
| Question 34: (20 marks) | How far and in what ways does Hornby mock football fans in this book? |

NOTES ON THE TASK:

He mocks fans at Highbury for their chants about Saddam Hussain, England fans for 'drunken Nazi salutes' and other racist reactions to Ruud Gullitt, fans in general for being 'trivial and boorish' (at the end of *A Spare Jimmy Husband*). He mocks himself in many places. Better answers are likely to respond to the question by considering some of Hornby's ironic language as well as developing themes such as racism, and may respond to 'how far' by suggesting that he is affectionate as well as satirical.

**General Certificate of Secondary Education
English Literature (1901)
January 2007 Assessment Series**

Unit Threshold Marks

| Unit | | Maximum Mark | a* | a | b | c | d | e | f | g | u |
|--------|-----|--------------|----|----|----|----|----|----|----|----|---|
| 2441/1 | Raw | 21 | | | | 19 | 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 | 18 | | | 0 |
| 2442/1 | Raw | 46 | | | | 34 | 28 | 22 | 17 | 12 | 0 |
| | UMS | 69 | | | | 60 | 50 | 40 | 30 | 20 | 0 |
| 2442/2 | Raw | 66 | 52 | 46 | 40 | 34 | 28 | 25 | | | 0 |
| | UMS | 100 | 90 | 80 | 70 | 60 | 50 | 45 | | | 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 | 27 | | | 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 | 20 | 17 | 14 | 12 | | | 0 |
| | UMS | 40 | 36 | 32 | 28 | 24 | 20 | 18 | | | 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 | 45 | | | 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 | 27 | | | 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 | 3.6 | 14.4 | 38.1 | 72.0 | 92.1 | 97.3 | 99.5 | 100.0 | 100.0 | 480 |

480 candidates were entered for aggregation this series.

For a description of how UMS marks are calculated see;
http://www.ocr.org.uk/exam_system/understand_ums.html

Statistics are correct at the time of publication

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