



English Literature

GCSE 1901

Mark Schemes for the Units

June 2007

1901/MS/R/07

Oxford Cambridge and RSA Examinations

OCR (Oxford, Cambridge and RSA Examinations) is a unitary awarding body, established by the University of Cambridge Local Examinations Syndicate and the RSA Examinations Board in January 1998. OCR provides a full range of GCSE, A level, GNVQ, Key Skills and other qualifications for schools and colleges in the United Kingdom, including those previously provided by MEG and OCEAC. It is also responsible for developing new syllabuses to meet national requirements and the needs of students and teachers.

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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2007

Any enquiries about publications should be addressed to:

OCR Publications PO Box 5050 Annesley NOTTINGHAM NG15 0DL

 Telephone:
 0870 870 6622

 Facsimile:
 0870 870 6621

 E-mail:
 publications@ocr.org.uk

CONTENTS

GCSE English Literature (1901)

MARK SCHEMES FOR THE UNITS

Unit	Content	Page
2441/01	Foundation Tier: Drama Post - 1914	1
2441/02	Higher Tier: Drama Post - 1914	19
2442/01	Foundation Tier: Poetry and Prose Post - 1914	35
2442/02	Higher Tier: Poetry and Prose Post - 1914	67
2444/01	Foundation Tier: Pre - 1914 Texts	99
2444/02	Higher Tier: Pre - 1914 Texts	125
2445/01	Foundation Tier: Drama Pre - 1914	151
2445/02	Higher Tier: Drama Pre - 1914	169
2446/01	Foundation Tier: Poetry and Prose Pre - 1914	187
2446/02	Higher Tier: Poetry and Prose Pre - 1914	217
2448/01	Foundation Tier: Post - 1914 Texts	251
2448/02	Higher Tier: Post - 1914 Texts	279
*	Grade Thresholds	307

Mark Scheme 2441/01 June 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	\checkmark	\checkmark	✓	
	2 Prose Pre-1914	~	✓		✓
7	1 Drama Post-1914	✓	✓	✓	✓
	2 Poetry Post-1914	✓	✓	✓	✓
	3 Prose Post-1914	\checkmark	\checkmark	\checkmark	\checkmark
4 Literary Non-fiction Post-1914		\checkmark	✓	✓	✓
8	1 Poetry Post-1914	\checkmark	✓	✓	
	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 righthand 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
		 present a clear, sustained response show understanding supported by careful and relevant reference to the text
4	21	respond with some thoroughness to language
4	21	 make a reasonably developed personal response show overall understanding using appropriate support from the text
	19	 make some response to language
5	18	begin to organise a response
	17	show some understanding
	16	• give some relevant support from the text or by reference to language
6	15	make some relevant comments
	14	show a little understanding
	13	give a little support from the text or by reference to language
7	12	make a few straightforward points
	11	occasionally refer to the text
	10	
8	9	show a little awareness
	8 7	make some comment
Below 8	6 0	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	
		 show sustained understanding of the character and text 	
		create a recognisable "voice" for the character and occasion	
4	21	 show overall understanding of the character and text 	
	20	• create a "voice" which is reasonably appropriate to the character and	
	19	occasion	
5	18	 show some understanding of the character at this point 	
	17 16	 begin to express the character's thoughts, feelings and ideas in an appropriate way 	
6	15	show a little understanding of the character	
	14 13	make reference to thoughts, feelings or ideas	
7	12	make a few straightforward points about the character	
	11 10	refer occasionally to thoughts, feelings or ideas	
8	9 8 7	show a little awareness of the character	
Below 8	6 0	not meet the criteria for Band 8.	

Text:	MILLER: Death of a Salesman
Question 1: (21 marks)	Act Two: 'Biff (to Happy) The man don't know who we are' to 'Willy:that boy is going to be magnificent.'
	What makes this a moving and memorable moment in the play?
	You should consider:
	Biff's behaviour and feelings
	Willy's reactions
	the way the tension is built up.

This is a packed and highly-charged moment in the play and it is important to be receptive to a range of possible responses as long as they are grounded in the text. It is to be hoped that most answers will be able to respond to this emotional showdown in which Biff achieves self-knowledge, rejects his father's dreams and makes his doomed attempt to force his family to face the truth of their own ordinariness. The best answers are likely to suggest some of the complexity of feeling presented here and engage the powerful significance of the moment in the context of Willy's relationship with Biff throughout the play. Explicit attention to the way the emotions develop and are expressed (in response to the third bullet) should be highly rewarded.

Text:	MILLER: Death of a Salesman
Question 2: (21 marks)	What do you think are the main differences between the characters of Biff and Happy, and what makes these differences so dramatic?
	Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The contrasts and the conflicts between the two brothers are rooted in their relationships with their father. They have both been raised to value competition, aggression, manliness, appearance, material success...above all things, but crucially, the Boston experience has eroded Biff's confidence and exposed the phoniness of his father's dreams. Differentiation is likely to spring from the extent to which answers can maintain a comparative approach to the two brothers and keep the focus on the drama which the differences generate. Close attention to these differences in action during any of their dramatic confrontations, particularly in the restaurant, in the final family showdown at home, in the Requiem...should be well rewarded.

Text:	MILLER: Death of a Salesman
Question 3: (21 marks)	 You are Willy as you try to get to sleep (at the end of Act One). You might be thinking about: your working life and your plan to visit Howard your family life and your row with Biff the future. Write your thoughts.

Willy's exhaustion and mental instability have been made very clear in Act One, and so it is important to be receptive to a wide range of possible thoughts, both honest and delusional. The poisoned relationship with Biff, the money worries, the car "accidents", the guilt, the rubber hose...are all crowding in on him, but he has an extraordinary ability to repress unpalatable truths (like the memory of Biff's untimely arrival in Boston which only emerges late in the play) and to lie to himself, and this may well be reflected in strong answers. Willy's mood at the end of Act One is certainly optimistic (if delusional) with the emphasis on Biff's business opportunity with Bill Oliver, on the prospect of a desk job with Howard and on the golden memories of Biff's youthful sporting achievement. The strongest answers are likely to maintain the focus on the prescribed moment, and suggest a secure grasp of appropriate detail and of Willy's character, as well as a developing sense of his "voice". The bullets are offered as suggestions only.

Text:	PINTER: The Caretaker	
Question 4: (21 marks)	Act III: 'Davies:It's getting so freezing in here' to 'Davies:I'm going to be his caretaker.'	
	What makes this such a gripping moment in the play?	
	You should consider:	
	 the situation Davies's behaviour and state of mind 	
	 Aston's response to what Davies is saying. 	

NOTES ON THE TASK:

It is to be hoped that many answers will be able to respond to the first bullet: Davies's violent and unpleasant reaction to a justified complaint from Aston to stop making noises in his sleep. Differentiation is likely to emerge from the extent to which answers can deal with the second and third bullets. The extract reveals an unexpected assertiveness in Aston, signalling a departure from the mild-mannered stance Aston has maintained up to this point and awareness of this change should be rewarded. Stronger answers may also highlight the contrast in Aston's and Davies's behaviour and responses here, or in Davies's heartlessness, his primitive and barbaric behaviour, his abusive treatment of Aston. The strongest answers are likely to be characterised by a consistent attempt to look at the language used, rather than just working through the extract, and some may touch on the pauses and misunderstandings for example. Evidence of this effective use of text, a developing personal response, or both should be highly rewarded.

Text:	PINTER: The Caretaker
Question 5:	Which ONE character in the play do you find the most unpleasant?
(21 marks)	Remember to support your ideas with details from the play.

Most answers should be able to find sufficient material to shape a response to a character's unpleasantness in the play. The question urges answers to take a view on ONE of the characters and differentiation is likely to spring from the extent to which answers can move beyond mere description of the character and accounts of what he does, to an evaluation of his character. Answers may refer to the mental torture Mick inflicts upon Davies, or Davies's ability to victimise Aston, in spite of being a victim himself, and play one brother off against the other, for example. The strongest answers will present an argued personal response to the unpleasant nature of one character which is informed by textual support.

Text:	PINTER: The Caretaker
Question 6: (21 marks)	Explore TWO moments in the play which you find particularly amusing.
	Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question is very open and most answers should be able to find sufficient material to shape a response to two moments which were particularly amusing in the play. The choice of moments must be respected and the interpretation of what constitutes a 'moment' will, of course, vary. Answers may refer to Mick's unexpected and mischievous assumption that Davies is in a position to buy his house, Davies's anticipation of acquiring the shoes and the anti-climax of Davies rejecting them: stronger answers may look at the contrasts in Mick's behaviour and Davies's rambling discourse for example. The band and mark will depend on the knowledge of, and engagement with the moments and with the ability to respond to what is amusing about them. The strongest answers should be highly rewarded for going beyond narrative and attempting to explore why the choice of moment produces such enjoyment.

Text:	CLARK: Whose Life Is It Anyway?
Question 7: (21 marks)	Act I: 'Dr. Emerson: You say he refused to take the tablet?' to 'KEN is frustrated and then his eyes close.'
	What makes this such a dramatic and important moment in the play?
	You should consider:
	Dr Emerson's treatment of Ken
	 Ken's feelings about his situation and the injection
	the way the tension is built up.

It is to be hoped that the bullets will help most answers to respond to the dramatic nature of the conflict between Ken and Dr Emerson here which builds to Ken's announcement that he has decided "not to stay alive" and to the violation of his individual rights (and of his body) as Emerson ignores his protests and injects him with Valium. Differentiation is likely to emerge from the extent to which answers are able to give some attention to the broader significance of the injection (and focus explicitly on the "importance" of the moment): in reinforcing Ken's sense of his own helplessness, for instance, or displaying the professional detachment of the medics which Ken so despises, or in confirming his determination to seek his own death... Any awareness of the "way" Clark delays and builds to the climatic injection, should be highly rewarded.

Text:	CLARK: Whose Life Is It Anyway?
Question 8: (21 marks)	What do you think makes Ken Harrison such a fascinating and memorable character in the play?
	Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The character of Ken Harrison dominates the play and as there is so much material to work with, it is important to be receptive to a range of ideas and approaches, as long as they are grounded in the text. 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 the details of Ken's predicament and his fight for the right to die, to an evaluation of his impact on an audience. Answers which can focus selectively and in detail, on particularly fascinating/memorable qualities and on the moments which display these qualities should be well rewarded. Attention to features like his wit, intelligence, courage, honesty...is likely to characterise the strongest answers.

Text:	CLARK: Whose Life Is It Anyway?	
Question 9: (21 marks)	You are Dr Scott as you leave Ken alone in his room (at the end of the play).	
	 You might be thinking about: the Judge's decision Ken and his fight for the right to die your relationship with him. Write your thoughts. 	

Despite warnings from the Sister about getting too involved with patients, Dr Scott has taken a close personal interest in Ken and has found herself at odds with Dr Emerson's determination to treat him against his will and at all costs. She has become convinced, despite all her instincts and medical training, that it is right for Ken to be able to fight for his right to die, but she is likely to have very mixed feelings about the Judge's decision. Differentiation is likely to emerge in the extent to which answers can convey the warmth of her regard and admiration for Ken at this emotional moment (confirmed by her attempt to kiss him), without losing the sense that she is a dedicated doctor who still has other patients and a job to do. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Dr Scott's character, as well as a developing sense of her "voice". The bullets are offered as suggestions only.

Text:	SHERRIFF: Journey's End		
Question 10: (21 marks)	Act Two: 'Early next morning' to 'Trotter:Pass the jam.'		
. ,	What makes this a fascinating opening to Act Two?		
	You should consider:		
	the situation the characters are in		
	the amusing way Mason and Trotter talk to each other		
	how the tension builds up.		

NOTES ON THE TASK:

It is to be hoped that most answers will be able to respond to the first bullet: the soldiers' ability to perform mundane and practical tasks despite the imminence of an attack; Osborne's display of good humour and calm; sharing breakfast in remarkable surroundings... Differentiation is likely to emerge from the extent to which answers can deal with the second and third bullets, and attention to features like the humour and repartee between Trotter and Mason for example, the slow build up of tension in the exchange between Osborne and Trotter as the scene progresses, hints of future strains and plot development...should be highly rewarded. Evidence of a developing personal response, effective use of text, or both should also be well rewarded.

Text:	SHERRIFF: Journey's End	
Question 11: (21 marks)	What do you think makes Osborne such a memorable character in the play?	
	Remember to support your ideas with details from the play.	

The character of Osborne is a significant one in the play and as there is so much material to work with, it is important to be receptive to a range of ideas and approaches, as long as they are grounded in the text. This is an open question inviting an argued personal response. Differentiation is likely to arise from the extent to which answers can move beyond a narrative re-working of the details of Osborne's situation and position to an evaluation of his impact on an audience. Answers which can focus selectively and in detail, on particularly memorable qualities and on moments which display these qualities should be well rewarded. Attention to features like his firmness and dependability, his courage, his dignified reserve, his familiarity and popularity amongst men...is likely to characterise the strongest answers.

Text:	SHERRIFF: Journey's End	
Question 12: (21 marks)	You are Hibbert. Stanhope has just told you to get out after the dinner you have shared together (in Act Three, Scene Two).	
	 You might be thinking about: your situation Stanhope's behaviour your relationship with Stanhope. Write your thoughts. 	

NOTES ON THE TASK:

The drink-fuelled gaiety of the dinner has encouraged Hibbert to show around his 'picture postcards' with enthusiasm but it has also reminded Stanhope of Osborne's death and Raleigh's absence from the dinner. Despite the obvious change in Stanhope's mood Hibbert embarks on his second bawdy anecdote of the evening. Differentiation is likely to emerge in the extent to which answers can convey the ignorance of his attitude towards Stanhope, insensible to the undercurrents at this highly strung moment, without losing the sense that he is a weak-willed, immature and cowardly individual when not under the influence of alcohol who can scarcely contain his fear of the situation he finds himself in. The strongest answers are likely to suggest a secure grasp of appropriate details and of Hibbert's character, as well as developing a sense of his "voice". The bullets are offered as suggestions only.

Mark Scheme 2441/02 June 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	\checkmark	✓	✓	
	2 Prose Pre-1914	~	✓		✓
7	1 Drama Post-1914	✓	✓	✓	✓
	2 Poetry Post-1914	✓	✓	✓	✓
	3 Prose Post-1914	\checkmark	\checkmark	\checkmark	\checkmark
	4 Literary Non-fiction Post-1914	\checkmark	✓	✓	✓
8	1 Poetry Post-1914	\checkmark	✓	✓	
	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 (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.

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 righthand 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.		
1	20	In response to the demands of the text and of the task, answers will		
1	30	demonstrate all of the below		
	29 28	show sustained insight, confidence and fluency		
2	27	demonstrate engagement and some insight		
	26 25	 show critical understanding supported by well selected references to the text 		
		respond sensitively and in detail to language		
3	24	 present a clear, sustained response 		
	23	• show understanding supported by careful and relevant reference to		
	22	the text		
		respond with some thoroughness to language		
4	21	make a reasonably developed personal response		
	20	show overall understanding using appropriate support from the text		
	19	make some response to language		
5	18	begin to organise a response		
	17	show some understanding		
	16	• give some relevant support from the text or by reference to language		
6	15	make some relevant comments		
	14	show a little understanding		
	13	give a little support from the text or by reference to language		
Below 6	12-0	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	demonstrate all of the below		
	29	reveal a sophisticated and convincing insight into the character		
	28			
2	27	demonstrate a full understanding of the character and text		
	26	assume a consistently appropriate "voice" with assurance and some insight		
	25			
3	24	show sustained understanding of the character and text		
	23	create a recognisable "voice" for the character and occasion		
	22			
4	21	show overall understanding of the character and text		
	20	create a "voice" which is reasonably appropriate to the character and		
	19	occasion		
5	18	show some understanding of the character at this point		
	17	begin to express the character's thoughts, feelings and ideas in an		
	16	appropriate way		
6	15	show a little understanding of the character		
	14	make reference to thoughts, feelings or ideas		
	13			
Below 6	12-0	make a few straightforward points about the character		
		refer occasionally to thoughts, feelings or ideas		

Text:	MILLER: Death of a Salesman	
Question 1: (30 marks)	Act Two: 'Biff (to Happy): The man don't know who we are' to 'Willy:that boy is going to be magnificent.'	
	Explore the ways in which Miller makes this such a moving climax in the play.	

It is to be hoped that many answers will be able to register a strong response to this emotional showdown in which Biff achieves self-knowledge, rejects his father's dreams and makes his doomed attempt to force his family to face the truth of their own ordinariness. Strong answers are likely to focus explicitly on "the ways" of the question and grapple with the development of the conflicting and complex emotions which pack the extract, and see that Biff's fury and then his tears are ultimately rooted not in spite, as Willy fears, but in concern and love. The strongest answers may declare themselves in their explicit attention both to the dramatic detail of the extract and to the powerful significance of this moment in the context of the rest of the play, and answers which pursue features like the ominous irony of Willy's final remark, should be highly rewarded.

Text:	MILLER: Death of a Salesman	
Question 2: (30 marks)	How does Miller make the differences between the characters of Biff and Happy so dramatic?	
	Remember to support your ideas with details from the play.	

NOTES ON THE TASK:

The contrasts and the conflicts between the two brothers are rooted in their relationships with their father. They have both been raised to value competition, aggression, manliness, appearance, material success...above all things, but crucially, the Boston hotel room experience has eroded Biff's confidence and exposed the phoniness of his father's dreams. Differentiation may emerge from the extent to which answers can show how striking differences in their temperaments and values (in adulthood) are made clear in their conflicting feelings for their father and for the business world. Answers which can pay close and detailed attention to the portrayal of their differences in their dramatic confrontations, particularly in the restaurant, in the final family showdown at home, in the Requiem...are likely to be most convincing.

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

Willy's exhaustion and mental instability have been made very clear in Act One, and so it is important to be receptive to a wide range of possible thoughts, both honest and delusional. The poisoned relationship with Biff, the money worries, the car "accidents", the guilt, the rubber hose...are all crowding in on him, but he has an extraordinary ability to repress unpalatable truths (like the memory of Biff's untimely arrival in Boston which only emerges late in the play) and to lie to himself, and this may well be reflected in strong answers. Willy's mood at the end of Act One is certainly optimistic (if delusional) with the emphasis on Biff's business opportunity with Bill Oliver, on the prospect of a desk job with Howard and on the golden memories of Biff's youthful sporting achievement. The strongest answers are likely to avoid oversimplification, to develop beyond a strong grasp of context and character, and represent a convincing "voice" and point-of-view.

Text:	PINTER: The Caretaker	
Question 4: (30 marks)	Act III 'Davies:It's getting freezing in here' to 'Davies:I'm going to be his caretaker.'	
	Explore the ways in which Pinter makes this such a gripping moment in the play.	

NOTES ON THE TASK:

Most answers are likely to focus on Davies's violent and unpleasant reaction to a justified complaint from Aston to stop making noises in his sleep. The extract also reveals an unexpected assertiveness in Aston signalling a departure from the mild-mannered stance Aston has maintained up to this point. The extent to which answers can look at Pinter's methods and effect on an audience is likely to be the key discriminator here. Stronger answers should be able to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work. The moment is gripping in different ways – stronger answers may highlight the contrast between the two men, and their differing ways of asserting themselves, or Davies's attempt to humiliate and overwhelm Aston. The strongest answers may declare themselves in their awareness of the way Pinter uses pauses, movement and language to create the tension here.

Text:	PINTER: The Caretaker	
Question 5: (30 marks)	Which ONE character, in your opinion, does Pinter make the most unpleasant?	
	Remember to support your ideas with details from the play.	

NOTES ON THE TASK:

This is an open question and so it is important to be receptive to a variety of arguments and approaches. Differentiation should emerge from the extent to which answers avoid a conventional character study and shape an informed personal evaluation of their chosen character, fully grounded in the text. However, the strongest answers will adopt a more sophisticated approach. They should scrutinise the playwright at work and consider how Pinter encourages the audience to view their chosen character as 'unpleasant' in action, thought or deed. Answers may also pick up on the emphasis in the question on 'unpleasant' by considering how social norms are challenged in the play by their chosen character, for example. Each answer should be marked on its merits as an argued and supported personal response.

Text:	PINTER: The Caretaker
Question 6: (30 marks)	How does Pinter make TWO moments in the play particularly amusing for you?

The question is very open indeed and most answers should be able to find sufficient material to shape a response to two amusing moments in the play. The answer's choice of moments must be respected and the interpretation of what constitutes a 'moment' will, of course, vary. Answers may refer to the unpredictable nature of Mick's actions towards Davies, his taunts and physical high jinks, the incongruity of some of the speeches, the sudden anti-climaxes and surprises in the play or Davies's choosiness given his status for example. The band and mark will depend on the answer's knowledge of, and engagement with the plot (and character), and with the answer's ability to respond both to the situation and to the way the playwright writes. Answers should be well rewarded for going beyond narrative and exploring 'the how' in the question: attention to language and movement, the 'comedy of menace', the ironies...

Text:	CLARK: Whose Life Is It Anyway?
Question 7: (30 marks)	Act I: 'Dr. Emerson: You say he refused to take the tablet?' to 'KEN is frustrated and then his eyes close.'
	Explore the ways in which Clark makes this such a dramatic and significant moment in the play.

NOTES ON THE TASK:

It is to be hoped that most answers will respond to Ken's dramatic announcement that he has decided "not to stay alive" and to the violation of Ken's individual rights (and of his body) as Dr Emerson ignores his protests and injects him with Valium. Strong answers are likely to address both strands of the question explicitly, engaging the nature of the developing conflict in the extract, and the broader significance of Ken's frustration and of the exercise of Emerson's professional authority. Close attention to the way Clark presents Ken's helplessness and builds slowly to the climactic injection, and to the ironic effect of Emerson's actions here (and in sending along Mrs Boyle later) in confirming for Ken the hopelessness of his predicament and his determination to seek his own death...should be highly rewarded.

Text:	CLARK: Whose Life Is It Anyway?
Question 8: (30 marks)	How does Clark make Ken Harrison such a fascinating and memorable character in the play?
	Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The character of Ken Harrison dominates the play and there is, therefore, a great deal of material to work with here. 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 in a carefully selective and focused way, is likely to be the key discriminator here. Stronger answers should be able to focus explicitly on the "How" of the question and really scrutinise the playwright at work. The strongest answers may declare themselves in their close attention to features like the presentation of his wit and intelligence, his profound effect on the other characters (even the hard-boiled professionals), his courage, his honesty...and suggest awareness of the skill required to construct a theatrical character who is unable to move from his bed and yet projects such extraordinary energy and charisma.

Text:	CLARK: Whose Life Is It Anyway?	
Question 9: (30 marks)	You are Dr Scott as you leave Ken alone in his room (at the end of the play).	
	Write your thoughts.	

Despite warnings from the Sister about getting too involved with patients, Dr Scott has taken a close personal interest in Ken and has found herself at odds with Dr Emerson's determination to treat him against his will and at all costs. She has become convinced, despite all her instincts and medical training, that it was right for Ken to be able to fight for his right to die, but she is likely to have very mixed feelings about the Judge's decision. Sadness, a sense of loss and waste, relief, acceptance...are likely to be dominant notes in strong answers. Differentiation is likely to emerge in the extent to which answers can convey the warmth of her regard and admiration for Ken at this emotional moment, without losing the sense that she is a dedicated doctor who still has other patients and a job to do. The best answers are likely to avoid the oversentimentalisation of her feelings (particularly in relation to the offered kiss), to develop beyond a strong grasp of context and character, and represent a convincing "voice" and point-of-view.

Text:	SHERRIFF: Journey's End
Question 10: (30 marks)	Act Two ' <i>Early next morning</i> ' to 'Trotter:Pass the jam.' In what ways does Sherriff capture the audience's interest and attention here, at the opening of Act Two?

NOTES ON THE TASK:

Most answers are likely to focus on Trotter's obsession with food and his repartee with the cook, Mason, Osborne's good humour, reflections on a better life...Stronger answers should be able to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work here. The extent to which answers can look at Sherriff's methods and effect on an audience is likely to be the key discriminator here. The strongest may declare themselves in their awareness of the way Sherriff uses the characters and humour, for example, to touch upon more serious issues behind the jollity: Trotter's concerns over his status amongst the men; the use of humour to relieve the tensions of the previous Act. Evidence of a developing personal response, effective use of the text and the contextualisation of the extract should also be well rewarded.

Text:	SHERRIFF: Journey's End
Question 11: (30 marks)	Hardy tells Osborne: 'You, Osborne, <i>you</i> ought to be commanding this company.' How far does Sherriff's portrayal of Osborne convince you that Hardy is right about him?

NOTES ON THE TASK:

Although an understanding of the context (and of Stanhope's leadership) is implied, this is a question primarily about Osborne and answers that are over-dominated by Stanhope should be approached with this caution. Differentiation should emerge from the extent to which answers avoid a conventional character study and shape an informed personal evaluation of Osborne and his relationship with the men fully grounded in the text. It's possible that stronger answers will question whether Hardy's perception of Osborne is a trustworthy one – he is lavish with his praise, having been relieved of his duties – or they may confine themselves to agreeing with Hardy's view, and establish Osborne's qualities of firmness and dependability, for example, and his familiarity and popularity amongst the men. The strongest answers will pick up on the emphasis in the question on Sherriff and examine the dramatist at work. Each answer should be marked on its merits as an argued and supported personal response to the portrayal of Osborne in the text.

Text:	SHERRIFF: Journey's End
Question 12: (30 marks)You are Hibbert. Stanhope has just told you to get out after the di you have shared together (in Act Three, Scene Two).	
	Write your thoughts.

The drink-fuelled gaiety of the dinner has encouraged Hibbert to show around his 'picture postcards' with enthusiasm but it has also reminded Stanhope of Osborne's death and Raleigh's absence from the dinner. Despite the obvious change in Stanhope's mood Hibbert embarks on his second bawdy anecdote of the evening. The strongest answers are likely to explore the ignorance of his attitude towards Stanhope, insensible to the undercurrents at this highly strung moment, without losing the sense that he is a weak-willed, immature and cowardly individual when not under the influence of alcohol who can scarcely contain his fear of the situation he finds himself in. The strongest answers will develop beyond a strong grasp of context and character to represent a convincing "voice" and point of view. Bravado, renewed fear of Stanhope, even a sense of insubordination and defiance at this point are likely to be dominant notes.

Mark Scheme 2442/01 June 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	✓	✓	✓	\checkmark
	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	\checkmark	✓		
	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 (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 6)

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 righthand 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 8)

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 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 17, page 26)*

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			
		present a clear, sustained response			
		 show understanding supported by careful and relevant reference to the text 			
		respond with some thoroughness to language			
4	21	make a reasonably developed personal response			
	20	 show overall understanding using appropriate support from the text 			
	19	make some response to language			
5	18	begin to organise a response			
	17	show some understanding			
	16	 give some relevant support from the text or by reference to language 			
6	15	make some relevant comments			
	14	show a little understanding			
	13	 give a little support from the text or by reference to language 			
7	12	make a few straightforward points			
	11	occasionally refer to the text			
	10				
8	9	show a little awareness			
	8 7	make some comment			
Below 8	6 0	not meet the criteria for Band 8.			

Text	OCR: Opening Lines - Section G: How It Looks From Here	
Question 1 (21 marks)	In Your Mind – Carol Ann Duffy, Wedding-Wind – Philip Larkin.	
	What do you find particularly striking about the ways the poets recall memories in these two poems?	
	Remember to refer closely to words and phrases from the poems in your answer.	

The trigger for the memory in *In Your Mind* is a wet autumn day at work. The events are at first 'half-remembered' and 'muffled' but the memories gradually, through the stanzas, become more detailed and intense, culminating in the 'blue bridge' and the 'six swans'. The imagery (eg 'photographs on the wrong side of your eyes'), the structure (questions, one word sentences, enjambment ...) almost convey a stream of consciousness. The first stanza of *Wedding-Wind* contains the memories - this time of a very recent event. Instead of jumbled, hazy memories, the ones in this poem are pin-sharp - the wind, the stable-door, the reflection ...-. Although, whilst reading this stanza, it might appear that the memories are less than satisfactory, the last line and the second stanza belie this and it is as though the bride and her joy are being blown along by the wind. Paraphrase is difficult but lower band answers may attempt it – an overview will be more useful. Answers will move up the bands according to their understanding of the poems, their focus on 'memories' and their response to the language. Answers do not need to comment on each poem at equal length but there should be substantial discussion of each.

Text	OCR: Opening Lines - Section G: How It Looks From Here	
Question 2 (21 marks)	What feelings of fear do the poets powerfully convey to you in <i>The Hare</i> (Hill) and <i>Bedfellows</i> (Paterson)?	
	Remember to refer closely to words and phrases from the poems in your answer.	

NOTES ON THE TASK:

The Hare is a portrayal of a nightmare, a frightening thing in itself. It is night; there is a cry 'like a spell' which turns dark to light and silence into a 'bell'. The focus then moves to the woman and the frightening description of her feeling and hearing the hare at her head. Both the reader and the woman in the poem feel the fear. *Bedfellows* is more subtle but the very thought of sleeping in a bed where the previous, now dead, incumbent has left physical evidence of his presence ('dead halo') is shudder-making. It is as though he is still beneath the pillow, suffocated by the narrator and is tempting the speaker to die also ('dreary innuendo'). Paraphrase of the poems will only reach the lower bands. Sound answers will focus on the 'feelings of fear' with textual reference, whilst higher band answers will do this and make some reference to the language that conveys the feelings. Answers do not need to comment on each poem at equal length but there should be substantial discussion of each.

Text	OCR: Opening Lines - Section G: How It Looks From Here	
Question 3	In what ways do the poets make you see life from their point of view in I Am a	
(21 marks)	Cameraman (Dunn) and A Consumer's Report (Porter)?	
	You should consider:	
	• what Dunn writes about films (in <i>I Am a Cameraman</i>)	
	• the ways in which Porter writes about life as a 'product' (in A Consumer's	
	Report)	
	•the words and phrases each poet uses.	
NOTES ON TH	HE TASK:	
The bullet poin	its should guide the answers. I Am a Cameraman reflects on the difference	
between art (u	sing film as an example) and real life. Film catches only the 'surface', the	
'reflection' of s	uffering; it takes away dignity and does not help the victims who are the only ones	
to know the rea	ality. The young think film to be the ultimate art form that 'will not guess wrongly	
and will not lie' but Dunn disagrees: life doesn't fit art and is too complex to be reduced to film,		
painting or (even) poetry. This is a tightly argued poem that will require some explanation. A		
Consumer's Report views life as a 'product' to be tested by questionnaire as to the satisfactory		
and unsatisfactory parts of it. The use of advertising language ('gentle on the hands'), the		
unheard but understandable questions and the last lines (waiting for a 'competitive product') are		
all aspects that may be considered. Porter, despite the annoying points about life, seems		
ultimately to be in favour of it, making this an upbeat poem. Lower band answers will merely		
paraphrase. Better answers will show understanding with selected textual reference and higher		
band responses will attempt to engage with the language of the poems. Answers do not need to		
comment on ea	ach poem at equal length but there should be substantial discussion of each.	

Text	OCR: Opening Lines - Section H: The 1914-18 War (ii)		
Question 4 (21 marks)	The Falling Leaves – Margaret Postgate Cole, In Flanders Fields – John McCrae.		
	What do you find memorable about the ways in which the poets portray death in war in these two poems?		
	 You should consider: how both poets use images of nature to portray the dead soldiers the ending of each poem 		
	the words and phrases each poet uses.		
NOTES ON TH	HE TASK:		

The bullet points should assist the answers. Both poems use images of nature to symbolise the dead - brown leaves and snowflakes in The Falling Leaves and poppies in In Flanders Fields. The connotations of these may be explored in better answers. Both poems end on a positive note: 'in their beauty strewed ...' and 'we throw/The torch; be yours to hold it high'. Mere paraphrase will only achieve the lower bands; understanding with textual reference will indicate sound answers and some focus on the language and perhaps the techniques of the poets (alliteration, structure, length ...) will earn the higher bands. Answers do not need to comment on each poem at equal length but there should be substantial discussion of each.

Text	OCR: Opening Lines - Section H: The 1914-18 War (ii)		
Question 5 (21 marks)	What feelings about young soldiers dying in war do the poets convey to you in <i>Recruiting</i> (Mackintosh) and <i>The Parable of the Old Man and the Young</i> (Owen)?		
	 You should consider: what Mackintosh writes about propaganda (in <i>Recruiting</i>) how Owen uses the story of Abram and Isaac (in <i>The Parable of the Old Man and the Young</i>) the words and phrases each poet uses. 		
NOTES ON THE TASK: The bullet points should inform the responses and we should look for understanding of the power of propaganda in the first poem. There is also the poet's attitude to civilians - fat, cowardly, 'harlot', 'blasted journalists' - and the refrain 'Lads, you're wanted' the final use of which expresses the climax of the poem 'Come and die!' <i>The Parable of the Old Man and the Young</i> uses the Biblical story of Abraham and Isaac with the twist at the end that Abram did not spare his son but killed him 'and half the seed of Europe, one by one'. Lower band answers will show some understanding of the poems with either paraphrase or an overview. Sound answers may pick up on the tone of bitterness (with some textual reference eg 'don't we damned well know how the message ought to read'). Higher band answers will demonstrate clear understanding, suitable quotation and some focus on the words of the poems. Answers do not			

Text	OCR: Opening Lines - Section H: The 1914-18 War (ii)	
Question 6	How do the poets help you to understand the effects of war on individuals in any	
(21 marks)	TWO of the following poems?	
	The Bohemians (Gurney)	
	The Deserter (Letts)	
	Reported Missing (Keown)	
	Remember to refer closely to words and phrases from the poems in your	
	answer.	
NOTES ON TH	NOTES ON THE TASK:	
Individuality is frowned upon in the world of <i>The Bohemians</i> but ultimately both the people with		
long hair who '	long hair who 'would not clean their buttons' and those who 'burnished brasses' die, or in the	
Q	case of the latter become officers (just as bad in Gurney's view?) This apparently light-hearted	
poem is hard-hitting. The Deserter is more obviously 'darker' as it portrays the effect of war on		
	perately nameless, for it could be any individual) who cannot face any more	
fighting and runs away. The poet leads us to sympathise with the soldier by the personification of		
Fear and the comparison to a child and a hare. <i>Reported Missing</i> is different as it concerns the		
effect on a woman back home whose lover has been posted missing. She is 'in denial' (a term		
	we may come across) and refuses to believe that he will not return. Basic answers will	
	allows, and related to believe that he will not retain. Dasie answers will	

paraphrase (perhaps with some quotation) and responses will move up the bands according to their understanding of the poems and focus on the question until a degree of reference to language lifts answers towards the higher bands. Answers do not need to comment on each poem at equal length but there should be substantial discussion of each.

Text:	Poems 2: Larkin and Fanthorpe	
Question 7:	I Remember, I Remember – Larkin, from Growing Up ('I wasn't good/At	
(21 marks)	being a baby' to 'Not a nice girl,/No.) – Fanthorpe.	
	What feelings about childhood do the poets strongly present in these two	
	poems?	
	You should consider:	
	Larkin's feelings about what didn't happen	
	Fanthorpe's feelings of regret	
	 some of the words and phrases the poets use. 	
NOTES ON THE TASK:		
Answers should sh	Answers should show understanding of both poems and of the feelings they convey. Larkin's	
comment that Coventry was where his "childhood was unspent" obviously deserves		
consideration, as c	consideration, as does his present unfamiliarity with an area with which he was once familiar.	
Better answers wil	Better answers will move on to consider the wryly ironic description of a childhood that did not	
parallel the idyllic r	parallel the idyllic moments recounted in certain childhood literature. Responses to the	
Fanthorpe should	Fanthorpe should be able to focus on her assertion of not being good as a child with some	
exploration of whe	exploration of whether it should be taken at face value. The extract from Growing Up focuses on	
childhood, the later stanzas not being printed on the question paper as they are largely irrelevant		
to the question. Answers will rise through the bands as the understanding of the poems		
becomes clearer and better sustained. Best answers will be those which comment on the		
language the poets use to present their feelings. Answers do not need to preserve an even		
balance of discussion, but there should be comment of substance on each poem.		

Text:	Poems 2: Larkin and Fanthorpe
Question 8: (21 marks)	What feelings about unhappy or unsatisfactory relationships do the poets powerfully depict in any TWO of the following poems?
	<i>Wild Oats</i> (Larkin) <i>Posterity</i> (Larkin) <i>Dictator</i> (Fanthorpe)
	Remember to refer closely to words and phrases from the poems in your answer.

Answers should show reasonable understanding of each of the two chosen poems and of the unhappy or unsatisfactory relationships they depict. In *Wild Oats* Larkin depicts his relationship with the "friend in specs" of whom he is unable to say anything affectionate or complimentary, whilst carrying a flame for (and two "snaps" of) "bosomy English rose". Jake Balokowsky feels only contempt for the "old fart" he is researching. The secretary in *Dictator* provides a splendidly hilarious description of the boss she so wickedly observes and presumably quietly serves. 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 and respond to the language used in the poems. Answers do not need to comment on each poem at equal length, but there should be comment of substance on each.

Text:	Poems 2: Larkin and Fanthorpe
Question 9:	What makes you feel strong sympathy for characters portrayed in any TWO
(21 marks)	of the following poems?
	Mr Bleaney (Larkin)
	Half-past Two (Fanthorpe)
	Old Man, Old Man (Fanthorpe)

It is expected that responses will choose to consider Mr Bleaney, the little boy, and the old man. However, they may also consider the persona in *Mr Bleaney* or the persona in *Old Man, Old Man.* Examiners should therefore respect and be prepared to reward the choice offered. Answers should show understanding of what the poets feel about the characters through the language they use and also of the poems themselves, together with some personal response to the language. Basic answers here are likely to comment on one or two aspects of the characters they have chosen. Better answers will show some understanding of how the poets feel about the characters and how those feelings are communicated to the reader. 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 comments of substance on each of the two poems.

Text	Touched with Fire ed.Hydes
Question 10 (21 marks)	What do you find so unpleasant about the landlady in <i>Telephone Conversation</i> and the lady praying in <i>In Westminster Abbey</i> ?
	Remember to refer closely to words and phrases from the poems in your answer.
NOTES ON THE TASK:	
Both women are certainly unpleasant! The 'lady' in <i>In Westminster Abbey</i> is jingoistic, selfish, snobbish, avaricious (one could go on) and totally un-Christian, whilst the landlady in <i>Telephone</i>	

snobbish, avaricious (one could go on) and totally un-Christian, whilst the landlady in *Telephone Conversation* is a racist. All answers should be able to pick out some details and make some comment about the unpleasantness. Stronger answers may remark upon the dialogue in the Soyinka poem as opposed to the monologue in Betjeman. Basic answers will paraphrase the poems; better answers will make some comment about what makes the women unpleasant, whilst the best answers will demonstrate an understanding backed up by textual reference and some focus on the words. Answers do not need to comment on each poem at equal length but there should be substantial discussion of each.

Text	Touched with Fire ed. Hydes
Question 11 (21 marks)	What do you find particularly striking about the descriptions of people in <i>Digging</i> (Heaney) and <i>Dulce et Decorum Est</i> (Owen)?
	Remember to refer closely to words and phrases from the poems in your answer.

An overview of each poem will be useful but is not essential. Pure 'metaphor-spotting' should not be highly rewarded; it is the effect of the imagery that is important. Both poems contain useful material, for example, the pen 'snug as a gun', 'nestled', 'bent double like old beggars ... coughing like hags', 'drowning'. Some answers may look at the whole of the Owen poem but the first three stanzas are quite adequate for this question. Low band answers will pick out lines and phrases with a little comment but answers will move up the bands according to their focus on the effects of the chosen images. Answers do not need to comment on each poem at equal length but there should be substantial discussion of each.

Text	Touched with Fire ed. Hydes
Question 12 (21 marks)	What do you find especially moving about any TWO of the following poems?
. ,	Mid-Term Break (Heaney)
	Refugee Mother and Child (Achebe)
	Our History (Dipoko)
	Remember to refer closely to words and phrases from the poems in your
	answer.
NOTES ON T	HE TASK:
All three poem	as appeal to the emotions in different ways. In <i>Mid-Term Break</i> there is the child's
numbness and	acute observation of his surroundings and people's reactions, the father crying

All three poems appeal to the emotions in different ways. In *Mid-Term Break* there is the child's numbness and acute observation of his surroundings and people's reactions, the father crying, the mother beyond tears, the contrast of the laughing baby, all leading to the heart-breaking last line. This line can be compared to the 'tiny grave' of *Refugee Mother and Child* where another boy will die before his time but in a very different way. The 'illusion of pearls' 'misled' the indigenous population in *Our History* who subsequently, because of their naivety, suffered the gun fire of conquest' and were reduced to 'false lions' and 'whipped butterflies'. Lower band answers will paraphrase with (perhaps) some little comment on 'moving'; better answers will select pertinent details with some discussion and the best answers will do this coupled with some personal response. Answers do not need to comment on each poem at equal length but

there should be substantial discussion of each.

Text	OCR: Opening Worlds	
Question 13 (21 marks)	(a) <i>Snapshots of a Wedding</i> p.12, 'Wedding days always started' to, 'This is going to be a modern wedding.'	
	 (b) The Train from Rhodesia p.18, 'The stationmaster came out of his little brick station' to 'and closed over the children's black feet softly and without imprint.' 	
	In what ways do these two extracts paint vivid pictures of the worlds they describe?	
	Remember to refer to details of the writing to support your answer.	
NOTES ON TI	HE TASK:	
Extract (a) portrays the start of a Botswanan wedding day. Answers in the lower bands will		
merely describe the preparations beginning at dawn - the procession, ox, dancing etc - but to		
climb higher there should be some examination of what gives the impression of a different		
culture or world, for example, the creation of atmosphere, the ox, 'ululating' Extract (b)		
describes the	station and again there is an air of a different life style, implied by the unfamiliar	
feel of the station master's uniform, the gathering together of children, dogs and hens. The		
poverty and th	e heat are also stressed. Description and paraphrase will only reach the lower	
bands, but clos	bands, but close focus on details should be rewarded by higher marks. Comparison and contrast	
are not needed	d in this question but some answers may be structured in this way.	

Text	OCR: Opening Worlds	
Question 14	What makes you feel sympathy for any TWO of the following characters?	
(21 marks)		
	Sidda (in <i>Leela's Friend</i>)	
	Mr Short (in The Tall Woman and Her Short Husband)	
	Nak (in The Gold-Legged Frog)	
	You should consider:	
	how the characters behave	
	how the characters are treated	
	the words the writers use.	
NOTES ON TH	NOTES ON THE TASK:	

The bullet points should be of use in structuring answers. Sidda is made to work hard and also entertain Leela - all of which he does cheerfully. He is then accused of theft and, when exonerated, is sacked and branded a 'criminal'. Mr Short is accused of 'preposterous' crimes, subjected to a 'struggle meeting', imprisoned, and when he returns has to look after a disabled wife until her death, where all he is left with is a 'big empty space ... that nothing ... can fill'. Nak is so poor and lives in such a dry country that he is reduced to catching frogs and snakes for food. He is humiliated by officialdom and is ironically called 'lucky' because he gained the money just before his son died. Character study and/or narrative without focus on why the reader feels sympathy will only reach the lower bands. Answers will move up the bands according to their understanding and response to the characters' situations, firmly rooted in detail from the text.

Text	OCR: Opening Worlds
Question 15 (21 marks)	What do you find memorable about the portrayal of school life in <i>The Pieces of Silver</i> (Sealy) and <i>The Winter Oak</i> (Nagibin)?
	Remember to refer to details of the writing to support your answer.
NOTES ON THE TASK: Retelling of the stories, or parts of them, will only reach the lower bands. What is required to	

Retelling of the stories, or parts of them, will only reach the lower bands. What is required to achieve the higher bands is discussion of the military nature of the school in *The Pieces of Silver* and the insensitive way in which Mr Chase treats the pupils, and the relationship between Anna Vasilevna and her charges and the lesson she is teaching. There should be detail and quotation. The first few pages of each story will be sufficient but some answers may also consider the ending of *The Pieces of Silver* and the 'alternative education' that the pupil, Savushkin, provides for the teacher. Comparison is not required but some answers may approach the question in this way.

Text	LAWRENCE: Ten Short Stories (ed. Whittle and Blatchford)
Question 16 (21 marks)	 (a) Rex p.9, 'My uncle had taken a large vulgar public house' to 'my torments were for nothing'. (b) Lessford's Rabbits pp. 32-3, 'I told one of the girls to give three chunks of bread' to 'wiped it off with their sleeves, continuing to eat all the time'. How do these two extracts bring alive for you the characters and events?
	 You should consider: what the boy (in <i>Rex</i>) and the teacher (in <i>Lessford's Rabbits</i>) are thinking how they describe other characters and events the words Lawrence uses.

NOTES ON THE TASK:

The bullet points should help the answers focus on the speakers in each story. In extract (a) the speaker clearly brings across his thoughts and feelings when a boy. His uncle's pub is 'vulgar', in a 'vulgar' town; he, a member of a Christian Temperance Society, finds it 'strange' to be in licensed premises, 'strange' to see his uncle and the 'curious' accommodation. His torment does not end with leaving the pub, he is in 'mortal fear' of being caught without a dog ticket. The young schoolmaster in extract (b) is also confused ('mysterious earwig') and feels out of his depth. He surveys the children, showing understandable compassion yet distaste for the dirty infants and then, in panic, embarks upon a wholly unsuitable grace. Lower band answers will paraphrase or give character studies. Better answers will look at the thoughts and descriptions and make some comment on them. The best answers will show good understanding of the characters in the extracts with well-selected details.

Text	LAWRENCE: Ten Short Stories (ed. Whittle and Blatchford)
Question 17	What do you find particularly striking about the portrayal of any TWO of the
(21 marks)	following characters?
	Anne (in Second Best)
	Ciss (in The Lovely Lady)
	Radford (in Her Turn)

Straight character study should not reach the higher bands as, to address 'striking', there should be some focus on details from the stories. Anne is the antithesis of Frances, 'brimming with common sense', and contrasts in her speech, actions and the way she is described with her 'whimsical, spasmodic' sister. Although initially unwilling to kill the mole, once it bites her, she dispatches it efficiently, thus prefiguring Frances' later actions. Ciss is the archetypal poor relation, despised by Pauline and in love with Robert, and able to understand them both very well. Frustrated at Robert's lack of willpower, she releases her 'pent up rage' in speaking to her aunt down the drainpipe, thus killing the old woman with 'condemnation'. Radford is finely drawn by Lawrence, with his actions and words in the pub revealing his nature and his attraction to women, his treatment of his wife and his defeat by her. Basic answers will paraphrase or give character study; sound answers will pick out some relevant details and the best answers will produce some personal response to the facets of character they identify.

Text	LAWRENCE: Ten Short Stories (ed. Whittle and Blatchford)
Question 18 (21 marks)	In what ways does Lawrence memorably convey the characteristics of the rabbit and the tortoise, in <i>Adolf</i> and <i>A Lesson on a Tortoise</i> ?
	You should consider: • what the animals look like and do
	the reactions of characters to the animals
	the words the writer uses.
NOTES ON THE TASK:	
	nts should guide the answers. The rabbit is 'a disturbing presence', initially den, oblivious', 'a tiny obscure cloud'. Even when tamed, it keeps its wild

unmoving, 'hidden, oblivious', 'a tiny obscure cloud'. Even when tamed, it keeps its wild characteristics and Lawrence gives vivid descriptions of its actions as it lives a 'natural' life in a human environment - 'scuffle wildly through [the lace curtains] as though through some foamy undergrowth'-. The children love the creature but the mother does not. When let loose, the rabbit runs off 'with utmost indifference'. The tortoise is a more static creature, again indifferent to humans, even though compared to them - 'hand-like paws' -. His inaction and slow movement contrasts with the rabble of boys. Low band answers will describe the animals, perhaps with some textual reference; better answers will pick out relevant details; the best answers will do the above with some reference to language.

Text	J G BALLARD: Empire of the Sun
Question 19 (21 marks)	 (a) pp 137-8 'Jim leaned against the roof of the driving truck.' to 'They are alive, you know'. (b) pp 195-6 'I'm here, Dr Ransome.' to 'I've done my Latin prep, doctor.'
	What do you learn from these two extracts about the changes in the relationship between Jim and Dr Ransome (in the truck and at Lunghua camp)?
	Remember to refer closely to the words of both extracts in your answer.
NOTES ON THE TASK:	
Jim and Dr Ra	nsome have been eyeing each other for a while on the truck and Jim, sensing that

Jim and Dr Ransome have been eyeing each other for a while on the truck and Jim, sensing that he disapproves of him, is wary of the young doctor, who feels he should take care of the boy. Extract (a) is their second conversation. Jim still distrusts the man, taking his words as a challenge instead of small talk and patronising Ransome, though he feels it wise to stop short of treating him as he does Basie and telling him 'some spoof'. He is beginning to be drawn to the doctor as he can see through his apparent altruism. Jim can spot a potential fellow-survivor! In extract (b) the two have been together for some years in Lunghua camp. Dr Ransome is still looking out for Jim 'in a weary and patient way' as Jim is still courting danger as he did with the episode of the water on the truck. He shows his care for the boy both by physical gestures and warnings but is not above venting his frustration on him. Jim now is not out to score points but to reassure his friend, so that he can continue doing as he wishes. Answers may provide the context of the extracts but this is not necessary - the question requires close focus on these passages. Lower band answers will merely paraphrase; to climb up the bands there should be reference to selected details and evidence of understanding of the changes in the relationship.

T	
Text	J G BALLARD: Empire of the Sun
Question 20	In what ways do you think Jim changes in Empire of the Sun?
(21 marks)	
	You should consider:
	what Jim is like before the Japanese invasion
	what Jim is like at the end of the novel
	the words the writer uses.
NOTES ON THE TASK:	
The bullet points should indicate the areas to be covered in the answer. 'Jamie' at the beginning	
of the novel is a normal (albeit precocious) young boy who is involved in his own world (and	

of the novel is a normal (albeit precocious) young boy who is involved in his own world (and aeroplanes) so that he cannot, for example, comprehend the size of Vera's family's house. Answers should make some reference to details about his life before the invasion. At the end of the novel, Jim is obviously older but has he really changed? The lowest band answers may give character study or narrative or select details without discussion. Better answers will select suitable details and make some comment and the best answers will really engage with the question and provide quotations to back up their ideas.

Text	J G BALLARD: Empire of the Sun
Question 21	What do you find most memorable about the descriptions of the conditions in the
(21 marks)	camp at Lunghua at any ONE moment in the novel?
	You might consider:
	Jim and Mr Maxted queuing for food (in Chapter 22)
	• the hospital (in Chapter 24)
	or any other moment.
	Remember to refer to the words of your chosen moment in your answer.
NOTES ON TH	HE TASK:
Whichever mo	ment is chosen, there should be more than just narrative but a consideration of
what the conditions at Lunghua are really like; for example, in Chapter 22, the queues for food	
(which may no	t arrive), the rations ('cracked wheat and sweet potatoes'), the thinness and
shabbiness of	the prisoners, the need to steal food, choose the best and elbow others aside for
survival. In the hospital are not only those people with diseases (eg beri-beri) but the	
malnourished. There is only one mosquito net, no medicines, little food - in fact it is a place to	
die - and the d	ead have their identities and meagre possessions stolen. Paraphrase will only

die - and the dead have their identities and meagre possessions stolen. Paraphrase will only achieve the lower bands. Well-selected details and quotation will be rewarded with higher bands and the best answers will show a personal response also.

Text:	ACHEBE: Things Fall Apart
Question 22: (21 marks)	pp 182-3 'Then they came to the tree from which Okonkwo's body' to the end of the novel.
	What are your feelings as you read the ending of the novel?
	You should consider:
	what has happened to Okonkwo
	what the villagers say about him
	what the Commissioner says and thinks
	the words and phrases Achebe uses.
NOTES ON THE 1	

NOTES ON THE TASK:

Responses to Okonkwo at this point are likely to be quite mixed. Achebe presents the villagers' view that in his suicide Okonkwo has committed an abomination against the Earth and that his dead body is "evil". Obierika reminds the reader that Okonkwo was one of the greatest men in Umuofia, whose suicide should evoke pity. The dispassionate Commissioner intends to confine the man whose life has formed the backbone of Achebe's novel to a single "reasonable paragraph". Basic responses are likely to take a simple view of Okonkwo at the end of the novel and offer a reason in support or paraphrase the extract. Answers will move up the bands as more detailed response is made to the way he is presented here. Focus on language is likely to be a characteristic of best answers here. Brief reference is likely to other moments in the novel when Okonkwo's actions may support the views of the villagers or Obierika. Response to the final paragraph and its language is likely to be pro-Okonkwo.

Text:	ACHEBE: Things Fall Apart	
Question 23:	What do you think Okonkwo's relationship with Nwoye reveals about	
(21 marks)	Okonkwo himself?	
	Remember to support your answer with details from the novel.	
NOTES ON THE 1	TASK:	
Answers are exped	Answers are expected to show some knowledge of Okonkwo's and Nwoye's relationship.	
Reference may be	Reference may be made to Okonkwo's determination to avoid what he saw as his father's	
weakness, resulting in the constant nagging and beating of the young Nwoye, in whom he		
detects signs of laziness reminiscent of his father Unoka. The developing attachment between		
Nwoye and Ikemet	funa "kindles a new fire" in Nwoye and they establish a brotherly relationship,	
with Nwoye growin	ng closer to his father (Chapter Seven). When Nwoye hears that Ikemefuna is	
to be sent home, h	he burst into tears, for which Okonkwo beats him heavily. Hearing of his death,	
something snaps inside him, and so, perhaps does his relationship with his father. His sensitivity		
and reaction to his father's actions seem to drive him towards the Christians, for which action		
Okonkwo disowns him in Chapter Twenty. Basic answers are likely to make a simple response		
	Answers will move through the bands as they look in more detail at	
	tanding of manliness and the violence it demands he display. The fear of not	
	to his killing of Ikemefuna, and his adherence to tribal traditions lead him to	

disown his son. Best answers will show reasonably sustained understanding of the relationship and the light it throws on Okonkwo, using textual detail in support.

BE: Things Fall Apart	
ONE moment in the novel do you find most shocking?	
, ,	
mber to refer closely to the novel to support your choice.	
NOTES ON THE TASK:	
There are any number of moments that might shock readers; such as Okonkwo's heavy beating	
of Ojiugo during the Week of Peace; his killing of Ikemefuna; the betrayal and humiliation of the	
leaders of Umuofia by the District Commissioner and his messengers. The choice of moment	
should, as far as possible, be respected. Basic answers are likely to describe a moment and	
make a simple comment on it. Responses will move up through the bands as they explore the	
moment in more detail showing what was shocking about it. Best responses here will make	
some attempt to go beyond the shocking nature of the situation and engage with the way	
Achebe's language helps to make the moment shocking.	

Achebe's language helps to make the moment shocking.

Text:	HEMINGWAY: The Old Man and the Sea
Question 25: (21 marks)	pp. 89-90 'The boy did not go down' to 'I'll bring luck with me'.
	In what way does this extract add to your understanding of the relationship between the old man and the boy?
	You should consider:
	the boy's words and actions
	the old man's physical condition
	the words Hemingway uses.

Responses are likely to make brief reference to the relationship in earlier parts of the novel, recognising the obvious affection that exists between the two and the way the boy understands and supports the old man. That the boy has already been down to see the fish, has looked in on the old man and is openly weeping for him, confirms the affection present in the relationship. The boy continues to support the old man, finding coffee and acting almost as a nurse for Santiago. His desire to keep the spear is a sign of love and respect for the old man, and the old man repays this with his simple comment, "I missed you". The extract ends with a promised renewal of their partnership, in which the boy will reverse Santiago's bad luck. Basic responses to the extract will offer paraphrase only. Responses will move through the bands as the relationship becomes ever more clearly defined. Best answers here will link understanding of the relationship to the words and phrases of the extract.

Text:	HEMINGWAY: The Old Man and the Sea
Question 26: (21 marks)	What do you find most to admire in the old man's struggle to bring the marlin to shore?
	Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

Even a cursory reading of the novel should conclude that the only possible answer is "just about everything". The struggle may be defined as beginning at the moment when the old man hooks the marlin and concluding with his return to shore. His skill in fishing, his admiration and understanding of the great fish, his determination, his courage in fighting off sharks, his perseverance in the face of certain failure: all might be found worthy of admiration. Basic answers are likely to make some supported comment about the old man's struggle. Answers will move through the bands as the textual detail becomes denser, the response more securely based on an understanding of why such skills or characteristics are admirable with, in the best answers here, reference to the language Hemingway uses.

Text:	HEMINGWAY: The Old Man and the Sea
Question 27:	What are your impressions of the fishing community that Hemingway
(21 marks)	creates in The Old Man and the Sea?
	Remember to support your ideas with details from the novel.
NOTES ON THE TASK:	
Responses are expected to focus on the early and/or later pages of the novel. The way the old	
man lives and the way his neighbours respond to him are likely to be at the heart of the answer.	

man lives and the way his neighbours respond to him are likely to be at the heart of the answer. The old man's room, his obvious poverty, his pride that leads him to try to conceal from the boy his lack of food, may be taken to reflect one aspect of the fishing community. The care the boy and the proprietor of the Terrace show for the old man reveals the closeness of the community. Dreams of a more glamorous and active life (the Major Leagues) and the lions may offer an escape, attainable only as dreams. More modern ways of fishing are also relevant, as is the appearance of a more affluent tourist community that contrasts greatly with the life of struggle led by the old man. Responses will move through the bands as they become more detailed and the understanding of the community more secure. Best responses here will provide appropriate reference to language to support a reasonably sustained understanding of the community.

Text:	ORWELL: Nineteen Eighty-Four
Question 28: (21 marks)	pp 12-13 'The Hate rose to its climax' to 'O'Brien's face was as inscrutable as everybody else's'.
	How does this extract powerfully convey to you how the Party controls the way people think and behave in Oceania?
	You should consider: • the purpose of the Hate
	 the sounds and pictures on the screen
	the words Orwell uses here.

NOTES ON THE TASK:

Responses are likely to consider the way the Party manipulates the emotions of the people watching the screen. Goldstein, whose existence is improbable, is the focus of hate, and the metamorphosis of his voice to a bleat and his face to a sheep's head makes him both animalistic and ludicrous. The figure of the massive Eurasian soldier inspires terror, which is immediately alleviated by the image of Big Brother promising safety and protection. The "deliberate drowning of consciousness" which the sounds and images inspire enables the Party to suppress individuality and discourage possible Thoughtcrime. Winston's belief that O'Brien knows precisely his feelings reminds the reader that the Party has other ways of spying on the people and ensuring conformity. Comment on the language might note the slogans and their purpose, and the suggestion of religious fervour in words like "Saviour", "chant" and "hymn". Basic answers here will make some comment on what is happening in the extract or provide a straightforward paraphrase. Better answers will support their understanding with detail from the extract, whilst the best are likely to look at some aspects of the language Orwell uses.

Text:	ORWELL: Nineteen Eighty-Four	
Question 29:	What are your feelings about Mr Charrington and the part he plays in the	
(21 marks)	novel?	
	Remember to support your ideas with details from the novel.	
NOTES ON THE T	ASK:	
Responses are exp	pected to show some understanding of Mr Charrington and the part he plays	
in bringing about th	in bringing about the arrest of Winston and Julia. Apparently the owner of "a frowsy little junk-	
shop in a slummy	shop in a slummy part of town", he is, of course, a figure of some authority in the Thought Police,	
whose role seems	whose role seems specifically to ensure that Winston and Julia are brought to the torture they	
undergo in the Min	istry of Love. He has an actor's ability to seem an old man and apparently	
completely harmles	ss. Responses may explore his character and some of the items in his shop,	
not least the paper	weight, and the way his upstairs room becomes a place of sanctuary for	
Winston and Julia.	Basic responses are likely to make a brief supported statement about him.	
Responses will mo	Responses will move through the bands as feelings are more developed and more fully	
supported by textual detail. Best answers here are also likely to make some link between		
feelings about Mr C	feelings about Mr Charrington and some detail of Orwell's language. At this Tier, responses are	
unlikely to argue th	at Winston has already committed Thoughtcrime by buying the diary and that	
Mr Charrington, the	bugh ensuring that Winston's "crime" has become manifest and being	
instrumental in his	arrest, did not originally provoke that "crime".	

Text:	ORWELL: Nineteen Eighty-Four
Question 30: (21 marks)	Winston writes in his diary, 'If there is any hope it lies in the proles'.
	Do you think that the proles offer any real hope of changing life in Oceania?
	Remember to support your ideas with details from the novel.
NOTES ON THE TASK:	
	ies in the sheer number of the proles and his sentimental response to the

Winston's hope lies in the sheer number of the proles and his sentimental response to the woman he sees from the window of Mr Charrington's room. From the evidence of Winston's conversation with the old man in the pub, there is little hope of a future changed and improved by the proles. The power of the Party also seems complete and unshakeable. However, responses that consider the proles in an optimistic light and provide textual support should be rewarded. More probably, responses will reflect the pessimistic view that seems to emerge from the novel, that there is no hope of successfully challenging the Party's power. Some understanding of the novel's themes and appropriate textual reference will therefore characterise good answers at this level.

Text:	SUSAN HILL (ed.) Modern Women's Short Stories
Question 31:	(a) The Man Who Kept the Sweet Shop at the Bus Station p.265 'When the
(21 marks)	High School girls came back' to 'how unapproachable they had become'.
	(b) Addy p.276 'It was as if Mavina's love' to 'news of Addy's death'.
	What are your thoughts, as you read these extracts, about the way the High School girls treat the man who kept the sweet shop and the way Mavina treats Addy?
	You should consider:
	what the man thinks of the girls
	what the girls once thought of him
	what happens to Addy
	the words the writers use.

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 sympathy for both the man who kept the sweet shop, once "the one excitement of the repetitive journeys home" and a source of speculation and gossip to the High School girls. The ladies they have now become are unapproachable and pretend not to know him, a kind of ingratitude for the pleasurable speculation they once derived from him. Addy has also been outgrown and neglected by Mavina. Addy clearly has an affectionate nature, but Mrs Burton cannot respond to it and leaves the dog to die alone whilst she attends an unsuccessful dinner party. Considerable sympathy is likely to be shown for Addy. Sympathy for the man who kept the sweet shop is likely to be less clear as his nature is less transparent than Addy's, and the speculations of the girls might have left mud, however unjustified, sticking to him. 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.) Modern Women's Short Stories
Question 32:	Explore the ways in which what happened in the past is so important in any
(21 marks)	TWO of the following stories:
	Passages (Devlin)
	Another Survivor (Fainlight)
	Stone Trees (Gardam)
	You should consider:
	what happened in the past
	how the past affects people
	the words the writers use.
NOTES ON THE	TASK:

Knowledge and reasonably sustained understanding of any two of the specified stories is expected here. Events in the past are central to all three stories: the 'murder', overheard by the girls in *Passages*; the holocaust as a key influence on Rudi in *Another Survivor*, the affair between the narrator's husband and Anna in *Stone Trees*. Comparison of stories and characters is neither asked for nor expected, but if attempted should not be penalised. All three stories are quite complex, especially *Passages* and *Stone Trees* because of the method of narration and reasonably clear understanding should be well rewarded at this Tier. Weaker responses are likely to summarise the stories. Answers that show how events in the past affect later events and are able to use textual detail in support should also be well rewarded.

Text:	SUSAN HILL (ed.) Modern Women's Short Stories
Question 33: (21 marks)	What do you find particularly striking about any TWO of the following relationships?
	Celia and Justin (in <i>A Love Match</i>) Millicent and Alison (in <i>The New People</i>) Rudi and Faith (in <i>Another Survivor</i>) Martha and Martin (in <i>Weekend</i>).

Responses to the relationships are likely to be quite lively, given the natures of the stories. Celia and Justin's incestuous relationship; the same sex relationship between Millicent and Allison; the father/daughter relationship, haunted as it is by the memory of Rudi's dead mother; and the oppression Martha suffers from Martin, are all striking. However, whilst basic answers are likely to simply describe two relationships, better responses will explore the relationships in greater detail, attempting to identify aspects of the writing that make the relationships particularly striking. There should be discussion of some substance on both stories, although the response need not be equally divided between the two.

Text	PALIN: Pole to Pole	
Question 34	(a) Day 76 pp.162-3 'Because it's now so late' to 'cockroach stumbles'.	
(21 marks)	(b) Day 77 p.166 'The Gohar Hotel' to 'beneath two blankets'.	
	What do you find amusing and entertaining in these portrayals of two hotels in Ethiopia?	
	Remember to refer closely to the words of both extracts in your answer.	
NOTES ON THE TASK:		
The hotel (or 'h	The hotel (or 'hotel') of extract (a) is in Shedi and is the roughest that Palin has so far	
encountered - which is saying something! The construction, furniture, 'livestock', shower and toilet are all details that answers may find amusing and entertaining. In contrast, the hotel at Gondor is luxurious, especially the 'express snakes'. Answers consisting merely of paraphrase		
will only hover	in the lower bands; reference to Palin's writing and how he makes the account	

entertaining and amusing will lift responses up the bands.

Text	PALIN: Pole to Pole	
Question 35	How does Palin memorably convey to you his worries EITHER when he is flying	
(21 marks)	over the North Pole on Day 1 OR when he is approaching the South Pole on Days 140 and 141?	
	Remember to refer closely to the words of the text to support your answer.	
NOTEO ON TI		

Day 1: 'squeezed tight into a small ... aeroplane', 'eats away at the fuel supply', no comfortable assurance', 'Technology cannot help him now ... his judgement alone ... doesn't like what he sees' are just a few of the phrases answers may pick up on to illustrate Palin's worries. Days 140, 141 aren't much better: 'the first trip ...', 'squeeze' (again!), most unnerving takeoff ...', grip tightens'. There is plenty of material here and all answers should be able to find some examples. Higher band answers will focus closely on the question, with apposite quotation and perhaps some reference to Palin's language.

1		
Text	PALIN: Pole to Pole	
Question 36	Do you think Palin's accounts of EITHER Helsinki (Days 22 and 23) OR Istanbul	
(21 marks)	(Days 43 and 44) would encourage you to visit these cities?	
	You should consider:	
	 what Palin writes about what he sees 	
	 what Palin writes about what he does 	
	the words Palin uses.	
NOTES ON TH	IE TASK:	
In both these a	accounts there is historical and topographical information, details of	
accommodation, sites to visit with reasons and what to do. The account of the visit to Helsinki		
begins with a c	lescription of the architecture of the railway station, 'a remarkable building', and	
moves on to in	form the reader that there are markets, botanical gardens and a harbour. Palin	
spends much of his time in a sauna - more architectural detail - and one learns what it is like and		
	its advantages. What the Finns do there, it seems, is discuss (not 'argue when they are naked')	
and as Palin does, likewise we learn of characteristic Finnish attitudes with the example of the		
AIDS campaign. Breakfast in Istanbul is (oddly?) the same as Helsinki. Palin describes the		
building of a new bridge, the traditional markets, the infamous Room 411 of the Pera Palace		
Hotel (surely worth a visit), the cosmopolitan nature of the city, where to buy a hat and a visit to		
a Turkish bath. Answers will move up the bands from paraphrase to a clear focus on the		
question, some personal response and a selection of suitable details with discussion.		
, , ,		

Text:	HORNBY: Fever Pitch
Question 37: (21 marks)	<i>Filling a Hole</i> : ARSENAL v LIVERPOOL 1.5.80 'It is hard for me' to 'if I were a human being'.
	Explore what this extract adds to Hornby's picture of himself as a football supporter.
	You should consider:
	his definition of a year
	 his thoughts about how to celebrate the end of the season
	the words he uses here.
NOTES ON THE	TASK:

Responses are likely to identify the extract as quite characteristically representative of the obsessive football fan as Hornby presents him. There is plenty of use of the first person plural to suggest that, for "us", the year is something quite other than it is to the non-football fan. Its landmarks, days of celebration, celebratory foods are different too. However, whilst there is much in the extract that contributes to the portrait of the supporter as fanatically obsessed with the sport, there is also much humour, particularly in the second paragraph, with its references to Wagon Wheels, "gangrenous hamburgers", and "orange fizz" manufactured by the improbably named "Stavros of Edmonton". The humour suggests that Hornby sees himself with some detachment which more than softens the fanaticism that characterises some of the fans described in the book. Basic responses here are likely to limit themselves to paraphrase. They will rise through the bands as they become more detailed, with the best supporting a reasonably sustained understanding with reference to language.

Text:	HORNBY: Fever Pitch
Question 38: (21 marks)	What does Hornby make you feel about non-league football and its supporters when you read the chapter <i>The Munsters and Quentin Crisp</i> (pages 135-138)?
	 You should consider: members of the crowd the ground and its atmosphere the words Hornby uses.

NOTES ON THE TASK:

It is hoped that responses here will recognise the affection in Hornby's accounts of non-league football. The chapter contains nothing of the agony generated in chapters focusing on Arsenal or on violence and tragedies. Reference is likely to be made to eccentric members of the crowd, the comments of the players, the quality of the entertainment at the Cambridge City ground, and the warmth and friendliness apparent at such grounds. The slow tempo and the insignificance of such games when set against high profile matches between the big clubs adds the warmth which is lacking in the "sourness" of big game atmospheres. The chapter reads almost as an interlude in an otherwise intense account of the trials and tribulations of being a football fan. Basic answers will offer paraphrase, but responses will move through the bands as focus on the chapter becomes more focused, with best answers making some comments on Hornby's language.

Text:	HORNBY: Fever Pitch
Question 39: (21 marks)	Explore any ONE or TWO moments in Hornby's book when you find football supporters particularly horrible.
NOTES ON THE	TASK:
Hornby's relish in the behaviour of L appropriate mome two moments. Re detailed. Best ans	of appropriate moments such as in the attack on Rat and Hornby in <i>Thumped</i> ; losing his identity and intimidating shoppers in My <i>Mum and Charlie George</i> ; iverpool fans in <i>Heysel</i> and again in <i>Bananas</i> . Candidates' choices of ents must, as far as possible, be respected. Basic answers here will describe sponses will move up the bands as reasons for the choices become more wers here will try to engage with how Hornby's language has contributed to rters particularly horrible.

Mark Scheme 2442/02 June 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	✓	\checkmark		✓
	3 Literary Non-fiction Post-1914	✓	✓		✓
3	1 Drama Pre-1914	✓	✓	✓	✓
	2 Poetry Pre-1914	✓	✓	✓	✓
	3 Prose Pre-1914	✓	\checkmark	✓	✓
4	1 Drama Pre-1914	✓	✓		
	2 Poetry Pre-1914	✓	✓	✓	
	3 Prose Pre-1914	✓	✓		✓
5	1 Drama Pre-1914	✓	\checkmark		
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 6)

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 righthand 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 8)

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 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 17, page 26)*

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	demonstrate all of the below
	29	show sustained insight, confidence and fluency
	28	
2	27	demonstrate engagement and some insight
	26	show critical understanding supported by well selected references to
	25	the text
		respond sensitively and in detail to language
3	24	present a clear, sustained response
	23	show understanding supported by careful and relevant reference to
	22	the text
		respond with some thoroughness to language
4	21	make a reasonably developed personal response
	20	show overall understanding using appropriate support from the text
	19	make some response to language
5	18	begin to organise a response
	17	show some understanding
	16	• give some relevant support from the text or by reference to language
6	15	make some relevant comments
	14	show a little understanding
	13	• give a little support from the text or by reference to language
Below 6	12-0	make a few straightforward points
		occasionally refer to the text

Text	OCR: Opening Lines - Section G: How It Looks From Here	
Question 1	In Your Mind – Carol Ann Duffy, Wedding-Wind – Philip Larkin.	
(30 marks)		
	Compare the ways in which the poets here vividly recall memories in these two	
	poems.	

The trigger for the memory in Your Mind is a wet autumn day at work. The events are at first 'half-remembered' and 'muffled' but the memories gradually, through the stanzas, become more detailed and intense, culminating in the 'blue bridge' and the 'six swans'. The imagery (eg 'photographs on the wrong side of your eyes'), the structure (questions, one word sentences, enjambment ...) almost convey a stream of consciousness. Paraphrase will be of little help here (though an overview may be useful); sensitive response to the language is required. The first stanza of Wedding-Wind contains the memories - this time of a very recent event. Instead of jumbled, hazy memories, the ones in this poem are pin-sharp - the wind, the stable-door, the reflection ...-. Although, whilst reading this stanza, it might appear that the memories are less than satisfactory, the last line and the second stanza belie this and it is as though the bride and her joy are being blown along by the wind. The use of alliteration and repetition is worthy of comment. Basic answers will recognise the memories, show understanding and make some comment on the way the poets express them. Answers will move up the bands according to how they focus on and respond with increasing sensitivity to the language of the poems. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

Text	OCR: Opening Lines - Section G: How It Looks From Here
Question 2 (30 marks)	Explore the differing ways in which the poets strikingly express a feeling of fear in <i>The Hare</i> (Hill) and <i>Bedfellows</i> (Paterson).

NOTES ON THE TASK:

The Hare is a portrayal of a nightmare, a frightening thing in itself. It is night; there is a cry 'like a spell' which turns dark to light and silence into a 'bell'. The focus then moves to the woman and the frightening description of her feeling and hearing the hare at her head. Both the reader and the woman in the poem feel the fear. *Bedfellows* is more subtle but the very thought of sleeping in a bed where the previous, now dead, incumbent has left physical evidence of his presence ('dead halo') is shudder-making. It is as though he is still beneath the pillow, suffocated by the narrator and is tempting the speaker to die also ('dreary innuendo'). Paraphrase of the poems will only reach the lower bands. Sound answers will focus on 'fear' and make comment about the language, whilst those achieving the highest bands will really scrutinise the poets at work. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

Text	OCR: Opening Lines - Section G: How It Looks From Here
Question 3	Explore the differing ways in which the poets encourage you to see life from their
(30 marks)	point of view in TWO of the following poems:
	I Am a Cameraman (Dunn)
	A Consumer's Report (Porter)
	Sometimes (Pugh).

I Am a Cameraman reflects on the difference between art (using film as an example) and real life. Film catches only the 'surface', the 'reflection' of suffering; it takes away dignity and does not help the victims who are the only ones to know the reality. The young think film to be the ultimate art form that 'will not guess wrongly and will not lie' but Dunn disagrees: life doesn't fit art and is too complex to be reduced to film, painting or (even) poetry. This is a tightly argued poem that will require some explanation or overview as well as focus on the language. A Consumer's Report views life as a 'product' to be tested by questionnaire as to the satisfactory and unsatisfactory parts of it. The use of advertising language ('gentle on the hands'), the unheard but understandable questions, the use of dramatic monologue and the last lines (waiting for a 'competitive product') are all aspects that may be considered for higher bands. Porter, despite the annoying points about life, seems ultimately to be in favour of it, making this an upbeat poem. Sometimes is also optimistic, imagining a world where 'things don't go ... from bad to worse' and listing examples. Lower band answers will paraphrase with a little comment on the language. Sound answers will show thorough understanding and some engagement with the poetic techniques, whilst to reach the higher bands there should be ever more sophisticated discussion of the poets' views on life with scrutiny of the language. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

1			
Text	OCR: Opening Lines - Section H: The 1914-18 War (ii)		
Question 4	The Falling Leaves – Margaret Postgate Cole, In Flanders Fields – John		
(30 marks)	McCrae.		
,			
	Compare the ways in which the poets memorably convey images of death in war		
	in these two poems.		
NOTES ON TH	HE TASK:		
Both poems us	se images of nature to symbolise the dead - brown leaves and snowflakes in The		
Falling Leaves	and poppies in In Flanders Fields. The connotations of these may be explored in		
stronger answe	ers. Both poems end on a positive note: 'in their beauty strewed' and 'we throw/		
	The torch; be yours to hold it high'. We should be aware that some answers may be		
uncomfortable with the McCrae as it contrasts so much with the some of the other poems in the			
selection. Personal opinion should be accepted provided it is substantiated with textual			
reference and focus on language. Mere paraphrase should not achieve more than the lowest			
bands. Answers will move up the bands according to their degree of understanding and focus on			
the language and informed discussion of the techniques of the poets (alliteration, structure,			
length). Comparison and/or contrast are required. Answers do not need to preserve an even			
balance of discussion but there should be comment of substance on each poem.			
balance of discussion but there should be comment of substance of each poem.			

Text	OCR: Opening Lines - Section H: The 1914-18 War (ii)			
Question 5	Compare the ways in which the poets help you to understand their bitterness at			
(30 marks)	the loss of young men in war in Recruiting (Mackintosh) and The Parable of the			
	Old Man and the Young (Owen).			
NOTES ON TH	HE TASK:			
'Propaganda' a	and 'irony' are words that may be used in discussion of <i>Recruiting</i> . The tone of			
bitterness is ve	ery apparent: 'don't we damned well know/How the message ought to read' and			
perhaps the sh	nocking (at the time) use of language may be mentioned. There is also the poet's			
attitude to civil	ians - fat, cowardly, 'harlot', 'blasted journalists' - and the refrain 'Lads, you're			
wanted,' the	final use of which expresses the climax of the poem 'Come and die!' The			
Parable of the	Old Man and the Young uses the Biblical story of Abram and Isaac with the twist			
at the end that	Abram did not spare his son but killed him 'and half the seed of Europe, one by			
one'. These lin	es sum up Owen's bitterness. The parody of the story, Biblical language,			
anachronistic r	eference to the First World War, symbolism ('Ram of Pride') criticising the			
governments o	governments of Europe and the word 'seed' combine to make a highly-crafted, effective poem.			
There is much	There is much to discuss in both these poems and overviews will be helpful although			
paraphrase/na	paraphrase/narrative will only reach the lowest bands. Sound answers will focus on the			
'bitterness' with	h reference to tone and language, whilst those worthy of the highest bands will			
exhibit a sophi	sticated understanding of the poets' attitudes and methods. Comparison and/or			
contrast are re	contrast are required. Answers do not need to preserve an even balance of discussion but there			
should be com	ment of substance on each poem.			

Text	OCR: Opening Lines - Section H: The 1914-18 War (ii)	
Question 6	Explore the differing ways in which the poets vividly portray the effect of war on	
(30 marks)	individuals in TWO of the following poems:	
	The Bohemians (Gurney)	
	The Deserter (Letts)	
	Reported Missing (Keown).	

Individuality is frowned upon in the world of *The Bohemians* but ultimately both the people with long hair who 'would not clean their buttons' and those who 'burnished brasses' die, or in the case of the latter become officers (just as bad in Gurney's view?) The satirical tone, details of the shirkers' actions and the final line make this apparently light-hearted poem hard-hitting. *The Deserter* is more obviously 'darker' as it portrays the effect of war on one man (deliberately nameless, for it could be any individual) who cannot face any more fighting and runs away. The poet leads us to sympathise with the soldier by the personification of Fear and the comparison to a child and a hare. *Reported Missing* is different as it concerns the effect on a woman back home whose lover has been posted missing. She is 'in denial' (a term we shall no doubt come across) and refuses to believe that he will not return. Her certainty comes across in the alliteration, repetition, definite statements and the final line. Lower band answers will paraphrase with a little reference to the words of the poems. Higher band answers will have an assured understanding of the chosen poems and their tone and a tight focus on the language. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

Text:	Poems 2: Larkin and Fanthorpe
Question 7: (30 marks)	<i>I Remember, I Remember</i> – Larkin, from <i>Growing Up</i> ('I wasn't good/At being a baby' to 'Not a nice girl,/No.) – Fanthorpe.
	Compare some of the ways in which the poets powerfully present feelings about childhood in these two poems.

Answers should show understanding of both poems and of the feelings the poets convey. Larkin's comment that Coventry was where his "childhood was unspent" obviously deserves consideration, as does his present unfamiliarity with an area with which he was once familiar. Better answers will move on to consider the wryly ironic description of a childhood that did not parallel the idyllic moments recounted in certain childhood literature. Responses to the Fanthorpe should be able to focus on her assertion of not being good as a child with some exploration of whether it should be taken at face value. The extract from Growing Up focuses on childhood, the later stanzas not being printed on the question paper as they are largely irrelevant to the question. Basic answers here will be those which show some understanding of the poets' feelings and comment on the language the poets use. 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 powerfully 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.

Text:	Poems 2: Larkin and Fanthorpe
Question 8: (30 marks)	Compare the ways in which the poets powerfully depict unhappy or unsatisfactory relationships in any TWO of the following poems:
	Wild Oats (Larkin) Posterity (Larkin) Dictator (Fanthorpe).
NOTES ON TH	

Answers should show reasonable understanding of each of the two chosen poems and of the unhappy or unsatisfactory relationships they depict. In Wild Oats Larkin depicts his relationship with the "friend in specs" of whom he is unable to say anything affectionate or complimentary, whilst carrying a flame for (and two "snaps" of) the "bosomy English rose". Jake Balokowsky feels only contempt for the "old fart" he is researching. The secretary in *Dictator* provides a splendidly hilarious description of the boss she so wickedly observes and presumably quietly serves. 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 power 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.

Text:	Poems 2: Larkin and Fanthorpe
Question 9: (30 marks)	Compare some of the ways in which the poets create in you strong sympathy for characters in any TWO of the following poems:
	<i>Mr Bleaney</i> (Larkin) <i>Half-past Two</i> (Fanthorpe) <i>Old Man, Old Man</i> (Fanthorpe).

It is expected that responses will choose to consider Mr Bleaney, the little boy, and the old man. However, they may also consider the persona in *Mr Bleaney* or the persona in *Old Man, Old Man.* Examiners should therefore respect and be prepared to reward the choice offered. 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 towards the characters 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.

Text	Touched with Fire ed.Hydes
Question 10	Telephone Conversation – Wole Soyinka, In Westminster Abbey – John
(30 marks)	Betjeman.
	Compare the ways in which Soyinka and Betjeman portray unpleasant women in
	these two poems.
NOTES ON THE TASK:	

NOTES ON THE TASK:

The 'lady' in *In Westminster Abbey* is jingoistic, selfish, snobbish, avaricious (one could go on) and totally un-Christian, whilst the landlady in *Telephone Conversation* is a racist. So much is clear and needs to be stated but it is the poets' methods and language that must be discussed for the higher bands. *In Westminster Abbey* is a monologue and *Telephone Conversation* is a dialogue, with thoughts, so all personae are, as it were, 'condemning' themselves. The lady's prayer contains *non sequitors* ('Democracy and proper drains'), hypocrisy and self interest ('do not let my shares go down') and *Telephone Conversation* has minutely observed detail about the landlady's voice ('lipstick coated ...changed her accent'). It is to be hoped that answers will comment on the irony of the Betjeman poem and the satire of the Soyinka and see the humour in both poems. Basic answers will be narrative with a little comment on the language; sound answers will discuss some aspects of the language and the best answers will identify the tone and linguistic features of the poems and perhaps comment sensibly on the poets' opinions. Comparison and/or contrast are required. Both poems need not be considered at equal length but there must be substantial discussion of each.

Text	Touched with Fire ed. Hydes	
Question 11	What do you find particularly striking about the differing ways the poets use	
(30 marks)	images to describe people in <i>Digging</i> (Heaney) and <i>Dulce et Decorum Est</i>	
	(Owen)?	
NOTES ON TH	IE TASK:	
them. Pure 'me imagery that ar gun', 'nestled', may look at the question. All re will move up th Comparison ar	An overview of each poem is needed to complement the identified images and the discussion of them. Pure 'metaphor-spotting' should not be highly rewarded; it is the effect and purpose of the imagery that are important. Both poems contain useful material, for example, the pen 'snug as a gun', 'nestled', 'bent double like old beggars coughing like hags', 'drowning'. Some answers may look at the whole of the Owen poem but the first three stanzas are quite adequate for this question. All responses should be able to pick out and comment on some images but answers will move up the bands according to the cogent discussion of the effects of the chosen images. Comparison and/or contrast are required. Both poems need not be considered at equal length but there must be substantial discussion of each.	

1		
Text	Touched with Fire ed.Hydes	
Question 12	Explore the differing ways in which the poets appeal to your emotions in TWO of	
(30 marks)	the following poems:	
	<i>Mid-Term Break</i> (Heaney)	
	Refugee Mother and Child (Achebe)	
	Our History (Dipoko).	
NOTES ON TH	HE TASK:	
All three poems appeal to the emotions in different ways. In Mid-Term Break there is the child's		
numbness and	numbness and acute observation of his surroundings and people's reactions, the father crying,	
the mother bey	the mother beyond tears, the contrast of the laughing baby, all leading to the heart-breaking last	
line. This line of	can be compared to the 'tiny grave' of Refugee Mother and Child where another	
boy will die bef	boy will die before his time but in a very different way. The 'illusion of pearls' 'misled' the	
indigenous por	indigenous population in Our History who subsequently, because of their naivety, suffered the	
'gun fire of con	'gun fire of conquest' and were reduced to 'false lions' and 'whipped butterflies'. Lower band	
answers will pr	answers will probably paraphrase with some comment on the language but we should be looking	
for a sensitive	for a sensitive response to the chosen poems for the higher bands, together with focus on	
language and	the emotions it evokes. Comparison and/or contrast are required. Both poems	
need not be co	onsidered at equal length but there must be substantial discussion of each.	

Text	OCR: Opening Worlds		
Question 13	(a) Snapshots of a Wedding p.12, 'Wedding days always started' to, 'This is		
(30 marks)	going to be a modern wedding.'		
	(b) <i>The Train from Rhodesia</i> p.18, 'The stationmaster came out of his little brick		
	station' to 'and closed over the children's black feet softly and without		
	imprint.'		
	European the conversion which there a two entropy are set of the income size of		
	Explore the ways in which these two extracts convey vivid impressions of		
	different cultures.		
NOTES ON TH	NOTES ON THE TASK:		
This question	This question requires close attention to the details and language of each extract. Extract (a)		
portrays the st	portrays the start of a Botswanan wedding day. Answers in the lower bands will describe the		
preparations beginning at dawn - the procession, ox, dancing etc - but to climb higher there			
should be examination of the creation of atmosphere by imagery ('shimmering waves', 'swelled			
over the air like	e water', 'haunting', 'magical'), the humanisation of the ox, the onomatopoeia of		
'ululating' and comments on how these give the impression of a different culture. Extract (b)			
describes the station and again there is an air of preparation and anticipation, implied by the			
unfamiliar feel of the station master's uniform, the gathering together of children, dogs and hens.			
The poverty ar	nd the heat are also stressed. Description and paraphrase will only reach the lower		

e heat are also stressed. Description and paraphrase will only reach the low bands, but close focus on details and language should be rewarded. Comparison and contrast are not needed in this question but some answers may be structured in this way.

Text	OCR: Opening Worlds
Question 14 (30 marks)	In what ways do the writers encourage you to feel sympathy for any TWO of the following characters?
	Sidda (in <i>Leela's Friend</i>) Mr Short (in <i>The Tall Woman and Her Short Husband</i>) Nak (in <i>The Gold-Legged Frog</i>)
NOTES ON THE TASK:	

Sidda is appraised like an object at the start of the story by the parents, made to work hard and also entertain Leela - all of which he does cheerfully. He is then accused of theft and when exonerated, is sacked and branded a 'criminal'. Mr Short is accused of 'preposterous' crimes, subjected to a 'struggle meeting', imprisoned, and when he returns has to look after a disabled wife until her death, where all he is left with is a 'big empty space ... that nothing ... can fill.' Nak is so poor and lives in such a dry country that he is reduced to catching frogs and snakes for food. He is humiliated by officialdom and is ironically called 'lucky' because he gained the money just before his son died. Character study and narrative without focus on why the reader feels sympathy will only reach the lower bands. Answers will move up the bands according to their response to the characters' situations, firmly rooted in detail and reference to language from the text.

Text	OCR: Opening Worlds		
Question 15	How do the writers memorably portray school life in The Pieces of Silver (Sealy)		
(30 marks)	and The Winter Oak (Nagibin)?		
NOTES ON TH	IE TASK:		
Retelling of the stories, or parts of them, will only reach the lower bands. What is required to			
answer this qu	estion is discussion of the military nature of the school in The Pieces of Silver and		
the insensitive	the insensitive way in which Mr Chase treats the pupils, and the relationship between Anna		
Vasilevna and	Vasilevna and her charges and the lesson she is teaching. There should be detail, quotation and		
	focus on the language. The first few pages of each story will be sufficient but some answers may		
	also consider the ending of The Pieces of Silver and the 'alternative education' that the pupil,		
	ovides for the teacher. Narrative will be a feature of the lower bands; sound		
	answers will pick out relevant details and accompany them with some discussion, whilst the		
J	higher band answers will demonstrate an assured understanding of the writers' methods and		
intentions with	quotation and reference. Comparison is not required but some answers may		
approach the c	uestion in this way.		

Text	LAWRENCE: Ten Short Stories (ed. Whittle and Blatchford)
Question 16 (30 marks)	 (a) Rex p.9, 'My uncle had taken a large vulgar public house' to 'my torments were for nothing.' (b) Lessford's Rabbits pp. 32-3, 'I told one of the girls to give three chunks of bread' to 'wiped it off with their sleeves, continuing to eat all the time.'
	Explore the ways in which Lawrence brings characters and events alive for you in these two extracts.

Both passages are written in the first person and this is a feature that answers may comment on. In extract (a) the use of this first person clearly brings across the thoughts and feelings of the boy. His uncle's pub is 'vulgar', in a 'vulgar' town; he, a member of a Christian Temperance Society (note the Biblical language in 'It came to pass ...'), finds it 'strange' to be in licensed premises, 'strange' to see his uncle and the 'curious' accommodation. His torment does not end with leaving the pub, he is in 'mortal fear' of being caught without a dog ticket. The young schoolmaster in extract (b) is also confused ('mysterious earwig') and feels out of his depth. He seizes upon familiar objects (the jug), surveys the children, showing understandable compassion yet distaste for the dirty infants and then, in panic, embarks upon a wholly unsuitable grace. Lower band answers will feature narrative with some apposite quotation; sound answers will pick out relevant details and include some discussion of Lawrence's language. For the higher bands we should be looking for a sharp focus on the language and how it portrays character.

Text	LAWRENCE: Ten Short Stories (ed. Whittle and Blatchford)
Question 17	In what ways does Lawrence's writing vividly portray TWO of the following
(30 marks)	characters?
	Anne (in Second Best)
	Ciss (in The Lovely Lady)
	Radford (in Her Turn).

Straight character study should not reach the highest bands as, to address 'vividly portray', there should be some focus on Lawrence's methods. Anne plays a supporting (in more ways than one) role in the story. She is the antithesis of Frances, 'brimming with common sense', and contrasts in her speech, actions and the way she is described with her 'whimsical, spasmodic' sister. Although initially unwilling to kill the mole, once it bites her, she dispatches it efficiently, thus literally and symbolically prefiguring Frances' later actions. Ciss is the archetypal poor relation, despised by Pauline and in love with Robert, and able to understand them both very well. Frustrated at Robert's lack of willpower, she releases her 'pent up rage' in speaking to her aunt down the drainpipe, thus killing the old woman with 'condemnation'. Radford is finely drawn by Lawrence, with his actions and words in the pub revealing his nature and his attraction to women, there is also his treatment of his wife and his defeat by her. The tortoise imagery associated with him contrasts with his wife being like a cat. Basic answers will give a character study but stronger answers will really focus on Lawrence's language and techniques.

Text	LAWRENCE: Ten Short Stories (ed. Whittle and Blatchford)		
Question 18	Explore the ways in which Lawrence memorably conveys the characteristics of		
(30 marks)	the rabbit and the tortoise, in Adolf and A Lesson on a Tortoise.		
NOTES ON TH	NOTES ON THE TASK:		
The rabbit is like the father 'a disturbing presence', initially unmoving, 'hidden, oblivious', 'a tiny			
obscure cloud'	obscure cloud'. Even when tamed, it keeps its wild characteristics and Lawrence gives vivid		
descriptions of	descriptions of its actions as it lives a 'natural' life in a human environment - 'scuffle wildly		
through [the la	through [the lace curtains] as though through some foamy undergrowth' When let loose, the		
rabbit runs off 'with utmost indifference'. The tortoise is a more static creature, again indifferent			
to humans, eve	to humans, even though compared to them - 'hand-like paws' His inaction and slow movement		
contrast with the rabble of boys. Lower band answers will describe the two animals. Sound			

answers will pick out details from the descriptions with some discussion, while to reach the higher bands, there should be a close focus on Lawrence's methods and intentions.

Text	J G BALLARD: Empire of the Sun		
Question 19	(a) pp 137-8 'Jim leaned against the roof of the driving truck.' to 'They are alive,		
(30 marks)	you know.'		
	(b) pp 195-6 'I'm here, Dr Ransome.' to 'I've done my Latin prep, doctor.'		
	In what ways do these two extracts help your understanding of the changing		
	relationship between Jim and Dr Ransome?		
	Remember to refer closely to the language of both extracts in your answer.		
NOTES ON TH	NOTES ON THE TASK:		
	nsome have been eyeing each other for a while on the truck and Jim, sensing that		
	he disapproves of him, is wary of the young doctor, who feels he should take care of the boy.		
• •	Extract (a) is their second conversation. Answers may pick up on the 'gap' between Jim and the		
	or Ransome deliberately fills. Jim still distrusts the man, taking his words as a		
U U	ead of small talk and patronising Ransome, though he feels it wise to stop short of		
-	he does Basie and telling him 'some spoof'. He is beginning to be drawn to the		
	an see through his apparent altruism. Jim can spot a potential fellow-survivor! In		
	two have been together for some years in Lunghua camp. Dr Ransome is still		
-	looking out for Jim 'in a weary and patient way' as Jim is still courting danger as he did with the		
	episode of the water on the truck. He shows his care for the boy both by physical gestures and		
•	warnings but is not above venting his anger on him. Jim now is not out to score points but to		
	iend, so that he can continue doing as he wishes. Answers may provide the		
	extracts or even range beyond them but the question requires close focus on		
	s. Lower band answers will exhibit little more than narrative or character study;		
sound answers	s will comment on the changing nature of the relationship and this supported by		

Text	J G BALLARD: Empire of the Sun
Question 20 (30 marks)	Explore the ways in which Ballard shows how Jim's experiences affect him as he grows up?
	Remember to support your ideas with details from the writing.
NOTES ON THE TASK:	

details and reference to language will mark out the higher bands.

NOTES ON THE TASK:

Answers may consider Jim's experiences throughout the whole novel or concentrate on his life in the camps and afterwards. Either of these approaches is acceptable but, obviously, the camp at Lunghua ('The University of Life') will provide much of the evidence for Jim's experiences and growing maturity, yet still-childish nature. At the end of the novel, whether Jim is the same as at the beginning, as the corpses floating down the river are, may be something for answers to ponder. Lower band answers will rely on narrative and/or character study; sound answers will pick out suitable 'experiences' and discuss their effect on Jim. Higher band responses will do this, with attention to Ballard's language, and may also discuss whether or not Jim does 'grow up'.

Text	J G BALLARD: Empire of the Sun
Question 21 (30 marks)	Explore some of the ways in which Ballard vividly portrays conditions in the camp at Lunghua.
	Remember to support your ideas with details from the writing.
example, those the hospital in answers will pa and make som	HE TASK: no doubt, give a variety of examples of conditions in the camp at Lunghua, for e suggested for the Foundation Tier which are queuing for food in Chapter 22 and Chapter 24. Hence the choice of evidence must be respected. Lower band araphrase with some textual reference; sound answers will select evidence wisely e comment on the conditions (perhaps with reference to Jim or other inmates); detailed reference to the text and focus on language is a requisite of the higher

Text:	ACHEBE: Things Fall Apart	
Question 22:	pp 182-3 'Then they came to the tree from which Okonkwo's body' to the	
(30 marks)	end of the novel.	
	In what ways does Achebe make this such a powerful ending to the novel?	
NOTES ON THE T	ASK:	
Responses to Oko	nkwo at this point are likely to be quite mixed. Achebe presents the villagers'	
view that in his suid	view that in his suicide Okonkwo has committed an abomination against the Earth and that his	
dead body is "evil".	dead body is "evil". Obierika reminds the reader that Okonkwo was one of the greatest men in	
Umuofia, whose su	icide should evoke pity. The dispassionate Commissioner intends to confine	
	has formed the backbone of Achebe's novel to a single "reasonable	
paragraph". Basic	answers here are likely to show some understanding of the power of the	
	reference to its language in support. Responses will move though the bands	
-	esponse is made to Okonkwo and the Commissioner here. Focus on language	
is likely to be the discriminator here. Brief reference is likely to other moments in the novel when		
	may support the views of the villagers or Obierika. Sensitive response to the	
final paragraph and its language is likely to characterise best answers.		

Text:	ACHEBE: Things Fall Apart
Question 23: (30 marks)	How does Achebe make Nwoye such an important character in the novel?
	Remember to support your answer with details from the novel.

Answers are expected to show some knowledge of Nwoye and his relationship with Okonkwo. Arguably, he is a character who reveals much about his father, not least in the way that Achebe uses him to contrast with Okonkwo. Reference may be made to Okonkwo's determination to avoid what he saw as his father's weakness, resulting in the constant nagging and beating of the young Nwoye, in whom he detects signs of laziness reminiscent of his father Unoka. The developing attachment between Nwoye and Ikemefuna "kindles a new fire" in Nwoye and they establish a brotherly relationship, with Nwoye growing closer to his father (Chapter Seven). When Nwoye hears that Ikemefuna is to be sent home, he burst into tears, for which Okonkwo beats him heavily. Hearing of his death, something snaps inside him, and so, perhaps does his relationship with his father. His sensitivity and reaction to his father's actions seem to drive him towards the Christians, for which action Okonkwo disowns him in Chapter Twenty. Basic answers here will show some understanding of Nwoye, but depend on a summary of incidents in which he is involved. Responses will move through the bands as discussion of Nwoye and his importance becomes more detailed and supported.

Text:	ACHEBE: Things Fall Apart
Question 24:	Which ONE moment in the novel does Achebe make most shocking for you?
(30 marks)	
	Remember to refer closely to Achebe's writing to support your choice.

NOTES ON THE TASK:

There are any number of moments that might shock readers; such as Okonkwo's heavy beating of Ojiugo during the Week of Peace; his killing of Ikemefuna; the betrayal and humiliation of the leaders of Umuofia by the District Commissioner and his messengers. The choice of moment should, as far as possible, be respected. Basic answers here will make some attempt to go beyond the shocking nature of the situation and engage with the way Achebe's language helps to make the moment shocking. Responses will move up through the bands as increased focus is given to the way Achebe's writing contributes to making the moment so shocking.

Text:	HEMINGWAY: The Old Man and the Sea
Question 25: (30 marks)	pp. 89-90 'The boy did not go down' to 'I'll bring luck with me.'
	How does Hemingway's writing here vividly bring to life the relationship
	between the old man and the boy?

Responses are likely to make brief reference to the relationship in earlier parts of the novel, recognising the obvious affection that exists between the two and the way the boy understands and supports the old man. That the boy has already been down to see the fish, has looked in on the old man and is openly weeping for him, confirms the affection present in the relationship. The boy continues to support the old man, finding coffee and acting almost as a nurse for Santiago. His desire to keep the spear is a sign of love and respect for the old man, and the old man repays this with his simple comment, "I missed you". The extract ends with a promised renewal of their partnership, in which the boy will reverse Santiago's bad luck. Basic responses here will depend on paraphrasing what is happening with little reference to the term "vividly". Answers will move up through the bands as they become more detailed and show insight into the relationship between the two and how Hemingway's writing brings it to life.

Text:	HEMINGWAY: The Old Man and the Sea	
Question 26:	A futile struggle?	
(30 marks)	A triumph of spirit and courage?	
	Which is closer to your view of The Old Man and the Sea?	
	Remember to support your ideas with details from the novel.	
NOTES ON THE TASK:		

Responses are likely to take as

Responses are likely to take as their starting point the moment when the old man hooks the marlin, concluding with his return to shore. His skill in fishing, his admiration and understanding of the great fish, his determination, his courage in fighting off sharks, his perseverance in the face of certain failure: all might be found worthy of admiration. His resignation to and his acceptance of the devouring of his catch may also indicate his spirit and courage. Responses may argue that the financial effect on the old man of the loss of his fish, his physical suffering in the struggle, and his disappointment are disastrous. Responses will move up through the bands as their arguments become more cogent and their use of text more detailed and subtle.

Text:	HEMINGWAY: The Old Man and the Sea
Question 27:	Explore the ways in which Hemingway vividly paints a picture of a fishing
(30 marks)	community in The Old Man and the Sea.

Responses are expected to focus on the early and/or later pages of the novel. The way the old man lives and the way his neighbours respond to him are likely to be at the heart of the answer. The old man's room, his obvious poverty, his pride that leads him to try to conceal from the boy his lack of food, may be taken to reflect one aspect of the fishing community. The care the boy and the proprietor of the Terrace show for the old man reveals the closeness of the community. Dreams of a more glamorous and active life (the Major Leagues) and the lions may offer an escape, attainable only as dreams. More modern ways of fishing are also relevant, as is the appearance of a more affluent tourist community that contrasts greatly with the life of struggle led by the old man. Basic answers here will show some understanding of the fishing community, largely by describing it. Sound answers will show clear and sustained understanding with textual support and some attention to Hemingway's writing. The best responses will fully understand the life of the community and how Hemingway's writing brings it to vivid life.

Text:	ORWELL: Nineteen Eighty-Four
Question 28: (30 marks)	pp 12-13 'The Hate rose to its climax' to 'O'Brien's face was as inscrutable as everybody else's.'
	In what ways does Orwell's writing here show you how the Party controls the way people think and behave in Oceania?

NOTES ON THE TASK:

Responses are likely to consider the way the Party manipulates the emotions of the people watching the screen. Goldstein, whose existence is improbable, is the focus of hate, and the metamorphosis of his voice to a bleat and his face to a sheep's head makes him both animalistic and ludicrous. The figure of the massive Eurasian soldier inspires terror, which is immediately alleviated by the image of Big Brother promising safety and protection. The "deliberate drowning of consciousness" which the sounds and images inspire enables the Party to suppress individuality and discourage possible Thoughtcrime. Winston's belief that O'Brien knows precisely his feelings reminds the reader that the Party has other ways of spying on the people and ensuring conformity. Comment on the language might note the slogans and their purpose, and the suggestion of religious fervour in words like "Saviour", "chant" and "hymn". Basic answers here will provide a straightforward paraphrase. Better answers will support their understanding with detail from the extract, whilst the best are likely to look in detail at Orwell's writing, and how the power of the Party is brought to bear on its members.

Text:	ORWELL: Nineteen Eighty-Four
Question 29: (30 marks)	What do you find particularly disturbing about Orwell's portrayal of Mr Charrington in <i>Nineteen Eighty-Four</i> ?
	Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Responses are expected to show understanding of Mr Charrington and the part he plays in bringing about the arrest of Winston and Julia. Apparently the owner of "a frowsy little junk-shop in a slummy part of town", he is, of course, a figure of some authority in the Thought Police	

in a slummy part of town", he is, of course, a figure of some authority in the Thought Police whose role seems specifically to ensure that Winston and Julia are brought to the torture they undergo in the Ministry of Love. He has an actor's ability to seem an old man and apparently completely harmless. Responses may explore his character and some of the items in his shop, not least the paperweight, and the way his upstairs room becomes a place of sanctuary for Winston and Julia. Basic answers here will show some understanding of Mr Charrington and the Thought Police. Responses will move up through the bands as mastery of detail becomes more secure and the disturbing role of the Thought Police more fully analysed. At this Tier, responses may argue that Winston has already committed Thoughtcrime by buying the diary and that Mr Charrington, though ensuring that Winston's "crime" has become manifest and being instrumental in his arrest, did not originally provoke that "crime".

Text:	ORWELL: Nineteen Eighty-Four
Question 30:	Winston writes in his diary, 'If there is any hope it lies in the proles.'
(30 marks)	
	Do you think that Orwell's presentation of the proles suggests that they offer
	any real hope of breaking the Party's grip on power?
NOTES ON THE TASK:	

Winston's hope lies in the sheer number of the proles and his sentimental response to the woman he sees from the window of Mr Charrington's room. From the evidence of Winston's conversation with the old man in the pub, his squalid encounter with the prostitute and the apparent lack of understanding and intelligence in the proles, there is little hope of a future changed and improved by them. The power of the Party also seems complete and unshakeable. However, responses that consider the proles in an optimistic light and provide textual support should be rewarded. More probably, responses will reflect the pessimistic view that seems to emerge from the novel, that there is no hope of successfully challenging the Party's power. Some understanding of the novel's themes and appropriate textual reference will therefore characterise basic answers at this level. The more closely argued the case is, and the better supported it is, the higher the mark should be.

Text:	SUSAN HILL (ed.) Modern Women's Short Stories	
Question 31:	(a) The Man Who Kept the Sweet Shop at the Bus Station p.265 When the	
(30 marks)	High School girls came back' to 'how unapproachable they had	
	become.'	
	(b) Addy p.276 'It was as if Mavina's love' to 'news of Addy's death.'	
	How do the writers, in these extracts, affect the way you feel about the man	
	who kept the sweet shop and about Addy?	
NOTES ON THE T	ASK:	
Answers are expected to show knowledge of both stories through a close focus on these		
extracts. Comparis	extracts. Comparison of the extracts and the stories from which they are taken is not required. It	
is hoped that respo	is hoped that responses will reveal sympathy for both the man who kept the sweet shop, once	
"the one excitemer	nt of the repetitive journeys home" and a source of speculation and gossip to	
the High School gi	rls. The ladies they have now become are unapproachable and pretend not to	
know him, a kind o	f ingratitude for the pleasurable speculation they once derived from him. Addy	
has also been outo	rown and neglected by Mavina. Addy clearly has an affectionate nature, but	
Mrs Burton cannot	respond to it and leaves the dog to die alone whilst she attends an	
unsuccessful dinne	er party. Considerable sympathy is likely to be shown for Addy. Sympathy for	
the man who kept	the sweet shop is likely to be less clear as his nature is less transparent than	
	eculations of the girls might have left mud, however unjustified, sticking to	
	s will show some understanding of both stories and move up through the	

him. Basic answers will show some understanding of both stories and move up 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 in particular to the language used in the extracts. Discussion of the stories need not be equally divided, but there should be comment of substance on each.

Text:	SUSAN HILL (ed.) Modern Women's Short Stories
Question 32:	How do the writers make events in the past so important in any TWO of the
(30 marks)	following stories?
	Passages (Devlin) Another Survivor (Fainlight) Stone Trees (Gardam).

NOTES ON THE TASK:

Knowledge and reasonably sustained understanding of any two of the specified stories are expected here. Events in the past are central to all three stories: the murder, overheard by the girls in *Passages*; the holocaust as a key influence on Rudi in *Another Survivor* and the affair between the narrator's husband and Anna in *Stone Trees*. Comparison of stories and characters is neither asked for nor expected, but if attempted should not be penalised; it might indeed give a valuable structure to the response. All three stories are quite complex, especially *Passages* and *Stone Trees* because of the method of narration and clear understanding should be well rewarded. Best answers will reveal a subtle understanding of the stories, their structures and the language the writers use.

Text:	SUSAN HILL (ed.) Modern Women's Short Stories
Question 33: (30 marks)	How do the writers make any TWO of the following relationships particularly striking?
	Celia and Justin (in <i>A Love Match</i>) Millicent and Alison (in <i>The New People</i>) Rudi and Faith (in <i>Another Survivor</i>) Martha and Martin (in <i>Weekend</i>).

Responses to the relationships are likely to be quite lively, given the natures of the stories. Celia and Justin's incestuous relationship; the same-sex relationship between Millicent and Allison; the father/daughter relationship, haunted as it is by the memory of Rudi's dead mother; and the oppression Martha suffers from Martin, are all striking. However, whilst basic answers are likely to simply describe two relationships, better responses will explore the relationships in greater detail, attempting to identify aspects of the writing that make the relationships particularly striking. The greater the detail with which a response is supported, the higher the Band should be. Well argued responses and close engagement with the way language makes the relationships memorable should be very well rewarded. Answers need not provide equal focus on both stories, but comments on both should be of some substance.

Text	PALIN: Pole to Pole					
Question 34	1 34 (a) Day 76 pp.162-3 'Because it's now so late' to 'cockroach stumbles.'					
(30 marks)	(b) Day 77 p.166 'The Gohar Hotel' to 'beneath two blankets.'					
	Explore the ways in which Palin's writing, in these two extracts, makes his					
	portrayal of the two hotels in Ethiopia amusing and entertaining.					
NOTES ON TH	HE TASK:					
The hotel (or 'hotel') of extract (a) is in Shedi and is the roughest that Palin has so far						
encountered - which is saying something! The construction, furniture, 'livestock', shower and						
toilet are all details that answers may find amusing and entertaining. In contrast, the hotel at						

Gondor is luxurious, especially the 'express snakes'. Answers consisting merely of paraphrase will only hover in the lower bands; response to Palin's writing and how he makes the account entertaining and amusing will lift responses up the bands. Comparison is not required but some answers may adopt this approach.

Text	PALIN: Pole to Pole					
Question 35	How do Palin's accounts of his journeys by plane on Day 1 and Days 140 and					
(30 marks)	141 vividly portray his worries about flying near the Poles?					
	Remember to refer to the language of the text to support your answer.					
NOTES ON THE TASK:						
Day 1: 'squeezed tight into a small aeroplane', 'eats away at the fuel supply', no comfortable						
assurance', 'Te	assurance', 'Technology cannot help him now his judgement alone doesn't like what he					
sees' are just a few of the phrases answers may pick up on to illustrate Palin's worries. Days						
140, 141 aren'	140, 141 aren't much better: 'the first trip', 'squeeze' (again!), most unnerving takeoff', grip					
tightens'. There is plenty of material here which even lower band answers should be able to						
select. Sound answers will select wisely and give suitable quotation, coupled with comment on						
the worries wh	ilst higher band responses will really scrutinise the language and draw from it					
Palin's reaction						

Text	PALIN: Pole to Pole				
Question 36					
(30 marks)	visits, say how far you think the accounts would encourage you to visit these				
	places.				
NOTES ON THE TASK:					
The two places specified for Foundation Tier are Helsinki (Days 22,23) and Istanbul (Days					
43,44) but any suitable place - city, lake, mountain, Pole etc - can be accepted. The focus of the					
question is on Palin's writing and how he brings alive the places, the people he encounters, the					
buildings, hotels, meals, ceremonies etc he describes. Lower band answers will paraphrase but					
responses will move up the bands according to a personal response, well selected detail and					
textual reference. Higher band answers will scrutinise Palin's writing.					

Text:	HORNBY: Fever Pitch
Question 37: (30 marks)	<i>Filling a Hole</i> : ARSENAL v LIVERPOOL 1.5.80 'It is hard for me' to 'if I were a human being.'
	In what ways does Hornby's writing here vividly contribute to the portrait he paints of himself in this book?

Responses are likely to identify the extract as quite characteristically representative of the obsessive football fan as Hornby presents him. There is plenty of use of the first person plural to suggest that, for "us", the year is something quite other than it is to the non-footballer fan. Its landmarks, days of celebration, celebratory foods are different too. However, whilst there is much in the extract that contributes to the portrait of the supporter as fanatically obsessed with the sport, there is also much humour, particularly in the second paragraph, with its references to Wagon Wheels, "gangrenous hamburgers", and "orange fizz" manufactured by the improbably named "Stavros of Edmonton". The humour suggests that Hornby sees himself with some detachment. The best responses will support a subtle understanding of Hornby with close focus on the language of the extract and apt reference to other parts of the text.

	-					
Text:	HORNBY: Fever Pitch					
Question 38:	How does Hornby bring the world of non-league football and its supporters					
(30 marks)	to life in his chapter The Munsters and Quentin Crisp (pages 135-138)?					
NOTES ON THE T	ASK:					
	ponses here will recognise the affection in Hornby's accounts of non-league					
football. The chapt	football. The chapter contains nothing of the agony generated in chapters focusing on Arsenal or					
on violence and tra	gedies. Reference is likely to be made to eccentric members of the crowd,					
the comments of th	ne players, the quality of the entertainment at the Cambridge City ground, and					
	endliness apparent at such grounds. The slow tempo and the insignificance of					
	set against high profile matches between the big clubs adds the warmth					
which is lacking in	the "sourness" of big game atmospheres. The chapter reads almost as an					
interlude in an othe	erwise intense account of the trials and tribulations of being a football fan.					
Basic answers will	offer paraphrase with a little textual reference, whilst better responses will					
increasingly focus	on and respond to Hornby's language and its effect in re-creating the world of					
non-league footbal	l.					

Text:	HORNBY: Fever Pitch				
Question 39:	Explore any ONE or TWO moments in the book when Hornby makes you				
(30 marks)	feel that football supporters are particularly horrible.				
NOTES ON THE TASK:					
There are plenty of appropriate moments such as in the attack on Rat and Hornby in <i>Thumped</i> ;					
Hornby's relish in losing his identify and intimidating shoppers in My Mum and Charlie George;					
the behaviour of Li	the behaviour of Liverpool fans in Heysel and again in Bananas. Despite Hornby's humour, The				
King of Kenilworth Road possesses unattractive qualities. "Moments" should be long enough for					
detail of Hornby's writing to be considered and candidates' choices of appropriate moments					
must, as far as possible, be respected. Basic answers here will paraphrase one or two moments.					
Responses will move up through the Bands as reasons for the choice become more detailed					
and the focus on th	ne way Hornby's language affects feelings becomes ever more concentrated.				

Mark Scheme 2444/01 June 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 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 righthand 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
		present a clear, sustained response
		 show understanding supported by careful and relevant reference to the text
		respond with some thoroughness to language
4	14	make a reasonably developed personal response
	13	show overall understanding using appropriate support from the text
		make some response to language
5	12	begin to organise a response
	11	show some understanding
		• give some relevant support from the text or by reference to language
6	10	make some relevant comments
	9	show a little understanding
		give a little support from the text or by reference to language
7	8	make a few straightforward points
	7	occasionally refer to the text
8	6	show a little awareness
	5	make some comment
Below 8	4-0	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
		 show sustained understanding of the character and text
		create a recognisable "voice" for the character and occasion
4	14	show overall understanding of the character and text
	13	 create a "voice" which is reasonably appropriate to the character and occasion
5	12	 show some understanding of the character at this point
	11	 begin to express the character's thoughts, feelings and ideas in an appropriate way
6	10	show a little understanding of the character
	9	make reference to thoughts, feelings or ideas
7	8	make a few straightforward points about the character
	7	refer occasionally to thoughts, feelings or ideas
8	6 5	show a little awareness of the character
Below 8	4-0	not meet the criteria for Band 8.

Text:	WILLIAM SHAKESPEARE: Much Ado About Nothing
Question 1: (14 marks)	Act Five, Scene Two, 11. 40 – 66
	What do you find so entertaining about this conversation between Benedick and Beatrice?

The quality of personal response will be the discriminator here. The focus is on the word 'entertaining' and paraphrase/explanation alone will not go very far towards meeting the demands of the question. Candidates are expected to comment on the wordplay, which is typical of their sparring and yet not quite typical, since the couple have by this time confessed their mutual love. The tone is therefore much more mellow, though Beatrice can still not resist the smart answer. There is also some sadness here in that Benedick is in some danger from the proposed fight with Claudio. Better answers will show an understanding of the situation and will begin to respond to the language of the extract.

Text:	WILLIAM SHAKESPEARE: Much Ado About Nothing
Question 2: (14 marks)	You are Claudio. You have just been challenged to a duel by Benedick.
	You might be thinking about:your treatment of Heroyour feelings about Benedick.
	Write your thoughts.

NOTES ON THE TASK:

Claudio might be expected to be experiencing some surprise at Benedick's challenge in that defence of Hero's honour would not obviously have come from that quarter. Furthermore, he is so sure that he is in the right as regards Hero (he is yet to be told of the perfidy of Borachio, Don John and Margaret) that he will no doubt be full of self-confidence and contempt for Benedick. Candidates will do more than tell the story, though an understanding of Claudio's treatment of Hero is central to the answer. Better answers will be characterised by the expression of suitable thoughts and feelings in an appropriate voice.

Text:	WILLIAM SHAKESPEARE: Romeo and Juliet
Question 3: (14 marks)	Act Five, Scene One, 11. 1 – 26
	What makes this such a dramatic and moving moment in the play?
	You should consider:
	 what Romeo is saying before he hears Balthasar's news the impact of Balthasar's news.

When he enters the scene, Romeo does not know what has been happening to Juliet, and despite his dreams he is full of joy at what he imagines will be a reunion with his new wife; he has apparently forgotten all the melodramatic distress that he felt and showed after he had killed Tybalt, and it may be that an audience has similarly forgotten, so that the mood will be like his, a hope that despite everything that has taken place there will be a happy conclusion. Balthasar is clearly hesitant – Romeo has to ask him several questions before the truth comes out – and he tries to soften the blow in his first few lines; the dramatic effect is very marked here, continuing in Romeo's return to his earlier unthinking panic-mode in his final three lines. Better answers will note the changing moods that the two characters go through, and how these will also affect an audience; less confident ones may simply outline what happens in the scene, but for a higher band mark there must be evidence that 'dramatic and moving' are at least recognised and illustrated, if not fully explored.

Text:	WILLIAM SHAKESPEARE: Romeo and Juliet
Question 4: (14 marks)	Explore ONE moment in the play which you think vividly shows Juliet's courageous and determined character.
	Remember to support your ideas with details from the play.

NOTES ON THE TASK:

An entirely open question in two ways, and examiners must be open to what they read, provided as always that answers are fully and properly argued and supported with textual evidence. Candidates must first of all decide what they want to mean by Juliet's 'courageous and determined character', and then they must select any appropriate moment to illustrate this. Such are likely to include: the balcony scene, especially when Juliet discovers who Romeo really is; the morning after their first night together; Juliet's rejection by her parents and the Nurse; her drinking of the Friar's potion; her suicide in the tomb. Any one of these, or indeed any other appropriate moment, must be accepted; some answers may merely paraphrase and outline the chosen moment, but better answers must also suggest *how* this, and what happens, actually illustrate her character. Quotation and/or close reference are essential for a better mark.

Text:	OSCAR WILDE: An Ideal Husband
Question 5: (14 marks)	Second Act: 'Lord Goring: I had no idea that you, of all men in the world' to 'Lord Goring: I will help in whatever way I can. Of course, you know that.'
	Do you have any sympathy for Sir Robert here?
	Remember to support your ideas with details from the passage.

The simple answer is probably 'no' or 'not much', but we should expect candidates to have some idea of the situation and the moral issues here, even if only in simple narrative terms, and to make a judgement on Sir Robert. Answers will be differentiated by the extent to which they focus on details of what he says, for example on his first speech about the courage required to risk everything. He also admits that the moral lapse was worth it in terms of the achievement of his ambitions and though he gives a nod in the direction of feeling guilty, it is not particularly convincing. What does he mean by the 'rather silly' sense of the word 'remorse'? He thinks that paying out conscience money is an adequate way of making reparation and his only regret here seems to be that events have caught up with him and that he is in danger of being exposed. Better answers will probably make some response to the way in which Lord Goring responds to his friend's self-justification. His condemnation is clear, but he also shows compassion.

Text:	OSCAR WILDE: An Ideal Husband
Question 6: (14 marks)	You are Mrs Cheveley in Lord Goring's drawing room. You have just been eavesdropping and have overheard his conversation with Sir Robert Chiltern.
	 You might be thinking about: Sir Robert and Lady Chiltern your plans for the future. Write your thoughts.

NOTES ON THE TASK:

The question requires an understanding of Mrs Cheveley's cynicism and unscrupulousness. She will no doubt be smug and delighted to hear that Sir Robert has had no success in finding any damaging evidence against her, unsympathetic towards his turmoil, and cynical about the pedestal upon which he places his wife. She will no doubt be feeling a malicious sense of satisfaction that she has managed to disrupt the marriage. She may also be momentarily nervous about being discovered, though the stage directions indicate that she is 'radiant and much amused when discovered'. There is little to indicate in what she hears that Sir Robert is going to have the backbone to thwart her so she will be planning her return to English society. As soon as Sir Robert departs, she makes the proposal to Lord Goring, so this will no doubt be going through her mind. As ever, successful answers will be characterised by a strong sense of the character and by an appropriate tone of voice.

Text:	HENRIK IBSEN: An Enemy of the People
Question 7: (14 marks)	Act Two: 'Hovstad: You said yesterday that the water was contaminated' to ' Hovstad: Yes, as long as the press takes a hand.' What are your impressions here of Hovstad and his reasons for
	supporting Dr Stockmann?

Straightforward character sketches will not go very far towards meeting the demands of the question. Candidates are directed to the passage but implicitly invited to consider the wider picture of the role of Hovstad and the Press in the play and better answers will show some understanding of their responsibility for what happens. It is clear from the passage that Hovstad has his own agenda – he is intent on clearing out what he considers to be the 'swamp' of local government, the officials and their hangers-on, and he sees Stockmann as giving him the ideal opportunity to do this. His final words in the extract smack of the crusader, but in the discussion that follows it transpires that his motives are not entirely pure – he just has not had the ammunition to attack the councillors before this. Better answers will begin to consider his language and the tone of his speech.

Text:	HENRIK IBSEN: An Enemy of the People
Question 8: (14 marks)	You are Petra, the morning after the public meeting. You have just been dismissed from your school.
	 You might be thinking about: your father and what happened at the meeting the future. Write your thoughts.

NOTES ON THE TASK:

Candidates may begin by relying on an account of what happened at the meeting, but should go beyond that to engage with the feelings and thoughts that Petra will be having. She was on the sidelines at the public meeting but she is party to the conversation when Horster is threatened with the loss of his ship for supporting Stockmann and she, with the rest of the family, has to leave the meeting in some disarray. She will doubtless be shocked at how near to violence the crowd has come and how her father has been pilloried. She will be supportive, as ever, of his ideals though she may comment on the wisdom - or lack of it -of his intransigence. She will be disappointed, though probably resigned to her dismissal, but will be concerned for the future of the family, especially her mother and brothers. She may also comment on the behaviour of the Mayor and the Press, who at first appeared to be on their side. Better answers will show understanding of the character and will create a reasonably convincing voice.

Text:	OCR: Opening Lines: War
Question 9: (14 marks)	What makes the horrors of war so striking in these two poems? (The Destruction of Sennacharib, The Hyaenas)
	 You should consider: what happens in the poems some of the words and phrases the poets use.

A starting point will no doubt be a simple summary of what happens in each poem. The poems are both substantial and we should not expect them to be treated in equal detail, nor at great length, but we should expect a strong focus on the word 'horrors'. *The Destruction of Sennacherib* makes a contrast between the colour and glamour of the Assyrian host when it engages in battle and the harshness, aridity and colourlessness of the battlefield after the host has been destroyed. The description of the dead horses and men offers plenty of material for comment, and the horror is intensified by the reaction of the women who are widowed. *The Hyaenas* works differently by showing the imperviousness of nature and how men are reduced to 'meat' on the battlefield. The situation described is perhaps more repulsive that that in the Byron. Better answers will be differentiated by the extent to which they focus on the language.

Text:	OCR: Opening Lines: War
Question 10: (14 marks)	What makes going to war seem such a noble thing to do, in TWO of the following poems?
	To Lucasta, Going to the Wars (Lovelace) The Volunteer (Asquith) Vitaï Lampada (Newbolt).
	Remember to refer closely to the words and images the poets use.

NOTES ON THE TASK:

Answers will be differentiated by the extent to which they go beyond mere summary and explanation of the two chosen poems to a consideration of their language and form. Lovelace portrays war as more desirable than his loved one and writes in high-flown language about idealism, faith and honour. There is no mention of what might lie in store at the battlefront, and the jaunty rhythm emphasises his optimism. *The Volunteer* elevates the simple clerk into a national hero, content to give up his life for the cause and ending up in the company of the heroes of Agincourt. This poem also uses idealised language and makes no mention of the horrors of war; the dullness and routine of the clerk's civilian life is contrasted with the glamour of 'gleaming eagles ' and 'phantom skies'. *Vitaï Lampada* by contrast does describe the horrors of battle but offsets these against the idealism of team spirit and devotion to the cause, principles represented by the public school cricket match.

Text:	OCR: Opening Lines: Town and Country
Question 11: (14 marks)	What makes the harshness of town life come alive for you in these two poems? (<i>London</i> , extract from <i>The Song of the Shirt – 'With fingers weary and</i> <i>worn' to 'And flesh and bold so cheap!'</i>)
	You should consider:the lives people lead in the townsthe words the poets use.

The bullet points should give candidates a way into the question and the poems, and even the simplest answers should give a little explanation of living and working conditions. Better answers will be differentiated by the extent to which they comment on the language. Both poets use harsh emotive language: in *London* words such as 'fear', 'appals', 'hapless', 'curse'; in *The Song of the Shirt* ' eyelids heavy and red', 'unwomanly rags', 'poverty, hunger and dirt'. Both poems use strong rhythm and rhyme to reinforce the poets' condemnation. We should not expect an equal amount of attention to be given to both poems, given the time constraints.

Text:	OCR: Opening Lines: Town and Country
Question 12: (14 marks)	What memorable impressions of the world of nature do TWO of the following poems convey to you?
	The Eagle (Tennyson) To Autumn (Keats) Beeny Cliff (Hardy)
	Remember to refer to the words and images the poets use.

NOTES ON THE TASK:

As with all poetry responses, answers will be differentiated by the extent to which they go beyond paraphrase and explanation to exploration of language and form. The differentiator here will also be the strength of personal response conveyed. Because it is such a short poem, it is likely that *The Eagle* will be the most popular choice, but there is plenty of opportunity for comment on the precision of the language and on the movement of the lines. The personification of nature in *To Autumn* will probably be central to many answers but the lusciousness of the imagery and the changing moods of the season should feature in the most successful answers. *Beeny Cliff* uses nature as a backdrop and it is to be hoped that candidates will find the sensuous qualities of the description a fruitful area for discussion.

Text:	WILLIAM BLAKE: Songs of Innocence and Experience
Question 13: (14 marks)	What powerful feelings do these two poems convey to you? (<i>The Sick Rose</i> , <i>The Tyger</i>)
	Remember to refer closely to the words and images of the poems in your answer.

This is a deliberately fairly open question, so candidates can discuss a range of feelings and emotions, provided that they are appropriately selected 'powerful' ones: horror and/or disgust in *The Sick Rose*, or maybe just extreme sadness at the picture it conveys of disease and death; fear, possibly, but certainly awe and admiration in *The Tyger*, not only for the animal itself but also for its creator. Better answers will do more than simply define the emotions, and illustrate where they are created with apt quotation and illustration.

Text:	WILLIAM BLAKE: Songs of Innocence and Experience
Question 14: (14 marks)	What do TWO of the following poems convey to you about different kinds of love?
	On Another's Sorrow (Innocence) Nurse's Song (Innocence) The Garden of Love (Experience)
	Remember to refer to the words and phrases that Blake uses.

NOTES ON THE TASK:

A very simple question at first sight, perhaps, and some less confident candidates may do little more than simply describe what two poems are about; provided of course that the focus of such description is *love* then this approach may well attract some marks, but for higher marks there does need to be some understanding of the *kind* of love in each case: selfless human sympathy in *On Another's Sorrow*, and how this reflects the love that God has; the Nurse's love of her charges in *Nurse's Song*, but also the love that the children have of being outside and playing in freedom; the killing of love and freedom in *The Garden of Love*, where the joy of the children in the last poem is utterly destroyed, and summed up in the words 'Thou shalt not'.

Text:	THOMAS HARDY: Selected Poems
Question 15:	What pictures of women in love do these two poems movingly create for you?
(14 marks)	(A Wife in London, from A Wife and Another – ' 'War ends, and he's returning' to 'to move them with such might!')

There should be no doubt in candidates' minds that these are indeed 'moving' poems, and that Hardy is drawing attention to some very painful emotions caused by love. The wife in A Wife in London experiences a terrible and bitter irony; hearing in the first section of her husband's death is dreadful enough - and the weather outside reflects well the mood of sad loss that the news creates - but to receive his hopeful and forward-looking letter the next morning is an unnecessary cruelty, especially in its promise that they would learn 'of new love' when he returns, which of course he will never do. This is Hardy at his bitterest. A Wife and Another is a more complex but equally moving poem, this time about betrayal, adulterous pregnancy, and finally – though beyond the scope of the printed extract – of forgiveness and selfless love. Answers that go beyond the extract will of course be rewarded if they make relevant comments, though the main focus must be upon what is printed here, the woman's awareness that her husband has deceived her, her plans to meet him and the other woman, and her secret spying upon their reunion (melodramatic and unconvincing, maybe, but surely a metaphor for the hidden jealousy within the woman). Answers that rely entirely upon narrative may gain a few marks, but for higher bands they must talk about the portraits painted by Hardy of the two women, and how their love has caused such pain to them.

Text:	THOMAS HARDY: Selected Poems
Question 16: (14 marks)	What thoughts and feelings do the speakers powerfully convey you, in TWO of the following poems?
	I Look Into My Glass The Darkling Thrush In Tenebris I
	Remember to refer to the words and phrases Hardy uses.

NOTES ON THE TASK:

While each of the three speakers is unquestionably gloomy about his own life and that of the world in general, each has a slightly different approach and emphasis. *I Look Into My Glass* is darkly humorous in its wish that the man's mind and heart could be as cold as his aging body; he clearly means what he says, but can see a blackly comic side to his own predicament. *The Darkling Thrush* speaker does admit that there might be some good news at the turn of the century, of which nature is aware even if he is not; the countryside description is however just about as bleak and cold as it can be. At least this is so until you read *In Tenebris I*, which is perhaps the darkest and gloomiest of all Hardy's poems; the final line suggests that there is absolutely no hope left of any sort. Answers that rely upon simple description and assertion may gain a few marks, but better ones will support what they say with apt quotation and maybe some reference to form as well.

Text:	JANE AUSTEN: Northanger Abbey
Question 17: (14 marks)	Chapter 6: 'But my dearest Catherine, have you settled' to ' the proceedings of these alarming young men.'
	What does this conversation reveal to you about the characters of Isabella and Catherine?

Answers here will be differentiated by the extent to which they go beyond paraphrase and narrative to deduction of Isabella's interest in men, which she goes to some lengths to persuade Catherine is lack of interest, and of her shallowness. She is interested only in appearances – whether men have dark or fair complexions, and how to dress to attract. At this stage Isabella appears merely silly, but the ground is being prepared for more serious moral shortcomings. Catherine's unworldliness is made obvious in the bafflement with which she responds and in the fact that she is actually more interested in the book she is reading than in Isabella's stratagems. Austen makes the contrast between the two girls very clear and it is to be hoped that better answers will at least show an awareness of this (and of the humour in the passage), and will focus on the details of their words.

Text:	JANE AUSTEN: Northanger Abbey
Question 18: (14 marks)	What impressions do you form of Catherine's parents and of the way they bring up their children?
	Remember to support your answer with details from the novel.

NOTES ON THE TASK:

Answers should go beyond merely describing the appearances of Catherine's parents in the novel to making some judgements about their characters. Mr and Mrs Morland feature only at the beginning and end of the novel but the fact that Catherine is generally sensible (except in her obsession with gothic novels) and responds in the right way to most of the predicaments with which she is faced (in contrast to Isabella Thorpe) indicates that she has been brought up by sensible parents. Indeed they are portrayed in this way at the beginning of the novel (most of the relevant material is in the first chapter) – they have no airs and graces, they are not particularly well-to-do and are not avaricious, and they successfully bring up ten children. They send Catherine to Bath because they think it might be good for her, and their response on her return is loving and mildly indignant at the way she has been treated, though philosophical. They receive Henry warmly as a son-in-law. In fact their approach to life is probably summed up in the sentence 'it was not their way to suppose any evil could be told.' Better answers will no doubt make the point that Austen only uses the mildest of irony in describing them and finds nothing at all derogatory to say.

Text:	CHARLES DICKENS: Hard Times
Question 19: (14 marks)	Chapter 2: 'Give me your definition of a horse' to 'put his knuckles to his freckled forehead, and sat down again.'
	What are your thoughts about Bitzer and Sissy as you read this passage?

Answers should focus closely on the passage and draw inferences about Bitzer from the language that Dickens uses to describe him, and from the way in which he responds to Mr Gradgrind's question. He is presented as cold and colourless – and better answers may point out that this is in contrast to Sissy, who is full of colour and furthermore bathed in golden sunlight. His definition of a horse is cold, accurate, mechanical and devoid of any personal response. The description of his eyelashes like 'busy insects' and his 'freckled forehead' give him a somewhat sinister quality, whereas Sissy is all sweetness and light – associated with sunlight and radiance throughout the passage. Better answers will begin to see Dickens's intention in juxtaposing him with Sissy and may also begin to see that he is a model student in Gradgrind's terms. They may also begin to see some of the implications for what happens later in the novel, though this is not a requirement of the question.

Text:	CHARLES DICKENS: Hard Times
Question 20: (14 marks)	 What are your reactions to the death of Stephen Blackpool? You should consider: what has made him leave Coketown what has brought about his death.

NOTES ON THE TASK:

This is potentially a big question but it is hoped that by focusing on his death, candidates will do more than give a prepared character sketch and will communicate some informed personal response. It is surely unlikely that most candidates will be unmoved, even if they find Stephen's docility and acceptance of his lot rather tedious. Fate and his character are against him. He is patently honest and principled, which leads to his being ostracised by his fellow workers; on top of that he is framed for the bank robbery and dies on his way back to prove his innocence. He feels that he cannot conduct a relationship with Rachel because he has a wife living and he does not have the financial resources to obtain a divorce. Better answers may begin to explore the way in which Dickens uses the character as a foil to the wickedness and hypocrisy of Bounderby, Harthouse and the Whelp and in order to make a social comment.

Text:	THOMAS HARDY: Far from the Madding Crowd
Question 21: (14 marks)	Chapter 37: 'Before Oak had laid his hands upon his tools' to 'I'll do anything!' she said resolutely.'
	What makes this such an exciting and important moment in the novel?

This is a thoroughly (melo)dramatic scene, with the two characters struggling not only against the storm and the damage it threatens to do to the hayricks, but also, albeit unconsciously, against their emotions; Gabriel's affections have already been rejected several times by Bathsheba, but he is still willing to do all he can to help her, especially knowing that her husband (Troy) should be doing exactly the same, but is in fact in a drunken sleep in the barn. Bathsheba is perhaps unaware of how strong her feelings still are for Oak, but is nonetheless perfectly prepared to work alongside him in this crisis; her own physical and mental strength are stressed by Hardy in this way. Answers that simply narrate the events of this evening and night may attract a few marks, but better ones will show some understanding of what the two characters are thinking and feeling, about each other, about Troy, and about the storm and its potential damage – and possibly about Hardy's use of the storm to reflect something of the two characters' emotions.

Text:	THOMAS HARDY: Far from the Madding Crowd
Question 22: (14 marks)	At which ONE or TWO moments in the novel do you feel particularly sympathetic towards Farmer Boldwood?
	Remember to support your answer with details from the novel.

NOTES ON THE TASK:

Candidates are likely to have mixed feelings about Mr Boldwood; he is probably very much put in the shade by the stolid reliability of Gabriel Oak and the flashy sexiness of Sergeant Frank Troy. His naïve response to Bathsheba's valentine card is either laughable or pathetic, and his persistent 'courting', culminating in his bullying tactics towards the end of the novel when almost forcing Bathsheba to agree on marriage, are hardly likely to warm the reader. His killing of Troy, however, may be viewed with understanding and even sympathy, and his role in the novel comes to a sad and lonely end – as perhaps was his beginning. There are several 'moments' (and examiners must be flexible as to what they accept as such) and candidates must not merely describe what happens in them, but must also explore and explain in some detail what it is that makes them sympathetic. Better answers will look at some of the language that Hardy uses during the 'moment' too.

Text:	GEORGE ELIOT: Silas Marner	
Question 23: (14 marks)	Chapter 5: 'He rose and placed his candle unsuspectingly' to 'the strongest assurance of reality.'	
	What do you think makes this such a powerful moment in the novel?	

The question can be answered without reference to preceding events, but successful answers will show at least some awareness of what has led up to it; how suspense has been built by Dunstan's theft of the gold, and of how Silas has narrowly missed him in returning to the cottage. The force of Silas's distress is understandable because of his obsession with counting his money every evening, an activity that has replaced human contact for him. Answers are expected to focus on the language of the passage, on the way in which Silas's reactions are described and the thoughts in his head made clear to us.

Text:	GEORGE ELIOT: Silas Marner
Question 24: (14 marks)	What are your impressions of the character of Eppie? Remember to support your answer with details from the novel.
	Remember to support your answer with details from the novel.

NOTES ON THE TASK:

The focus here is on personal response and a prepared character sketch will not go very far towards meeting the demands of the question. The most obvious points to make are that she is a dutiful and loving daughter to Silas, that she sees herself as his protector just as much as he is hers, and that she has sufficient strength of character to be able to turn down the opportunity given her by Godfrey and Nancy to be recognised as their daughter and thus to move into a much higher social sphere. She remains happy with Silas and Aaron. Better answers will go beyond recounting what she does to commenting on and evaluating her behaviour. They may even consider that Eliot makes her too good to be true.

Text:	EDGAR ALLAN POE: Selected Tales
Question 25: (14 marks)	 (a) The Imp of the Perverse 'It is impossible that any dead could have been wrought' to 'Death by the visitation of God.' (b) The Tell-Tale Heart 'Now this is the point' to 'a single thin ray fell upon the vulture eye.'
	What impressions do you have of the narrators in these two extracts? Remember to refer to details from both extracts in your answer.

An open question, so answers may well come up with some unexpected responses, but provided as always that they are properly argued and supported from the text examiners must be prepared to accept and appropriately reward any thoughts about the two speakers. There should be little disagreement that they are not entirely normal in their actions or their thoughts – Poe is clearly exploring two very unstable minds here. The narrator of *The Imp of the Perverse* is cool and in his own way rational in argument, which perhaps makes his thoughts even more horrific; the coldly calculating way in which he plans his murder is what makes this story, and particularly this extract, so very chilling; 'I need not vex you with impertinent details' is an astonishing and alarming sentence, and better answers may note and comment on it. The narrator of *The Tell-Tale Heart* is talking of a similar event (though there is no requirement to compare the two passages, answers that do so may be rewarded appropriately), and in a similarly calm and rational-sounding way; the opening two sentences are very striking in this respect. Answers that rely upon narrative and/or assertion will score only low marks: better answers will focus upon what the two speakers say, and perhaps on some of Poe's choice of language.

Text:	EDGAR ALLAN POE: Selected Tales	
Question 26: (14 marks)	Which TWO characters, each from a different story, do you dislike most?	
	Remember to support your views with details from the stories.	

NOTES ON THE TASK:

Another very open question, and examiners must be receptive to any sensible and sensibly argued response; candidates' choices of character may not necessarily be the same as ours – what matters is not whom they choose, but what they say about them, and what it is that makes them so unattractive. There must therefore be a good deal of detail in better answers; less confident responses are likely to spend more time on narrative or just description, without supportive illustration or discussion.

Text:	H G WELLS: The History of Mr Polly	
Question 27: (14 marks)	Chapter 1: 'Hole!' said Mr Polly' to 'I'm pretty near sick of everything, comes to thatHat!'	
	What does this passage tell you about Mr Polly at this point in his life?	
	You should consider:	
	how he feels about his marriage	
	 how he feels about life in general. 	

Candidates should immediately recognise this passage as being the opening of the novel, and that it does therefore establish a number of key matters that are more fully developed later. Mr Polly is, from the very first words of the passage, clearly an angry and unhappy man, both mentally and physically – an image that the third paragraph graphically develops and expands. His relationship with his wife ('Mrs Polly', significantly, rather than 'Miriam') is not a good one, and even his hat – an image of his unsatisfactory life – will not fit comfortably. The passage ends with Mr Polly focusing all his rage about life onto this hat, and he shows an almost childish petulance of temper when he simply kicks his hat about and refuses to go out after all. There is early evidence too of his love of new and comic words, and indeed of the generally light nature of much of the novel as a whole – finding his cap when he puts his hands in his pockets, for instance. The passage is a very striking opening, and there is plenty for candidates to write about; answers should of course focus upon what it tells us of Mr Polly, rather than how it is written, but sensible comments on the style and tone should be appropriately rewarded.

Text:	H G WELLS: The History of Mr Polly	
Question 28: (14 marks)	 What makes ONE of the following such a key moment in Mr Polly's life: Mr Polly's last meeting with Christabel his decision to marry Miriam his fight with Uncle Jim. 	

NOTES ON THE TASK:

Each of the three moments listed is an important one in the novel, and equally important in showing us something new about Mr Polly; each is also a moment when something significant happens, or when Mr Polly makes a discovery of importance to himself, and which then changes the course of his life. The meetings with Christabel illustrate his sentimental and unrealistic side, with the final and quite cruel discovery that she is simply laughing at him making him realise the folly of where he thought his life was leading. Marriage to Miriam is clearly a major moment, and an equally major error, for both characters but especially for Mr Polly – he temporarily loses all hopes of freedom and romance, and his life becomes one of utter boredom; in the end, of course – as with Christabel – it is a blessing in disguise, forcing him into making changes to his life. The third moment – the fight with Uncle Jim – leads directly to his settling down at the Potwell Inn, into a life of real contentment; he also discovers that despite what his life so far has seemed to teach him he is not really a failure, he does have courage (of a sort), and that his hopes and dreams can in the end be realised. Answers that simply say what happens will not gain high marks – better ones will say something of what these notes have suggested, and explore what makes the moment a significant and 'key' one for Mr Polly.

Text:	KATE CHOPIN: Short Stories		
Question 29: (14 marks)	 (a) A Matter of Prejudice Madame Carambeau wanted it strictly understood' to 'little right to existence.' (b) Beyond the Bayou 'The bayou curved like a crescent' to 'blood color, alternating with black.' What makes you want to know more about Mme Carambeau and La Folle, in these two opening passages? 		

The focus is on personal response and answers should move beyond a simple summary or retelling of what is in the passages, to an exploration of the details. Why, for example does Mme Carambeau not wish to see the children play? What is the significance of the 'one defiant act' of Mme Cecile? What are the bases for all the prejudices and how are they going to affect the story? What is La Folle's 'only mania' and why is such a strong word used? What is its significance? Better answers will consider some of the language of the passages and show how Chopin creates an effect.

Text:	KATE CHOPIN: Short Stories	
Question 30: (14 marks)	 What strong emotions are conveyed to you, in TWO of the following stories? The Storm A Respectable Woman The Story of an Hour Remember to support your answer with details from the stories. 	

NOTES ON THE TASK:

This is a very open question but requires more than narrative. Successful answers will explore situation and character and the best answers will begin to consider the ways in which language is used. The key will be well selected details.

Mark Scheme 2444/02 June 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	\checkmark	✓		✓
	3 Literary Non-fiction Post-1914	✓	✓		✓
3	1 Drama Pre-1914	✓	✓	✓	✓
	2 Poetry Pre-1914	✓	✓	✓	✓
	3 Prose Pre-1914	✓	✓	✓	✓
4	1 Drama Pre-1914	\checkmark	✓		
	2 Poetry Pre-1914	✓	✓	✓	
	3 Prose Pre-1914	\checkmark	✓		✓
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	\checkmark	✓		
	3 Prose Post-1914	✓	✓		✓
	4 Literary Non-fiction Post-1914	\checkmark	✓		✓

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 (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 6)

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 righthand 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 8)

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 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 17, page 26)*

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	demonstrate all of the below		
	19	 show sustained insight, confidence and fluency 		
2	18	demonstrate engagement and some insight		
	17	 show critical understanding supported by well selected references to 		
		the text		
		respond sensitively and in detail to language		
3	16	present a clear, sustained response		
	15	 show understanding supported by careful and relevant reference to 		
		the text		
		respond with some thoroughness to language		
4	14	make a reasonably developed personal response		
	13	show overall understanding using appropriate support from the text		
		make some response to language		
5	12	begin to organise a response		
	11	show some understanding		
		• give some relevant support from the text or by reference to language		
6	10	make some relevant comments		
	9	show a little understanding		
		• give a little support from the text or by reference to language		
Below 6	8-0	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	demonstrate all of the below		
	19	reveal a sophisticated and convincing insight into the character		
2	18	 demonstrate a full understanding of the character and text 		
	17	assume a consistently appropriate "voice" with assurance and some		
		insight		
3	16	 show sustained understanding of the character and text 		
	15	create a recognisable "voice" for the character and occasion		
4	14	 show overall understanding of the character and text 		
	13	• create a "voice" which is reasonably appropriate to the character and		
		occasion		
5	12	show some understanding of the character at this point		
	11	• begin to express the character's thoughts, feelings and ideas in an		
		appropriate way		
6	10	 show a little understanding of the character 		
	9	 make reference to thoughts, feelings or ideas 		
Below 6	8-0	make a few straightforward points about the character		
		refer occasionally to thoughts, feelings or ideas		

Text:	WILLIAM SHAKESPEARE: Much Ado About Nothing	
Question 1: (20 marks)	Act Five, Scene Two, 11. 40 – 66 How does Shakespeare make this conversation between Benedick and Beatrice so entertaining?	

The quality of personal response will be the discriminator here. The focus is on the word 'entertaining' and candidates are expected to comment on the wordplay, which is typical of the characters' sparring, and yet not quite typical, since the couple have by this time confessed their mutual love. The tone is therefore much more mellow, though Beatrice can still not resist the smart answer. There is also some sadness here in that Benedick is in some danger from the proposed fight with Claudio. Better answers will show an understanding of the situation and will respond in some detail to the language of the extract, showing particularly how Beatrice takes up the verbal cues and twists the meaning.

Text:	WILLIAM SHAKESPEARE: Much Ado About Nothing
Question 2: (20 marks)	You are Claudio. You have just been challenged to a duel by Benedick.
	Write your thoughts.

NOTES ON THE TASK:

Claudio might be expected to be experiencing some surprise at Benedick's challenge in that defence of Hero's honour would not obviously have come from that quarter. Furthermore, he is so sure that he is in the right as regards Hero (he is yet to be told of the perfidy of Borachio, Don John and Margaret), that he will no doubt be full of self-confidence - and contempt for Benedick. An understanding of Claudio's treatment of Hero is central to the answer. Better answers will be characterised by the expression of suitable thoughts and feelings in a voice which captures Claudio's arrogance and self-righteousness.

Text:	WILLIAM SHAKESPEARE: Romeo and Juliet
Question 3: (20 marks)	Act Five, Scene One, 11. 1 – 26 How does Shakespeare's writing make this such a dramatic and moving moment in the play?

When he enters the scene, Romeo does not know what has been happening to Juliet, and despite his ill dreams he is full of joy at what he imagines will be a reunion with his new wife; he has apparently forgotten all the melodramatic distress that he felt and showed after he had killed Tybalt, and it may be that an audience has similarly forgotten, so that their mood will be like his, a hope that despite everything that has taken place there will be a happy conclusion. Balthasar is clearly hesitant – Romeo has to ask him several questions before the truth comes out – and he tries to soften the blow in his first few lines; the dramatic effect is very marked here, continuing in Romeo's return to his earlier unthinking panic-mode in his final three lines. Better answers will note the changing moods that the two characters go through, and how these will also affect an audience; less confident ones may simply outline what happens in the scene, but for a higher band mark there must be clear evidence that 'moving and dramatic' are recognised and explored. Romeo's dreams are another suggestion by Shakespeare that the whole outcome of the play is doomed; they are 'star-crossed lovers', after all, and better answers are likely to explore this idea, relating this scene to the play as a whole.

Text:	WILLIAM SHAKESPEARE: Romeo and Juliet
Question 4: (20 marks)	Explore ONE moment in the play where you think that Shakespeare vividly shows Juliet's courageous and determined character.
	Remember to support your ideas with details from the play.

NOTES ON THE TASK:

An entirely open question in two ways, and examiners must also be entirely open to what they read, provided as always that answers are fully and properly argued, and supported with textual evidence. Candidates must first of all decide what they want to mean by 'Juliet's courageous and determined character', with particular emphasis upon the two adjectives, and then to select any appropriate scene to illustrate this. Such are likely to include: the first meeting between the lovers; the balcony scene; the morning after their first night together; Juliet's rejection by her parents and the Nurse; her drinking of the Friar's potion; her suicide in the tomb. Any one of these, or indeed any other appropriate moment, must be accepted; the question requires that discussion is made of *how* Shakespeare vividly shows her courage and determination, so there does need to be considerable focus on his language, as well as what he makes Juliet do and say.

Text:	OSCAR WILDE: An Ideal Husband
Question 5: (20 marks)	Second Act: 'Lord Goring: I had no idea that you, of all men in the world' to 'Lord Goring: I will help you in whatever way I can. Of course you know that,'
	To what extent does Wilde make you sympathise with Sir Robert here?

The simple answer is probably 'not much', but we should expect candidates to understand the situation and the moral issues here, and to make a judgement on Sir Robert. Answers will be differentiated by the extent to which they explore details of what he says, for example in his first speech about the courage required to risk everything. He also admits that the moral lapse was worth it in terms of the achievement of his ambitions and though he gives a nod in the direction of feeling guilty, it is not particularly convincing. What does he mean by the 'rather silly' sense of the word 'remorse'? He thinks that paying out conscience money is an adequate way of making reparation and his only regret here seems to be that events have caught up with him and that he is in danger of being exposed. Better answers will make some response to the way in which Lord Goring responds to his friend's self-justification. His condemnation is clear, but he also shows compassion.

Text:	OSCAR WILDE: An Ideal Husband
Question 6: (20 marks)	You are Mrs Cheveley in Lord Goring's drawing room. You have just been eavesdropping and have overheard his conversation with Sir Robert Chiltern.
	Write your thoughts.

NOTES ON THE TASK:

The question requires an understanding of Mrs Cheveley's cynicism and unscrupulousness. She will no doubt be smug and delighted to hear that Sir Robert has had no success in finding any damaging evidence against her, unsympathetic towards his turmoil and cynical about the pedestal upon which he places his wife. She will no doubt be feeling a malicious sense of satisfaction that she has managed to disrupt the marriage. She may also be momentarily nervous about being discovered, though the stage directions indicate that she is 'radiant and much amused when discovered'. There is little to indicate in what she hears that Sir Robert is going to have the backbone to thwart her so she will be planning her return to English society. As soon as Sir Robert departs, she makes the proposal to Lord Goring, so this will no doubt be going through her mind. As ever, successful answers will be characterised by a strong sense of the character and by a fully realised voice.

Text:	HENRIK IBSEN: An Enemy of the People
Question 7: (20 marks)	Act Two: 'Hovstad: You said yesterday that the water was contaminated' to 'Hovstad: Yes, as long as the press takes a hand.' How does Ibsen make Hovstad's significance in the play so clear in this
	passage?

The question directs candidates to the passage but invites them to consider the wider picture of the role of Hovstad and the Press in the play and of their responsibility for what happens. It is clear from the passage that Hovstad has his own agenda – he is intent on clearing out what he considers to be the 'swamp' of local government, the officials and their hangers-on, and he sees Stockmann as giving him the ideal opportunity to do this. His final words in the extract smack of the crusader, but in the discussion that follows it transpires that his motives are not entirely pure – he just has not had the ammunition to attack the councillors before this. Better answers will consider the tone of his speech and also the way in which he is beginning to manipulate Stockmann. They may also go on to explore the way in which his allegiance changes – in fact it is he who initiates the description of 'public enemy'.

Text:	HENRIK IBSEN: An Enemy of the People
Question 8: (20 marks)	You are Petra, the morning after the public meeting. You have just been dismissed from your school.
	Write your thoughts.

NOTES ON THE TASK:

Petra was on the sidelines at the public meeting but she is party to the conversation when Horster is threatened with the loss of his ship for supporting Stockmann and she, with the rest of the family, has to leave the meeting in some disarray. She will doubtless be shocked at how near to violence the crowd has come and how her father has been pilloried. She will be supportive, as ever, of his ideals, though she may comment on the wisdom or lack of it of his intransigence. She will be disappointed, though probably resigned to her dismissal, but will be concerned for the future of the family, especially her mother and brothers. She may also comment on the behaviour of the Mayor and the Press, who at first appeared to be on their side. Better answers will show an assured understanding of the character and will create a thoroughly appropriate voice.

Text:	OCR: Opening Lines: Men and Women
Question 9: (20 marks)	Compare some of the ways in which these two poems strikingly convey the horrors of war to you. (<i>The Destruction of Sennacharib</i> and <i>The Hyaenas</i>)

The poems are both substantial and we should not expect them to be treated in equal detail, nor at great length, but we should expect a strong focus on the word 'horror'. *The Destruction of Sennacherib* makes a contrast between the colour and glamour of the Assyrian host when it engages in battle and the harshness, aridity and colourlessness of the battlefield after the host has been destroyed. The description of the dead horses and men offers plenty of material for comment, and the horror is intensified by the reaction of the women who are widowed. *The Hyaenas* works differently by showing the imperviousness of nature and how men are reduced to 'meat' on the battlefield. The situation described is perhaps more repulsive that that in the Byron. Better answers will be differentiated by the extent to which they focus on the language and by a specific attempt to make a comparison of the method and of the language.

Text:	OCR: Opening Lines: Men and Women
Question 10: (20 marks)	Compare some of the ways in which the poets give the impression that going to war is a noble thing, in TWO of the following poems:
	<i>To Lucasta, Going to the Wars</i> (Lovelace) <i>The Volunteer</i> (Asquith) <i>Vitaï Lampada</i> (Newbolt)
	Remember to refer closely to the words and images of the poems in your answer.

NOTES ON THE TASK:

Lovelace portrays war as more desirable than his loved one and writes in high-flown language about idealism, faith and honour. There is no mention of what might lie in store at the battlefront, and the jaunty rhythm emphasises his optimism. *The Volunteer* elevates the simple clerk into a national hero, content to give up his life for the cause and ending up in the company of the heroes of Agincourt. This poem also uses idealised language and makes no mention of the horrors of war; the dullness and routine of the clerk's civilian life is contrasted with the glamour of 'gleaming eagles' and 'phantom skies'. *Vitaï Lampada* by contrast does describe the horrors of battle but offsets these against the idealism of team spirit and devotion to the cause, principles represented by the public school cricket match. Comparison is required but we should not expect the two poems to be given precisely equal attention. Answers will be differentiated by the quality of their response to language and form.

Text:	OCR: Opening Lines: Time and Change
Question 11: (20 marks)	Compare some of the ways in which the poets convey the harshness of town life in these two poems.
	(London and extract from The Song of the Shirt – 'With fingers weary and worn' to 'And flesh and blood so cheap!')

Both poets use harsh emotive language to convey a powerful social commentary: in *London* words such as 'fear', 'appals', 'hapless', 'curse'; in *The Song of the Shirt* 'eyelids heavy and red', 'unwomanly rags', 'poverty, hunger and dirt'. Both poems use strong rhythm and rhyme to reinforce the poets' condemnation. Comparison is required but we should not expect an equal amount of time to be given to both poems. Answers will be differentiated by the depth and detail of their response to language.

Text:	OCR: Opening Lines: Time and Change
Question 12: ((20 marks)	Explore some of the different ways in which the poets convey the wonder of nature, in TWO of the following poems:
	<i>The Eagle</i> (Tennyson) <i>To Autumn</i> (Keats) <i>Beeny Cliff</i> (Hardy).

NOTES ON THE TASK:

The differentiator here will be the strength of personal response conveyed and the depth and detail of the analysis of language and imagery. Some comparison is required and since the purposes of the poems are very different it will be necessary not to lose sight of the word 'wonder'. The sensuous qualities of the description in all the poems will be a sensible starting point. Because it is such a short poem, it is likely that *The Eagle* will be the most popular choice, but there is plenty of opportunity for comment on the precision of the language and on the movement of the lines. The personification of nature in *To Autumn* will probably be central to many answers but the lusciousness of the imagery and the changing moods of the season should feature in the most successful answers. *Beeny Cliff* uses nature as a backdrop to the love affair but is none the less full of vivid imagery.

Text:	WILLIAM BLAKE: Songs of Innocence and Experience
Question 13: ((20 marks)	Compare some of the ways in which Blake conveys very powerful emotions in these two poems. (<i>The Sick Rose, The Tyger</i>)

This is deliberately a fairly open question, so candidates can discuss a range of feelings and emotions, provided that they are appropriately 'powerful' ones: horror and/or disgust in *The Sick Rose*, or maybe just extreme sadness at the picture it conveys of disease and death; fear, possibly, but certainly awe and admiration in *The Tyger*, not only for the animal itself but also for its creator. Examiners must expect more than simple identification of the emotions, of course, and look for detailed exploration and discussion of Blake's language and imagery, and of the differing effects that these create.

Text:	WILLIAM BLAKE: Songs of Innocence and Experience
Question 14: (20 marks)	Compare some of the ways in which Blake portrays love in TWO of the following poems:
	<i>On Another's Sorrow</i> (Innocence) <i>Nurse's Song</i> (Innocence) <i>The Garden of Love</i> (Experience)

NOTES ON THE TASK:

A very simple question at first sight, perhaps, and some less confident candidates may do little more than simply describe what two poems are about; provided of course that the focus of such description is *love* then this approach may well attract a few marks, but for higher marks there must be some comparison not merely of what is described, but more importantly of how Blake does this. Candidates are likely to show an understanding of the *kind* of love in each poem: selfless human sympathy in *On Another's Sorrow*, and how this reflects the love that God has; the Nurse's love of her charges in *Nurse's Song*, but also the love that the children have of being outside and playing in freedom; the killing of love and freedom in *The Garden of Love*, where the joy of the children in the last poem is utterly destroyed, and summed up in the words 'Thou shalt not'. Attention must very much be paid to comparing and where appropriate contrasting Blake's language and imagery, and to exploring the ways in which these factors help create his particular thoughts.

Text:	THOMAS HARDY: Selected Poems
Question 15:	Compare how Hardy creates such moving pictures of women in love in these two poems.
(20 marks)	(A Wife in London, from A Wife and Another – ' 'War ends, and he's returning' to 'to move them with such might!')

There should be no doubt in candidates' minds that these are indeed 'moving' poems, and that Hardy is drawing attention to some very painful emotions caused by love. The wife in A Wife in London experiences a terrible and bitter irony; hearing in the first section of her husband's death is dreadful enough - and the weather outside well reflects the mood of sad loss that the news creates - but to receive his hopeful and forward-looking letter the next morning is an unnecessary cruelty, especially in its promise that they would learn 'of new love' when he returns, which of course he will never do. This is Hardy at his bitterest. A Wife and Another is a more complex but equally moving poem, this time about betrayal, adulterous pregnancy, and finally - though beyond the scope of the printed extract - of forgiveness and selfless love. Answers that go beyond the extract will of course be rewarded if they make relevant comments, though the main focus must be upon what is printed here, the woman's awareness that her husband has deceived her, her plans to meet him and the other woman, and her secret spying upon their reunion (melodramatic and unconvincing, maybe, but surely a metaphor for the hidden jealousy within the woman). Better answers will make clear and detailed comparison between the two poems, not just noting their different contents, but exploring how Hardy creates the women, their situations and their emotions.

Text:	THOMAS HARDY: Selected Poems
Question 16: ((20 marks)	Compare the ways Hardy powerfully conveys the speakers' thoughts and feelings in TWO of the following poems. <i>I Look Into My Glass</i> <i>The Darkling Thrush</i> <i>In Tenebris I</i>

NOTES ON THE TASK:

While each of the three speakers is unquestionably gloomy about his own life and that of the world in general, each has a slightly different approach and emphasis. *I Look Into My Glass* is darkly humorous in its wish that the man's mind and heart could be as cold as his aging body; he clearly means what he says, but can see a comic side to his own predicament. *The Darkling Thrush* speaker does admit that there might be some good news at the turn of the century, of which nature is aware even if he is not; the countryside description is however just about as bleak and cold as it can be. At least this is so until you read *In Tenebris I*, which is perhaps the darkest and gloomiest of all Hardy's poems; the final line suggests that there is absolutely no hope left of any sort. Answers that rely upon simple description and assertion may gain a few marks, but better ones will support what they say with apt quotation and maybe some reference to form as well, and examiners must certainly look for comparison and contrast between the chosen two.

Text:	JANE AUSTEN: Northanger Abbey
Question 17: (20 marks)	Chapter 6 'But my dearest Catherine, have you settled' to 'the proceedings of these alarming young men.'
	How does Austen entertainingly reveal the differences between the characters of Isabella and Catherine in this conversation?

Isabella's interest in men, which she goes to some lengths to persuade Catherine is lack of interest, and her shallowness are both thrown into relief by Catherine's ingenuousness and directness. Isabella is interested only in appearances, for example whether men have dark or fair complexions, and how to dress to attract. At this stage she appears merely silly, but the ground is being prepared for more serious moral shortcomings, and better answers will show an awareness of this. Catherine's unworldliness is made obvious in the bafflement with which she responds and in the fact that she is actually more interested in the book she is reading than in Isabella's stratagems. Austen makes the contrast between the two girls very clear and better answers will focus on the way in which Austen ironically reveals the characters through their own words.

Text:	JANE AUSTEN: Northanger Abbey
Question 18: (20 marks)	How does Austen convince you in the novel of the goodness of Catherine's parents?

NOTES ON THE TASK:

Mr and Mrs Morland feature only at the beginning and end of the novel but the fact that Catherine is generally sensible (except in her obsession with gothic novels) and responds in the right way to most of the predicaments with which she is faced (in contrast to Louisa Thorpe) indicates that she has been brought up by sensible parents. Indeed they are portrayed in this way at the beginning of the novel (most of the relevant material is in the first chapter) – they have no airs and graces, they are not particularly well-to-do and are not avaricious, and they successfully bring up ten children. They send Catherine to Bath because they think it might be good for her, and their response on her return is loving and mildly indignant at the way she has been treated, though philosophical. They receive Henry warmly as a son-in-law. In fact their approach to life is probably summed up in the sentence 'it was not their way to suppose any evil could be told.' Better answers will use judicious reference to make the point that Austen only uses the mildest of irony in describing them and finds nothing at all derogatory to say.

Text:	CHARLES DICKENS: Hard Times
Question 19: (20 marks)	Chapter 2: 'Give me your definition of a horse' to 'put his knuckles to his freckled forehead, and sat down again.'
	How does Dickens' portrayal of Bitzer here prepare you for the part he plays in the novel?

Answers should focus closely on the passage and draw inferences about Bitzer from the language that Dickens uses to describe him, and from the way in which he responds to Mr Gradgrind's question. He is presented as cold and colourless – and better answers may point out that this is in contrast to Sissy, who is full of colour and furthermore bathed in golden sunlight. His definition of a horse is cold, accurate, mechanical and devoid of any personal response. The description of his eyelashes like 'busy insects' and his 'freckled forehead' give him a somewhat sinister quality especially when this is juxtaposed with the depiction of Sissy's 'radiance'. Better answers will see Dickens beginning to show that being a model student in Gradgrind's terms, when taken to an extreme, divorces the individual from humanity. They may well explore the implications of his coldness of character in relation to his behaviour towards Tom Gradgrind in particular.

Text:	CHARLES DICKENS: Hard Times
Question 20: (20 marks)	What does Dickens make you feel about the death of Stephen Blackpool? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

It is surely unlikely that most candidates will be unmoved, even if they find Stephen's docility and acceptance of his lot rather tedious. Better answers will see how Dickens arouses moral outrage at the personal and social injustices that Stephen experiences. Fate and his character are against him. He is patently honest and principled, which leads to his being ostracised by his fellow workers; on top of that he is framed for the bank robbery and dies on his way back to prove his innocence. He feels that he cannot conduct a relationship with Rachel because he has a wife living and he does not have the financial resources to obtain a divorce. Better answers may begin to explore the way in which Dickens uses the character as a foil to the wickedness and hypocrisy of Bounderby, Harthouse and the Whelp and in order to make a social comment.

Text:	THOMAS HARDY: Far From the Madding Crowd
Question 21: (20 marks)	Chapter 37: 'Before Oak had laid his hands upon his tools' to ''I'll do anything!' she said resolutely.'
	How does Hardy make this such an exciting and significant moment in the novel?

This is a thoroughly (melo)dramatic scene, with the two characters struggling not only against the storm and the damage it threatens to do to the hayricks, but also, albeit unconsciously, against their emotions; Gabriel's affections have already been rejected several times by Bathsheba, but he is still willing to do all he can to help her, especially knowing that her husband (Troy) should be doing exactly the same, but is in fact in a drunken sleep in the barn. Bathsheba is perhaps unaware of how strong her feelings still are for Oak, but is nonetheless perfectly prepared to work alongside him in this crisis; her own physical and mental strength are stressed by Hardy in this way. Answers that simply narrate the events of this evening and night may attract a few marks, but better ones will show some understanding of what the two characters are thinking and feeling, about each other, about Troy, and about the storm and its potential damage and possibly too about Hardy's use of the storm to reflect something of the two characters' emotions. In addition, the most successful answers will look at some of the language that Hardy uses to create the scene.

Text:	THOMAS HARDY: Far From the Madding Crowd
Question 22: (20 marks)	At which ONE or TWO moments in the novel does Hardy's writing make you feel sympathy for Farmer Boldwood?
	Remember to support your answer with details from the novel.

NOTES ON THE TASK:

Candidates are likely to have mixed feelings about Mr Boldwood; he is probably very much put in the shade by the stolid reliability of Gabriel Oak and the flashy sexiness of Sergeant Frank Troy. His naïve response to Bathsheba's valentine card is either laughable or pathetic, and his persistent 'courting', culminating in his bullying tactics towards the end of the novel when almost forcing Bathsheba to agree on marriage, are hardly likely to warm the reader. His killing of Troy, however, may be viewed with understanding and even sympathy, and his role in the novel comes to a sad and lonely end – as perhaps was his beginning. There are several 'moments' (and examiners must be flexible as to what they accept as such) and candidates must not merely describe what happens in them, but must also explore and explain in some detail what it is that makes them sympathetic. There must be some detailed discussion too of the language that Hardy uses. Better answers are likely to offer a balanced, or perhaps undecided, response to what Hardy wants us to feel.

Text:	GEORGE ELIOT: Silas Marner
Question 23: (20 marks)	Chapter 5: 'He rose and placed his candle unsuspectingly' to 'the strongest assurance of reality.'
	How does Eliot make this such a powerful moment in the novel?

The question can be answered without reference to preceding events, but successful answers will show at least some awareness of events leading up to it; how suspense has been built by Dunstan's theft of the gold, and of how Silas has narrowly missed him in returning to the cottage. The force of Silas's distress is understandable because of his obsession with counting his money every evening, an activity that has replaced human contact for him. Answers are expected to focus on the language of the passage, on the way in which Silas's reactions are described and the thoughts in his head made clear to us. Better answers may see the way in which Eliot ironically foreshadows Dunstan's death by using the image of a man falling into dark water to apply to Silas here. They may also show how this represents the lowest point for Silas before he is redeemed by the appearance of Eppie.

Text:	GEORGE ELIOT: Silas Marner
Question 24: (20 marks)	Do you think that Eliot makes Eppie too good to be true?
	Remember to support your answer with details from the novel.

NOTES ON THE TASK:

The most obvious points to make are that Eppie is a dutiful and loving daughter to Silas, that she sees herself as his protector just as much as he is hers, and that she has sufficient strength of character to be able to turn down the opportunity given her by Godfrey and Nancy to be recognised as their daughter and thus to move into a much higher social sphere. She remains happy with Silas and Aaron. Better answers will go beyond recounting what she does to commenting on and evaluating her behaviour. They will also consider the language which Eliot uses to describe her, and use the symbolism of the gold, which she replaces, from the earlier part of the novel.

Text:	EDGAR ALLAN POE: Selected Tales
Question 25: (20 marks)	 (a) The Imp of the Perverse 'It is impossible that any deed could have been wrought' to 'Death by the visitation of God.' (b) The Tell-Tale Heart 'Now this is in the point' to 'a single thin ray fell upon the vulture eye.' What impressions does Poe's writing give you of the two narrators here?

An open question, so candidates may well come up with some unexpected responses, but provided as always that they are properly argued and supported from the text examiners must be prepared to accept and appropriately reward any thoughts about the two speakers. There should be little disagreement that they are not entirely normal in their actions or their thoughts – Poe is clearly exploring two very unstable minds here. The narrator of *The Imp of the Perverse* is cool and in his own way rational in argument, which perhaps makes his thoughts even more horrific; the coldly calculating way in which he plans his murder is what makes this story, and particularly this extract, so very chilling; 'I need not vex you with impertinent details' is an astonishing and alarming sentence, and better answers may note and comment on it. The narrator of *The Tell-Tale Heart* is talking of a similar event (though there is no requirement to compare the two passages, answers that do so may be rewarded appropriately), and in a similarly calm and rational-sounding way; the opening two sentences are very striking in this respect. Answers that rely upon narrative and/or assertion will score only low marks: better answers will focus upon what the two speakers say, and they will certainly concentrate on some of Poe's choice of language, and on how this creates our responses.

Text:	EDGAR ALLAN POE: Selected Tales	
Question 26: (20 marks)	Which TWO characters, each from a different story does Poe make you dislike most?	
	Remember to support your views with details from the stories.	

NOTES ON THE TASK:

Another very open question, and examiners must be receptive to any sensible and sensibly argued response; candidates' choices of character may not necessarily be the same as ours – what matters is not whom they choose, but what they say about them, and what it is that makes them so unattractive. There must therefore be a good deal of detail in better answers; less confident responses are likely to spend more time on narrative or just description, without supportive illustration or discussion. The question asks candidates to say how 'Poe makes you dislike' them, and better answers must therefore be very clearly focused upon *how* he achieves this, not just on what he has written.

Text:	H G WELLS: The History of Mr Polly	
Question 27: (20 marks)	Chapter 1: 'Hole!' said Mr Polly' to 'I'm pretty near sick of everything, comes to thatHat!'	
	How does Wells make this such an effective introduction to the character of Mr Polly?	

Candidates should immediately recognise this passage as being the opening of the novel, and that it does therefore establish a number of key matters that are more fully developed later. Mr Polly is, from the very first words of the passage, clearly an angry and unhappy man, both mentally and physically – an image that the third paragraph graphically develops and expands. His relationship with his wife ('Mrs Polly', significantly, rather than 'Miriam') is not a good one, and even his hat – an image of his unsatisfactory life – will not fit comfortably. The passage ends with Mr Polly focusing all his rage about life onto this hat, and shows an almost childish petulance of temper when he simply kicks his hat about and refuses to go out after all. There is early evidence too of his love of new and comic words, and indeed of the generally light nature of much of the novel as a whole – finding his cap when he puts his hands in his pockets, for instance. The passage is a very striking opening, and there is plenty for candidates to write about; answers should of course focus upon what it tells us of Mr Polly, and how Wells achieves such a rich picture in only a few paragraphs; in better answers there will be comments on his style and creation of tone, as well as simply listing what we learn about Mr Polly himself.

Text:	H G WELLS: The History of Mr Polly
Question 28: (20 marks)	Explore how Wells makes ONE of the following a key moment in Mr Polly's life:
	Mr Polly's last meeting with Christabel his decision to marry Miriam his fight with Uncle Jim.

NOTES ON THE TASK:

Each of the three moments listed is an important one in the novel, and equally important in showing us something new about Mr Polly; each is also a moment when something significant happens, or when Mr Polly makes a discovery of importance to himself, and which then changes the course of his life. The meetings with Christabel illustrate his sentimental and unrealistic side, with the final and quite cruel discovery that she is simply laughing at him making him realise the folly of where he thought his life was leading. Deciding to marry Miriam is clearly a major moment, and an equally major error, for both characters but especially for Mr Polly – he loses, temporarily at least, all hopes of freedom and romance, and his life becomes one of narrow failure and utter boredom; in the end, of course – as with Christabel – it is a blessing in heavy disguise, forcing him into making changes to his life. The third moment – the fight with Uncle Jim – leads directly to his settling down at the Potwell Inn, into a life at last of real contentment; he also discovers that despite what his life so far has seemed to teach him he is not really a failure, he does have courage (of a sort), and that his hopes and dreams can in the end be realised. Answers that simply say what happens will not gain high marks – the questions asks candidates to say how Wells makes the moment a key one, and this must be the focus of good responses.

Text:	KATE CHOPIN: Short Stories	
Question 29: ((20 marks)	 (a) A Matter of Prejudice 'Madame Carambeau wanted it strictly understood' to 'little right to existence.' (b) Beyond the Bayou 'The bayou curved like a crescent' to 'blood color, alternating with black.' 	
	How does Chopin arouse your interest in Mme Carambeau and La Folle, in these two opening passages? (A Matter of Prejudice, Beyond the Bayou)	

The focus is on personal response and answers should explore the passages in some detail, showing how the writing builds up the interest. Why, for example does Mme Carambeau not wish to see the children play? What is the significance of the 'one defiant act' of Mme Cecile? What are the bases for all the prejudices and how are they going to affect the story. What is La Folle's 'only mania' and why is such a strong word used? What is its significance? Though external reference is not required by the terms of the question, better answers will be informed by knowledge of how the stories proceed.

Text:	KATE CHOPIN: Short Stories
Question 30: (20 marks)	 Explore how Chopin describes the emotions of the characters particularly vividly, in TWO of the following stories: <i>The Storm</i> <i>A Respectable Woman</i> <i>The Story of an Hour.</i>

NOTES ON THE TASK:

This is a very open question but the focus is firmly on the writing. Judicious selection of characters and details is key to a successful answer, and though the stories all concern love, the emotions are very different. Answers will be differentiated by the quality of the personal response and the depth of exploration of the writer's technique.

Mark Scheme 2445/01 June 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	✓	\checkmark	\checkmark	\checkmark
	4 Literary Non-fiction Post-1914	\checkmark	✓	✓	\checkmark
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 righthand 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		
		present a clear, sustained response		
		 show understanding supported by careful and relevant reference to the text 		
		respond with some thoroughness to language		
4	21	make a reasonably developed personal response		
	20	 show overall understanding using appropriate support from the text 		
	19	make some response to language		
5	18	begin to organise a response		
	17	 show some understanding 		
	16	• give some relevant support from the text or by reference to language		
6	15	make some relevant comments		
	14	show a little understanding		
	13	 give a little support from the text or by reference to language 		
7	12	make a few straightforward points		
	11	occasionally refer to the text		
	10			
8	9	show a little awareness		
	8 7	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			
Above 4	22	Exceptional performance at Foundation Tier. Refer to Higher Tier for Band 1, 2 descriptors		
		show sustained understanding of the character and text		
		create a recognisable "voice" for the character and occasion		
4	21	show overall understanding of the character and text		
	20	• create a "voice" which is reasonably appropriate to the character and		
	19	occasion		
5	18	show some understanding of the character at this point		
	17 16	 begin to express the character's thoughts, feelings and ideas in an appropriate way 		
6	15	 show a little understanding of the character 		
	14	make reference to thoughts, feelings or ideas		
	13			
7	12	make a few straightforward points about the character		
	11	 refer occasionally to thoughts, feelings or ideas 		
	10			
8	9	show a little awareness of the character		
	8			
	7			
Below 8	6-0	not meet the criteria for Band 8.		

Text:	SHAKESPEARE: Much Ado About Nothing		
Question 1: (21 marks)	Act Five, Scene One 'Don Pedro: Good-e'en, good e'en!' to 'Antonio: And shall, or some of us will smart for it.'		
	What do you think makes this a dramatic and revealing moment in the play?		
	 You should consider: Leonato's behaviour towards Claudio Antonio's conduct how the behaviour of Claudio and Don Pedro prepares us for what happens in the play. 		

It is to be hoped that many answers will address the bullets directly and respond to the indignation and aggression of the brothers as well as the heartlessness of Claudio and Don Pedro. Stronger answers should be able to show close attention to the dramatic language used, looking at both Leonato's and Antonio's verbal attack on Don Pedro and Claudio more closely. Leonato's surprising bitterness towards Claudio and Don Pedro, undermining his earlier courtly façade, is revealing. Antonio can be seen as a comic figure: the attempt to start a fight makes him both ridiculous and sympathetic. The best answers are likely to deal directly with the dramatic effect of the brothers' protest, its violence and exaggerated language and the relationship between the young and the old here.

Text:	SHAKESPEARE: Much Ado About Nothing			
Question 2: (21 marks)	What do you think makes Benedick such a memorable character in the play?			
	Remember to support your ideas with details from the play.			

NOTES ON THE TASK:

The character of Benedick dominates the play and as there is so much material to work with, it is important to be receptive to a variety of arguments and approaches as long as they are grounded in the text. This is an open question inviting an argued personal response. Differentiation should emerge from the extent to which answers can move beyond a narrative tracing of Benedick's character and behaviour, to an evaluation of his impact on an audience. Answers which can focus selectively and in detail on particularly memorable qualities and on the moments which display this memorable quality should be well rewarded. Attention to features like his wit, his courage, his submission to the gulling, his volte-face regarding Beatrice... are likely to characterise the strongest answers.

Text:	SHAKESPEARE: Much Ado About Nothing				
Question 3: (21 marks)	You are Beatrice, as you leave Leonato's party (near the end of Act 2, Scene 1).				
	 You might be thinking about: Hero and Claudio Benedick and your relationship with him the idea of marriage. Write your thoughts. 				

At this point in the play, Beatrice is still as witty and scornful of men and marriage as ever. In fact her ridicule of Benedick at the masked ball earlier, indicates an increased acrimony between her and Benedick in the 'merry war' between them and Beatrice appears to be at the height of her witty and acerbic powers as she brings Claudio before Don Pedro. Little does she know that her words have wounded Benedick to the quick and have given him pause for thought and reflection, (although his swift exit as she enters is notable to all present). Although Beatrice adopts a mildly sardonic demeanour at this point, evidence of her preoccupation with marriage, and with Benedick's earlier betrayal hinted at in the text, is likely to emerge in some answers. Differentiation is likely to emerge in the extent to which answers can convey her preoccupation with marriage, bitterness and disdain at this point, without losing the sense that she is a 'pleasant spirited' character who lives to laugh. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Beatrice's character, as well as a developing sense of her 'voice'. The bullets are offered as suggestions only.

Text:	SHAKESPEARE: Romeo and Juliet
Question 4: (21 marks)	Act One, Scene Five 'Romeo: [to a servingman] What lady's that which doth enrich the hand of yonder knight' to 'Romeo: Then move not, while my prayer's effect I take. [kisses her]'
	What makes this such as dramatic and important moment in the play?
	 You should consider: the situation here the reactions of Tybalt and Lord Capulet to Romeo's presence the feelings of Romeo and Juliet.

NOTES ON THE TASK:

This is an extract full of drama, and exhaustive responses to each of the bullets should certainly not be expected. Nevertheless attention to the bullets should help answers consider the impact of Juliet's meeting with Romeo amongst his enemies at the Capulet ball, and Lord Capulet's and Tybalt's different reactions when they realise that this has occurred. The stronger answers are likely to pay some attention to the dramatic language used: the powerful religious imagery used in their love sonnet, or the contrast between Tybalt's and Romeo's diction for example. Answers which make references to the context of the extract should be highly rewarded. For example, the Prince's decree after another brawl between the families, Juliet's discovery that she is to wed Paris and Tybalt's simmering resentment all serve as a forbidding backdrop to what is a private emotional exchange between lovers, existing outside the feuding, quarrelling and partying.

Text:	SHAKESPEARE: Romeo and Juliet			
Question 5: (21 marks)	What do you think makes the relationship between Romeo and Friar Lawrence so memorable?			
	Remember to support your ideas with details from the play.			

Friar Lawrence is the authoritative and respected figure in Romeo's young life. It is Romeo's decision to seek counsel from the Friar which drives the play along, leading to its tragic conclusion. Differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account of their relationship, and shape an argued and supported personal response to its overall impact in the play. The best answers are likely to focus on some of the dramatic, and impassioned exchanges between Romeo and the Friar (particularly in Act 2, Scene 3 and Act 3, Scene 3) and may be able to see the significance (for the play as a whole) of the relationship and what it reveals, for example, about secrecy, love, hate, good intentions and, most significantly, idealism.

Text:	SHAKESPEARE: Romeo and Juliet			
Question 6: (21 marks)	You are Juliet. Romeo has just taken his leave of you on his way to Mantua (in Act 3, Scene 5).			
	 You might be thinking about: your feelings for Romeo the Prince's decision to banish Romeo the future. 			
	Write your thoughts.			

NOTES ON THE TASK:

At this point in the play, Juliet is a character in conflict. Having just gained a husband she is now faced with the prospect of losing him and her parting adieus, hastily delivered as Lady Capulet comes in to the bedroom, are full of foreboding for the future. Juliet has to compose herself and adopt a dutiful façade for her mother but the despair she feels at the parting overwhelms everything at this point: the tension between her role as devoted wife and dutiful daughter is palpable. Differentiation is likely to emerge in the extent to which answers can convey her despair and passion at this point, without losing the sense that she is now a much more determined and independent-minded character who has defied the world for Romeo. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Juliet's character, as well as a developing sense of her 'voice'. The bullets are offered as suggestions only.

Text:	WILDE: An Ideal Husband
Question 7: (21 marks)	First Act 'Lord Caversham: Good evening, Lady Chiltern! Has my good- for-nothing young son been here?' to 'Lady Chiltern: I hardly think there will be much in common between you and my husband, Mrs Cheveley! [<i>Moves away</i> .]' What do you find fascinating about this early scene in the play?
	 You should consider: what is revealed about the characters the language they use the hints of things to come.

It is to be hoped that most answers will be able to respond to the first bullet and the introductions not only to the three principal female characters, but also to Lord Caversham and his absent son. Differentiation is likely to emerge from the extent to which answers can grapple with the second and third bullets, and attention to features like the humour in the exchanges between Mabel and Lord Caversham, the tension between Lady Chiltern and Mrs Cheveley, the laying of foundations for future conflict and plot development... should be highly rewarded.

Text:	WILDE: An Ideal Husband
Question 8: (21 marks)	What makes the relationship between Sir Robert and Lady Chiltern such a memorable part of the play?
	Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Sir Robert is the husband who is idealised by his wife and it is the threat to their marriage and to the nature of their relationship which drives the play along. Differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account of the relationship, and shape an argued and supported personal response. The best answers are likely to focus explicitly on memorable features and explore the details of some of the emotional exchanges between husband and wife (particularly in the climactic conclusions to Acts One and Two) and may be able to see the significance (for the play as a whole) of the lessons they have to learn (about secrecy, fallibility...) if their love is to survive in the real world.

Text:	WILDE: An Ideal Husband
Question 9: (21 marks)	You are Lord Goring. Sir Robert has just told you about his secret and Mrs Cheveley's threats (in Act Two).
	 You might be thinking about: Sir Robert and what he has told you your advice to Sir Robert Mrs Cheveley. Write your thoughts.

Lord Goring has been shocked and disappointed by his friend's revelations but remains loyal, sympathetic and eager to help. He finds Sir Robert's pursuit of power "shallow", feels that he was weak to yield to temptation and tells him that he has sold himself cheaply. He has advised against a public confession but insists that Sir Robert should tell his wife his dark secret as quickly as possible even though Sir Robert's description of Lady Chiltern as "perfect" confirms how difficult this will be. As a former (and betrayed) fiancée, he is painfully aware of Mrs Cheveley's self-serving ruthlessness and therefore the extreme difficulty of Sir Robert's position, but still insists that he must fight her. Lord Goring has the bracelet in his possession (and some embryonic suspicion perhaps) and he does try to suggest to Lady Chiltern in the following scene that she should make more "allowances" for "weaknesses", but it is unlikely that he has a clear idea of exactly how he can help, as yet. The strongest answers are likely to suggest a secure grasp of appropriate detail at the prescribed moment and of Lord Goring's character, as well as a developing sense of his "voice". The bullets are offered as suggestions only.

Text:	IBSEN: An Enemy of the People					
Question 10: (21 marks)	KIIL: [<i>tapping his breast pocket</i>] Do you know what I've got here?to KIIL: Not a penny.					
	What makes this such a dramatic and important moment in the play?					
	You should consider:					
	the behaviour of Morten Kiil					
	Dr Stockmann's situation and feelings					
	the way the tension is built up.					

NOTES ON THE TASK:

It is to be hoped that the first two bullets will nudge answers to see the drama of the situation Dr Stockmann is forced into here and the difficulty of the decision he has to make. Differentiation is likely to emerge from the extent to which answers can tackle the idea of "importance" explicitly, and the strongest answers may well suggest some understanding of the play's central issues embodied in the doctor's dilemma (particularly the conflict between public and private duty here). Attention to any of the features which build the tension (in response to the third bullet) like the contrast between the two men, the slow revelation of Kiil's plot, Stockmann's increasingly agitated movements... should be highly rewarded.

Text:	IBSEN: An Enemy of the People			
Question 11: (21 marks)	What is your view of Dr Stockmann's behaviour at the public meeting, where he is called an 'enemy of the people' (in Act Four)?			
	Remember to support your ideas with details from the play.			

This is an open question and differentiation is likely to spring from the extent to which answers can move beyond a narrative account of Stockmann's performance at the public meeting and shape an argued and evaluative personal response. It is to be hoped that most answers will show some response to his indefatigability, his idealism, his integrity, his honesty, his courage and to the unfairness of the resolution ...but there may be many answers which choose to emphasise his arrogance, egotism, tactlessness, naivety... and to shape a much more hostile response. It is important to be receptive to a range of views as long as they are clearly grounded in the text.

Text:	IBSEN: An Enemy of the People			
Question 12: (21 marks)	You are Petra after listening to your father's plans for the future (at the end of the play).			
	 You might be thinking about: your father's words and actions the situation for you and your family the future. Write your thoughts. 			

NOTES ON THE TASK:

Petra is her father's daughter. She shares and admires his idealism, his independence of mind, his outspokenness and his courage, and has offered him unwavering support throughout the play. Like her father, she has paid the price for offending the compact majority (and Hovstad) and has lost her job as a teacher. She is therefore enthused by her father's plan for setting up an alternative school in the town and has pledged her support. She is certainly aware of her mother's more practical concerns but is caught up in the excitement of the moment and in her admiration for her father's indefatigability. The strongest answers are likely to suggest a secure grasp of appropriate detail at the prescribed moment and of Petra's character, as well as a developing sense of her voice. The bullets are offered as suggestions only.

Mark Scheme 2445/02 June 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	✓	\checkmark	\checkmark	\checkmark
	4 Literary Non-fiction Post-1914	\checkmark	✓	✓	\checkmark
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.

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 righthand 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 2445/02 - 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	demonstrate all of the below
	29	 show sustained insight, confidence and fluency
	28	
2	27	demonstrate engagement and some insight
	26	 show critical understanding supported by well selected references to
	25	the text
		respond sensitively and in detail to language
3	24	present a clear, sustained response
	23	 show understanding supported by careful and relevant reference to
	22	the text
		respond with some thoroughness to language
4	21	 make a reasonably developed personal response
	20	 show overall understanding using appropriate support from the text
	19	make some response to language
5	18	begin to organise a response
	17	show some understanding
	16	 give some relevant support from the text or by reference to language
6	15	make some relevant comments
	14	show a little understanding
	13	 give a little support from the text or by reference to language
Below 6	12-0	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	demonstrate all of the below
	29	 reveal a sophisticated and convincing insight into the character
	28	
2	27	 demonstrate a full understanding of the character and text
	26	 assume a consistently appropriate "voice" with assurance and some
	25	insight
3	24	 show sustained understanding of the character and text
	23	 create a recognisable "voice" for the character and occasion
	22	
4	21	 show overall understanding of the character and text
	20	 create a "voice" which is reasonably appropriate to the character and
	19	occasion
5	18	 show some understanding of the character at this point
	17	 begin to express the character's thoughts, feelings and ideas in an
	16	appropriate way
6	15	 show a little understanding of the character
	14	make reference to thoughts, feelings or ideas
	13	
Below 6	12-0	 make a few straightforward points about the character
		refer occasionally to thoughts, feelings or ideas

Text:	SHAKESPEARE: Much Ado About Nothing
Question 1: (30 marks)	Act Five, Scene One 'Don Pedro: Good-e'en, good e'en!' to 'Antonio: And shall, or some of us will smart for it.'
	How does Shakespeare make this a dramatic and revealing moment in the play?

It is to be hoped that most answers should be aware of Leonato's initial rejection of Hero after hearing of her disloyalty from the disreputable Don John at the wedding ceremony, and the subsequent belief from the Friar that Claudio's faith in Hero can be restored if Leonato continues to advertise her death. Stronger answers should be able to focus explicitly on the 'how' of the question and really scrutinise the playwright at work here. Leonato's surprising bitterness towards Claudio and Don Pedro, undermining his earlier courtly facade, is revealing, as well as the extravagant aggressiveness of his brother, Antonio. Antonio can be seen as a comic figure: the attempt to start a fight with Claudio makes him both ridiculous and sympathetic. Answers which explore both the violence and indignation of the brothers, react to the heartlessness of Don Pedro's and Claudio's response to the old men, and show an awareness of how the scene is dramatic and revealing but also heightens the gravity of the slander and the cruelty of the accusers should be highly rewarded.

Text:	SHAKESPEARE: Much Ado About Nothing
Question 2: (30 marks)	How does Shakespeare's portrayal of Benedick contribute to your enjoyment of the play?
	Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The character of Benedick dominates the play and there is, therefore, a great deal of material to work with here. The extent to which answers can move beyond a conventional character study to look at Shakespeare's methods and the effect of the characterisation on an audience in a carefully selective and focused way, is likely to be the key discriminator here. Stronger answers should be able to focus explicitly on the 'How' of the question and really scrutinise the playwright at work. The strongest answers may declare themselves in their close attention to features like the presentation of his wit and scornful rejection of romantic love, his effect on the other characters (notably Claudio and Beatrice), his pride and the fall, his volte face... and may suggest awareness of the skill required to construct a theatrical character who is both comical and sufficiently rounded to engage the audience's sympathies and interest to the end.

Text:	SHAKESPEARE: Much Ado About Nothing
Question 3: (30 marks)	You are Beatrice, as you leave Leonato's party (near the end of Act 2, Scene 1).
	Write your thoughts.

At this point in the play, Beatrice is still as witty and scornful of men and marriage as ever. In fact her ridicule of Benedick at the masked ball earlier, indicates an increased acrimony between her and Benedick in the 'merry war' between them and Beatrice appears to be at the height of her witty and acerbic powers as she brings Claudio before Don Pedro. Little does she know that her words have wounded Benedick to the quick and have given him pause for thought and reflection, (although his swift exit as she enters is notable to all present). Although Beatrice adopts a mildly sardonic demeanour at this point, evidence of the preoccupation with marriage, and with Benedick's earlier betrayal hinted at in the text, is likely to emerge in some answers. Differentiation is likely to emerge in the extent to which answers can convey her preoccupation with marriage, bitterness and disdain at this point, without losing the sense that she is a 'pleasant spirited' character who lives to laugh. The best answers are likely to explore the conflicting thoughts and emotions of Beatrice at this point to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point-of-view.

Text:	SHAKESPEARE: Romeo and Juliet
Question 4: (30 marks)	Act One, Scene Five 'Romeo: [to a servingman] What lady's that which doth enrich the hand of yonder knight' to 'Romeo: then move not, while my prayer's effect I take [<i>Kisses her</i>]'
	Explore some of the ways in which Shakespeare makes this such a dramatic and significant moment in the play.

NOTES ON THE TASK:

This is an extract full of drama and answers should certainly not be expected to be exhaustive especially as the question asks for "some of the ways". It is to be hoped that most answers will be able to explore the dramatic impact of Juliet's meeting with Romeo amongst his enemies at the Capulet ball, and Lord Capulet's and Tybalt's different reactions when they realise that this has occurred. Strong answers are likely to explore the context of the extract. For example, the Prince's decree after another brawl between the families, Juliet's discovery that she is to wed Paris and Tybalt's simmering resentment all serve as a forbidding backdrop to what is a private emotional exchange between lovers, existing outside the feuding, quarrelling and partying. Answers which explore the dramatic effect of the figurative language, the powerful religious imagery used in their love sonnet, or the contrast between Tybalt's and Romeo's diction for example, should be highly rewarded. The best answers should really be able to scrutinise the playwright at work here and get to grips with 'some of the ways' in the question.

Text:	SHAKESPEARE: Romeo and Juliet
Question 5: (30 marks)	How does Shakespeare make the relationship between Romeo and Friar Lawrence so memorable?
	Remember to support your ideas with details from the play.

It is to be hoped that most answers will see that Friar Lawrence is the authoritative and respected figure in Romeo's young life, and it is Romeo's decision to seek counsel from the Friar which drives the play along, leading to its tragic conclusion. The question directs attention away from a conventional study of the relationship, and differentiation is likely to spring from the extent to which answers can maintain an informed personal response to the impact of the relationship on an audience. Strong answers are likely to explore the tragedy generated, for example, by the Friar's rash decision to marry the pair, and by his hasty response to Romeo's desperation as he hears Romeo has been banished. Explicit examination of the relationship's centrality both to the play's emotional impact and to its ideas, is likely to be the key feature of the best answers.

Text:	SHAKESPEARE: Romeo and Juliet
Question 6: (30 marks)	You are Juliet. Romeo has just taken his leave of you on his way to Mantua (in Act 3, Scene 5).
	Write your thoughts.

NOTES ON THE TASK:

At this point in the play, Juliet is a character in conflict. Having just gained a husband she is now faced with the prospect of losing him and her parting adieus, hastily delivered as Lady Capulet comes in to the bedroom, are full of foreboding for the future. Juliet has to compose herself and adopt a dutiful façade for her mother but the despair she feels at the parting overwhelms everything at this point: this tension between her role as devoted wife and dutiful daughter is palpable. Differentiation is likely to emerge in the extent to which answers can convey her despair and passion at this point, without losing the sense that she is now a much more determined and independent-minded character who has defied the world for Romeo. The best answers are likely to avoid the oversentimentalisation of her feelings to develop beyond a strong grasp of context, and character, and represent a convincing "voice" and point-of-view.

Text:	WILDE: An Ideal Husband
Question 7: (30 marks)	First Act 'Lord Caversham: Good evening, Lady Chiltern! Has my good- for-nothing young son been here?' to 'Lady Chiltern: I hardly think there will be much in common between you and my husband, Mrs Cheveley! [<i>Moves away.</i>]'
	Explore the ways in which Wilde creates such a fascinating introduction to the play here.

Wilde gathers his principal female characters together in this early scene and adds the father of his hero. It is to be hoped that many answers will respond to the expository features of this extract, and strong answers are likely to see that Wilde is not only introducing key characters but laying the foundations for future conflict and plot development. Stronger answers should be able to focus explicitly on the "ways" of the question and really scrutinise the skill with which Wilde conveys the tension between the Lady Chiltern and Mrs Cheveley, for instance. Answers which focus clearly on features like the language and humour, the contrasting appearances and demeanours of Mabel, Mrs Cheveley and Lady Chiltern (without becoming bogged down in the stage directions at the expense of the dialogue), the effect of discussing Lord Goring while delaying his entrance, the hints of conflict and of key ideas to be developed... should be highly rewarded.

Text:	WILDE: An Ideal Husband
Question 8: (30 marks)	How does Wilde make the relationship between Sir Robert and Lady Chiltern such a memorable and central part of the play?
	Remember to support your ideas with details from the play.

NOTES ON THE TASK:

It is to be hoped that most answers will see that Sir Robert is the husband who is idealised by his wife, and that is the threat to their marriage and to the nature of their relationship which drives the plot along. The question directs attention away from a conventional study of the relationship, and differentiation is likely to emerge from the extent to which answers can maintain an informed personal response to the impact of the relationship on an audience. Strong answers are likely to explore the anguish generated by Mrs Cheveley's revelations (and by Lady Chiltern's unrealistic demands) in Act One and Two, and the relief of the new beginning (at the play's conclusion) based on an acceptance of fallibility and rooting their love in the real world. Explicit examination of the relationship's centrality both to the play's emotional impact and to its ideas, is likely to be a key feature of the best answers.

Text:	WILDE: An Ideal Husband
Question 9: (30 marks)	You are Lord Goring. Sir Robert has just told you about his secret and Mrs Cheveley's threats (in Act Two).
	Write your thoughts.

Lord Goring has been shocked and disappointed by his friend's revelations but remains loyal, sympathetic and eager to help. He finds Sir Robert's pursuit of power "shallow", feels that he was weak to yield to temptation and tells him that he has sold himself cheaply. He has advised against a public confession but insists that Sir Robert should tell his wife his dark secret as quickly as possible even though Sir Robert's description of Lady Chiltern as "perfect" confirms how difficult this will be. As a former (and betrayed) fiancée, he is painfully aware of Mrs Cheveley's self-serving ruthlessness and therefore the extreme difficulty of Sir Robert's position, but still insists that he must fight her. Lord Goring has the bracelet in his possession (and some embryonic suspicion perhaps) and he does try to suggest to Lady Chiltern in the following scene that she should make more "allowances" for "weaknesses", but it is unlikely that he has a clear idea of exactly how he can help, as yet. 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:	IBSEN: An Enemy of the People
Question 10: (30 marks)	Act Five: 'Kiil [tapping his breast pocket] Do you know what I've got here? to 'Kiil: Not a penny.'
	Explore the ways in which Ibsen makes this such a dramatic and significant moment in the play.

NOTES ON THE TASK:

Kiil is called "the devil himself" here and it is to be hoped that most answers will show some awareness that this extract represents a final temptation, an ultimate test of Stockmann's integrity. His principles and the future security of his family are threatened not just by the people of the town and by his own brother, but now by his own Father-in-law. Stronger answers should be able to focus explicitly on "the ways" of the question and really scrutinise the playwright at work here. Answers which can be explicit in their attention to features like the dramatic contrast between Kiil's cynical and self-serving ruthlessness and Stockmann's naïve idealism, the way the presentation of Stockmann's agonising dilemma embodies the private cost of performing a public duty, the dramatic effect of Stockmann's movement, of his apparent wavering, of the time limit ...should be highly rewarded.

Text:	IBSEN: An Enemy of the People
Question 11: (30 marks)	How far does Ibsen's portrayal of Dr Stockmann in the public meeting (Act Four) encourage you to feel sympathy for him?
	Remember to support your ideas with details from the play.

The question directs attention away from a conventional character study to an evaluation of Dr Stockmann at a specific point in the play, and differentiation is likely to spring from the extent to which answers can maintain this evaluative focus on the character's sympathetic qualities (or otherwise) and shape an argued personal response grounded in the detail of Act Four. It is to be hoped that there will be many strong responses to Stockmann's indefatigability, his idealism, his integrity, his honesty, his courage...and answers could gain in strength by seeing the portrayal of Stockmann in the context of the corruption and gullibility which surrounds him. However other answers might see Stockmann at his most arrogant, egotistical, tactless, naïve...and therefore least sympathetic, in his public performance during Act Four. It is an open question and therefore important to respect the line adopted, marking each answer on its merits as an argued and supported personal response.

Text:	IBSEN: An Enemy of the People
Question 12: (30 marks)	You are Petra after listening to your father's plans for the future (at the end of the play).
	Write your thoughts.

NOTES ON THE TASK:

Petra is her father's daughter. She shares and admires his idealism, his independence of mind, his outspokenness and his courage, and has offered him unwavering support throughout the play. Like her father, she has paid the price for offending the compact majority (and Hovstad) and has lost her job as a teacher. She is therefore enthused by her father's plan for setting up an alternative school in the town and has pledged her support. She is certainly aware of her mother's more practical concerns but is caught up in the excitement of the moment and in her admiration for her father's indefatigability. The strongest answers are likely to develop beyond a firm grasp of context and character, and represent a convincing "voice" and point-of-view.

Mark Scheme 2446/01 June 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	\checkmark	✓	✓	\checkmark
	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	\checkmark	✓	✓	
	2 Drama Post-1914	\checkmark	✓		
	3 Prose Post-1914	\checkmark	✓		✓
	4 Literary Non-fiction Post-1914	\checkmark	✓		\checkmark

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 righthand 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.		
			o 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		
		(fffffffff)	present a clear, sustained response	
		(ggggggggg)	show understanding supported by careful and relevant	
			reference to the text	
		(hhhhhhhhh)	respond with some thoroughness to language	
4	21	(iiiiiiiii)	make a reasonably developed personal response	
	20	(jjjjjjjjj)	show overall understanding using appropriate support from	
	19		the text	
		(kkkkkkkkk)	make some response to language	
5	18	()	begin to organise a response	
	17	(mmmmmmm	, 0	
	16	(nnnnnnnn)	give some relevant support from the text or by reference to language	
6	15	(00000000)	make some relevant comments	
Ŭ	14	(ppppppppp)	show a little understanding	
	13	(qqqqqqqqq)	give a little support from the text or by reference to language	
7	12	(rrrrrrr)	make a few straightforward points	
	11	(ssssssss)	occasionally refer to the text	
	10	, , , , , , , , , , , , , , , , , , ,	,	
8	9	(ttttttttt)	show a little awareness	
ļ	8	(้นนนนนั้นนนน)	make some comment	
ļ	7	,		
Below 8	6-0	(vvvvvvvv)	not meet the criteria for Band 8.	

Text:	OCR: Opening Lines : War
Question 1: (20 marks)	<i>The Man He Killed</i> – Thomas Hardy, <i>Song</i> – Anne Brontë. In what ways do the speakers help you to share their feelings of sympathy
	with their enemies in these two poems?

Hardy stresses the equality of the two men and their common humanity. The speaker struggles to come to terms with why he killed the enemy soldier as shown by repetition and effective use of the dash in verses three and four. Brontë's persona shows empathy because they too have "been there" and despite being the victor, would rather be the hunted than the hunter. Most answers should make some points about the sympathy with the enemy shown in both poems and will be likely to explore this in varying detail. More successful answers at this level will probably explore some of the methods the poets use such as Hardy's use of the dramatic monologue, colloquial language and pub setting to suggest the uncomplicated kindness of the speaker, or Brontë's use of nature to convey the harsh existence of the fugitive and use of antithesis to show how easily roles in war are reversed. The hare image is powerful in this poem and both poets use rhyme and repetition to effect. We might expect a more detailed response to the Hardy poem and this is perfectly acceptable.

Text:	OCR: Opening Lines : War
Question 2: (20 marks)	How do the poets show you a deep sense of grief and loss in <i>Come up from the fields father</i> and <i>Tommy's Dead?</i>
	 You should consider: the emotions of Pete's mother the feelings of Tommy's relative about his farm words and images that best show grief and loss.

NOTES ON THE TASK:

The bullet points are intended to focus the candidate's attention on specific areas in these relatively long poems. Most answers should be able to comment on Pete's mother's emotions being shown by her physical reaction to the letter and then her response to her son's death, where life no longer has any meaning for her. Equally most answers should make some comment on the similar reaction in *Tommy's Dead* where the speaker feels that the world of his farm is sterile and decayed.

Differentiation will probably spring from the answer exploring these issues in some detail with effective use of text or use of the final bullet where answers may show effective selection or make some valid analysis of style. Bullets are for guidance and candidates may well bring in other areas of the poems such as use of dialogue, different viewpoints and repetition, which also convey grief and loss. As long as these points are firmly rooted in the question this might be a valid alternative approach.

Text:	OCR: Opening Lines : War		
Question 3: (20 marks)What different attitudes towards the war dead do the poets communic to you in The Hyaenas and Ode, Written in the Beginning of the Year 1746?			
	Remember to refer closely to the language the poets use.		
NOTES ON THE TASK	<u>{</u> :		
	in The Hyaenas communicates sympathy with those killed and anger that		
•	each other in war and leave their dead to scavengers. The indifference of		
, .	and much pathos is created by the fact that the dead cannot retaliate. The		
	he way the corpses are disinterred and the corpses' "pitiful" faces before		
-	municate horror and revulsion. Kipling's moral stance is clear at the end		
	ones who defile the dead rather than the soulless and consequently		
	he honours and romanticises the dead. They are "brave" and "blest" and		
	supernatural attendants and personifications of honour and freedom.		
Most answers should be able to make some basic comments on the attitudes in the poems and			
support their answers by some of the points above. More detailed answers at this level might begin			
to look at some of the differences between the two poems. They might show a simple grasp of			
realism in the Kipling ve	ersus the romanticisation (however expressed) in the Collins and perhaps		
support this with comm	ent on the realistic descriptions of the hyaenas and the corpses or the fairy		

hands and honour as a grey pilgrim in the Collins poem. Answers may well show a strong personal

response which should be credited accordingly.

Text:	OCR: Opening Lines : Town and Country
Question 4: (20 marks)	The Passionate Shepherd to His Love – Marlowe, The Nymph's Reply to the Shepherd – Ralegh.
	What different views of love do these two poems convey to you?
	Remember to refer to the words and phrases the poems use in your answer.

In answer to this question, differentiation may well spring from the candidates' ability to grasp the central ideas of a romantic ideal versus a realistic view of nature and the effects of time. We should be sympathetic towards the ways in which the candidates might express this and reward personal response to the romantic or anti-romantic viewpoint as long as this is firmly grounded in the text.

An effective strategy might be to look at the opposing versions of nature and Ralegh's introduction of the effects of time into the romantic equation. Answers might also focus on the contrasting imagery (the gold, coral and amber in the Marlowe: the transient images of nature in the Ralegh). More successful answers at this tier might make some comment on the use of the stylistic features such as alliteration and repetition, for example "melodious...madrigals" versus "rivers rage". They might also make some response to Ralegh overturning the ideas of the first poem.

Text:	OCR: Opening Lines : Town and Country
Question 5: (20 marks)	What impressions of London do the poets communicate to you in <i>Conveyancing</i> and <i>Symphony in Yellow?</i>
	Remember to refer to some of the words and images from the poems in your answer.

NOTES ON THE TASK:

Most answers should be able to comment on the impressions of London in the two poems. *Conveyancing* is all frenetic activity – a crowded city full of noise, crazy methods of transport, with the possibility of disaster imminent. *Symphony in Yellow* proceeds at a completely different pace, describes a city united by fog and uses gentle natural imagery, soft sounds and a palette of yellow and green.

The majority of answers should be able to focus on these descriptions of the city and differentiation may well spring from candidates' abilities to analyse imagery or, in writing about *Conveyancing*, to look at the effects of the rhythm, the rhyme, the jocular puns in creating humorous impressions of London. Candidates can be selective and do not have to cover this poem in exhaustive detail. At this tier candidates might find the Wilde poem more difficult to write about and answers do not have to be equally balanced.

More sophisticated answers might well comment on the different impressions that these two poems give of London, although they are not required to compare them.

Text:	OCR: Opening Lines : Town and Country	
Question 6: (20 marks)	In what ways do <i>The Song of the Shirt</i> and <i>The World</i> make you share the speaker's misery and horror?	
	 You should consider: descriptions of the speaker's work in <i>The Song of the Shirt</i> the descriptions of the world at night in <i>The World</i>. 	

The poems have very different subject matter – home labour and the nature of life itself, but share some patterns of imagery such as the use of the supernatural and allusions. The bullets deliberately ask the candidates to select some aspects of the poems as *The Song of the Shirt* is lengthy and we should not expect both poems to be considered in equal detail.

Most answers should be able to point out the nature of the seamstress's work and the effect that it has upon her. There might also be some basic response to the images in *The World* such as the "leprosy" or the Medusa image of "subtle serpents gliding in her hair".

More successful answers will probably home in on the imagery, such as disease and death imagery in both poems but could also concentrate on stylistic features such as use of repetition and alliteration. They might also show some personal response to the mood of both poems and each narrator's sense of suffering be it physical or psychological.

Text:	BLAKE : Songs of Innocence and Experience
Question 7: (21 marks)	Holy Thursday and London.
()	What do you find most memorable about Blake's descriptions of London in these two poems?
	Remember to refer to some of the words and phrases Blake uses

It is to be hoped that most answers will be able to respond to some of the memorable images of control and misery in *London*; one key to differentiation might be the extent to which answers can respond to the more subtle effects of the Innocence poem. Strong answers are likely to maintain a well-supported personal response and to locate the impact of the descriptions (of London people in particular) in an exploration of Blake's words and phrases. The strongest answers may declare themselves in the production of developed responses to the effect and significance of particular images (including sounds) depicting repression and misery in *London* ("charter'd ...ban...mindforged manacles ...runs in blood...") and depicting colour, nature, sound again, contrast... in *Holy Thursday*. The strongest answers are also likely to avoid listing poetic devices and images in a mechanical way and to maintain some awareness of the context, meaning and symbolic possibilities of the descriptions and images they select for attention.

Text:	BLAKE : Songs of Innocence and Experience
Question 8: (21 marks)	What striking impressions of the two creatures does Blake convey to you in <i>The Lamb</i> (Innocence) and <i>The Tyger</i> (Experience)?
	 You should consider: the descriptions of the two creatures Blake's feelings about each creature the language Blake uses.

NOTES ON THE TASK:

It is to be hoped that most answers will be able to respond to some of the impressions of the lamb as gentle, joyful and reflecting the image of a benevolent and protective God, and of the tyger as powerful, awe-inspiring and prompting questions about the nature of its creator. Differentiation is likely to spring from the extent to which answers can locate the sources of these impressions in the language of the poems. Strong answers are likely to be explicit about the feelings about the creatures and their creators in each poem and to attempt some explicit focus on Blake's language. The strongest answers could well declare themselves in their willingness to engage some features of the language and to comment on the effect and significance of the descriptions. Thoughtful attention to some of the symbolic possibilities in *The Tyger* especially (clearly the more challenging of the two poems) should be highly rewarded.

Text:	BLAKE : Songs of Innocence and Experience
Question 9: (21 marks)	What do you find moving about the feelings of the children in TWO of the following poems?
	The Little Black Boy (Innocence) The Chimney Sweeper (Innocence) Infant Sorrow (Experience)
	Remember to refer to the words and phrases Blake uses.
NOTES ON THE	TASK:

Differentiation will emerge from the extent to which answers can focus explicitly on the nature of the feelings in their two selected poems and foreground the poetry. The two Innocence poems both voice an awareness of unfairness and suffering but nevertheless convey reassuring images of selfless kindness and protection, whereas *Infant Sorrow* is dominated by suffering, bitterness and resentment. Stronger answers may well declare themselves in their willingness to grapple with some specific elements of the writing, in particular the imagery, and the strongest are likely to show some awareness of the symbolic possibilities and of the child's point-of-view employed in their two selected poems.

Text:	HARDY: Selected Poems
Question 10:	The Darkling Thrush and In Tenebris I.
(21 marks)	What strong feelings does Hardy convey to you in these two poems?
	You should consider:
	the descriptions of winter, birds and people
	the mood in each poem
	the words and phrases Hardy uses.

This is an open question but it is to be hoped that the bullets will prompt most answers to engage not only the feelings (of sadness, loss, loneliness, hopelessness...) but also the nature of some of the writing. Strong answers are likely to engage the bullets directly and the key to differentiation is likely to be the extent to which answers can locate a discussion of feelings in an exploration of Hardy's descriptions and of the moods of the poems. The strongest answers may declare themselves in their attention to the degree of hopelessness (and indeed loss of feeling) in each poem, and in the production of well-supported responses to some of the features like: the details of the wintry landscapes, the gathering darkness, the dying birds...and the symbolic possibilities of all of these ...

Text:	HARDY: Selected Poems
Question 11: (21 marks)	What do you find moving about the portrayal of the narrators in <i>She At His Funeral and Her Death and After</i> ?
	Remember to refer closely to the language Hardy uses.
NOTES ON THE TASK	

The developed narrative and characterisation of Her Death and After might provide more readily accessible material and differentiation could well emerge from the extent to which answers are able to engage the emotionally charged situation in both poems. Strong answers are likely to examine the feelings and situations of both narrators (as excluded but loyal lovers) in some detail. The strongest answers could well declare themselves in their willingness to not only focus explicitly on what they find "moving" but also to foreground some of the specific features of the writing which produce this response. Attention to some of the features like the use of contrast (between the lovers and the kindred/husband) for instance, should be well rewarded.

Text:	HARDY: Selected Poems
Question 12: (20 marks)	What feelings about the relationships between men and women does Hardy convey to you in TWO of the following poems?
	Neutral Tones A Broken Appointment On the Departure Platform
	Remember to refer closely to the language Hardy uses.
NOTES ON THE T	ASK:
lovetend to chara	gret, sadness, bitterness, painful awareness of the transience and fragility of acterise the recalled relationships in these three poems, but the question is an rentiation should emerge from the extent to which answers engage the feelings

open one and differentiation should emerge from the extent to which answers engage the feelings explicitly and locate them in the language Hardy uses. The strongest answers may well declare themselves in their willingness to respond not only to the feelings but also to some of the specific elements of the writing in their two selected poems, like the use of first-person, of direct address, of symbolic description...

Text:	AUSTEN: Northanger Abbey
Question 13: (20 marks)	Chapter 14 'Henry suffered the subject to decline' to 'she was almost as ready to admire, as what she did'.
	What do you think makes this such an amusing and significant part of the novel?
	 You should consider: why Eleanor misunderstands Catherine how Henry sorts out the misunderstanding how Catherine feels about Henry.

There is much amusement to be derived from both the basic misunderstanding in the passage and the way in which Henry Tilney handles it. Eleanor's understanding of his humour contrasts entertainingly with Catherine's bemusement and Catherine's acceptance that whatever he says is wonderful adds a lovely final touch.

The bullets are designed to lead the candidate through the passage and most answers will probably contain some of these observations. More detailed responses might show a firmer grasp of Catherine's fervent interest in the gothic and its significance in this misunderstanding or look at the humour in the language, such as Henry's description of the new publication and the mob. The discriminating factor may well be the answer's focus on significance. At this tier answers may well focus purely on Catherine and Henry's developing relationship as hinted at in the final bullet but comment here could develop the point about Catherine's naïve engrossment in the gothic novel – her response here foreshadows the contretemps with Henry at Northanger – or comment on how the relationships between the three characters, developing so promisingly here, suffer from further and more serious misunderstanding later in the novel.

Text:	AUSTEN: Northanger Abbey
Question 14: (20 marks)	What makes Catherine an interesting and entertaining central character, in your opinion?
	Remember to support your views with details from the novel.

NOTES ON THE TASK:

This question is most likely to be approached as a character study by most, plus evaluation of Catherine's role by a few, but candidates at the top of the range at this tier might show some knowledge of Catherine as the antithesis of a gothic heroine, remarkable and entertaining for her very ordinariness. It is an open question and candidates are free to write about what they like about Catherine as heroine of the novel.

Catherine's very innocence is entertaining in itself in the early stages of the novel, particularly in her misreading of Isabella. She develops as a character, making the right choice between the Thorpes and the Tilneys and learning that she has been very silly about gothic novels. She arouses sympathy as a victim of John Thorpe and General Tilney and emerges as morally superior, handling her expulsion from Northanger with dignity and deserving her happy ending. Answers could look at any of the episodes outlined above. They will need to show apt selection - the opening the chest scene at Northanger is an obvious example or Catherine's increasing perception of Isabella's true nature. More detailed responses might show evaluation of her as the heroine of the novel. The most successful answers might exhibit some grasp of Austen's purpose in making such an average girl her central character and the humour derived from this tactic.

Text:	AUSTEN: Northanger Abbey
Question 15: (20 marks)	In what ways are Isabella and John Thorpe such bad friends for Catherine during her stay in Bath?
	You should consider:
	how they treat her
	the influence they have on her
	how they affect her other friendships.
NOTES ON THE T	ASK:
Isabella and John a	are mercenary, shallow and crude (in John's case).
The bullets are des	signed to focus the candidates' attention on key areas of the relationship.
Isabella seems ger	nuine at first but befriends Catherine to secure James Morland and John's
dociane on hor sta	m from his mistokon idoa that she will be an hoiress. Isaholla drops her as soon

designs on her stem from his mistaken idea that she will be an heiress. Isabella drops her as soon as a handsome man passes and John browbeats, bores and bullies her. They try to discredit her with the Tilneys by persuading her to break her appointment with Miss Tilney and lying to her. By the end of their stay in Bath, John has nearly ruined her chances of happiness with Henry and Isabella has betrayed her brother.

Most answers should be able to encompass some of the points outlined above. More detailed responses might show a good knowledge of relevant events in the novel or focus clearly on the shoddy values of the Thorpes and their motivation in befriending Catherine, or a well-evidenced personal response to John and Isabella.

Text:	DICKENS: Hard Times
Question 16: (20 marks)	BOOK THE SECOND, Chapter 12 'I never knew you were unhappy, my child' to 'I tell you plainly, father, that it may be so. I don't know.'
	What do you feel about Louisa and Gradgrind at this dramatic moment in the novel?

The highly charged passage is one of the climaxes in the novel and answers will have to show some knowledge, however implicit or basic, of what has gone before to appreciate its drama. We should expect a great deal of sympathy with Louisa whose feelings have been stunted by her father's "system" and who married Bounderby, as she outlines here, for all the wrong reasons. The most pathetic of these being her desire to help the awful Tom because their shared miserable childhood has incurred her pity and love. Now she has found passion and is in a state of despair. Gradgrind is able to see what he has brought her to, remember how he failed to prevent her marrying Bounderby and would now do anything to help her.

Most answers should show some knowledge of Louisa's story and differentiation will probably spring from an ability to support response with detail from the passage. Louisa uses strong language "strife...angel...demon...rebellion" which conveys her strength of feeling and Dickens graphically describes her father's reaction: "Her father's face was ashy white". Alternative approaches would be to comment on how Gradgrind – so relatively speechless here – is responsible for Louisa's plight and give a response to this. More sensitive answers might see that he is a more sympathetic and pitiable character here than earlier in the novel. It is a question that asks for personal response and engaged and involved candidates should be rewarded accordingly.

Text:	DICKENS: Hard Times
Question 17: (20 marks)	What do you dislike about Mrs Sparsit?
	Remember to support your views with details from the novel.

NOTES ON THE TASK:

There is much to dislike in Mrs Sparsit with her black knitted eyebrows, Coriolanian nose and comically named family connections. Her relationship with Bounderby is central to the satire on petty class snobbery in the novel and its final stages, where she "unmasks" Mrs Pegler with disastrous effects in a terrific comic reversal, are highly entertaining as we delight in her receiving her just deserts. Her attitude to Louisa is, perhaps, Mrs Sparsit at her most sinister. She has always been jealous of her and takes horrid delight in her "descent" down Mrs Sparsit's imaginary staircase of social disgrace. The dislike we feel for her is compounded by masterly descriptions of her stalking Louisa and Harthouse in the rain ("with a stagnant verdure on her general exterior" etc).

Answers should be able to select some of the reasons outlined above for finding her an unpleasant character and may well find many more. Differentiation might stem from an answer's ability to comment on some of the key aspects of her relationship with Bounderby and her really unpleasant attitude to Louisa. At this tier it is more likely that candidates will concentrate on what is dislikeable about what she does in the novel and those who select such points well should be rewarded accordingly.

Text:	DICKENS: Hard Times
Question 18: (20 marks)	What makes the relationship between Stephen Blackpool and Rachael such a moving part in the novel?
	You should consider:
	why they cannot marry
	their feelings for each other
	Rachael's reaction to Stephen's death.
NOTES ON THE TAS	K:
This question is intend	ed to focus the candidates' attention on the relationship rather than on
•	as characters or as mouthpieces for some of Dickens' views. It is, however,
a question asking for a	a personal response and we should meet candidates on their own ground –

the bullets are guidelines only. The fact that they cannot marry because of Stephen's alcoholic wife and the integrity with which they cope with this situation, is central to our sympathy for them. Rachael's kindness to Stephen's wife and steadfast loyalty to Stephen are moving, as is her hysteria when he is found down the pit, when all her repressed emotions emerge. Their "walk together" as he dies is a real tearjerker. A basic answer will probably focus on the reasons why they cannot marry and comment on how Stephen's wife's alcoholism makes us sympathetic towards him. More detailed responses might also show how we sympathise with them because they are so unselfish and loyal to each other and their fellows and far more moral and humane than the Bounderbys and Gradgrinds of Coketown. The most successful answers will either make good use of all three bullets in structuring a response or move into other areas of the role of their relationship in engaging the reader's sympathies.

Text:	HARDY: Far From the Madding Crowd
Question 19: (21 marks)	Chapter 46. 'The persistent torrent' to 'wished himself another man'.
(21 marks)	What do you think makes this such a moving moment in the novel?
	You should consider:
	 the descriptions of what happens to the grave
	Troy's situation and feelings
	 some of the words and phrases Hardy uses.

It is to be hoped that the first two bullets will prompt most answers to show an awareness of both the context and the significance of the destruction of the flowers which have been so carefully planted on Fanny's grave by her repentant lover. Strong answers are likely to see that the power of the moment lies not just in the crushing irony of the situation and in the shock of the discovery (for a man who has not slept in a bed for two nights and is already wrestling with grief and guilt) but also in the quality of the descriptive writing. The key to differentiation is likely to be the extent to which answers can not only engage the devastating nature of the situation for Troy but also engage the impact of some of the writing (in conveying the malignity of the gurgoyle, Troy's gradual realisation, his abject misery...).

Text:	HARDY: Far From the Madding Crowd
Question 20: (21 marks)	Boldwood is not hanged at the end of the novel because he is thought to be insane. Does Boldwood's behaviour in the novel lead you to believe that he is insane? Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

This is an open question and it is important to be receptive to a range of possible conclusions as long as they are grounded in the detail of the novel. It is to be hoped that many answers will be able to respond to the character of Boldwood in an evaluative way without becoming too bogged down in definitions of "insanity" at the expense of details from the novel. Strong answers are likely to move beyond a narrative re-working of what he does in the novel to shape a personal and evaluative response to the character and his actions. The strongest answers could well declare themselves in their evaluation of particularly significant moments like Boldwood's desperate (and obsessional/deluded?) proposals to Bathsheba and his inability to take "no" for an answer, his violent responses to Troy's provocation, his neglect of his farm, the revelations contained in the chapter entitled "Bathsheba Boldwood", the calmness of his demeanour in giving himself up, Oak's view that Boldwood was *not* "out of his mind".

Text:	HARDY: Far From the Madding Crowd
Question 21: (21 marks)	What makes the episode of the bloated sheep (Chapter 21) such a dramatic and revealing part of the novel?

NOTES ON THE TASK:

Differentiation is likely to spring from the extent to which answers can show an awareness of the context (having dismissed Gabriel for his honest criticism of her conduct, Bathsheba finds herself in urgent need of his expertise) without drifting into a narrative reworking of the incident, and can engage both concepts ("dramatic" and "revealing") explicitly. The strongest answers may well declare themselves in their ability to wrestle with the effect of some specific details in building the drama like the breathless panic and indecision of the workers, the descriptions of the suffering sheep, the delay in sending/receiving the messages, the pain of Bathsheba's eventual climb-down... and also in their awareness of the significance of the episode in revealing the nature of the relationship between Gabriel and Bathsheba.

Text:	ELIOT: Silas Marner
Question 22: (20 marks)	Chapter 13. 'But when Godfrey was lifting his eyes' to 'l've a right to keep it.'
	In what ways is this such a dramatic moment in the novel?

This central passage is a turning point for both Godfrey and Silas. Godfrey fails to claim Eppie and therefore has to "pass for childless" against his will later in the novel. Silas claims her and thus gains a daughter who chooses him over her real father.

Most answers will need to show some knowledge of the context of the passage and some grasp of future events but the drama of the passage itself is the focus of the question. Candidates might select from: the drama of Godfrey's glance turning from Nancy to the child who could destroy his relationship with her; his terror and struggle with his conscience; the drama of the reclusive Silas' sudden appearance and speculations as to the identity of the child and the fate of its mother. More detailed responses at this tier might balance comment on the drama of the passage itself with some sense of its significance in the context of the novel as a whole.

Text:	ELIOT: Silas Marner
Question 23: (20 marks)	What do you feel about Dunstan (Dunsey) Cass?
(You should consider:
	his appearance, character and behaviour
	his relationship with Godfrey
	what happens to him.

NOTES ON THE TASK:

The question is designed to avoid mere character sketch and allow for personal response to the horrid Dunsey. Most answers should be able to point out some of the things he does and respond to their general nastiness. It is a fairly open question and we should meet candidates on their own ground.

A standard answer which uses the bullets might quite successfully focus on Dunsey's nature – his drunkenness, his blackmail of Godfrey, his jealousy of him and enjoyment in making him suffer, his boasting (the wonderful sale of Wildfire section) his lying and so on.

More successful answers might look at well-selected passages in such as his journey home from the hunt and theft of Marner's money or at some of his arguments with Godfrey. Alternatively they might focus on the progress of his blackmail of Godfrey and comment on the justice of his death but how the discovery of his body leads to a kind of posthumous victory over Godfrey.

Text:	ELIOT: Silas Marner
Question 24: (20 marks)	What impressions have you formed of Lantern Yard in the novel?
()	You should consider:
	 how the people in Lantern Yard treat Silas
	 Eppie's response to Lantern Yard at the end of the novel.

The religious community is narrow, rigid, puritanical, hypocritical and unjust. Silas is "stitched up" very effectively by William Dane and his fits give scope for him to be accused of diabolic possession. On the other hand it did offer some spiritual life in a grim industrial environment, is democratic, values hard work and does offer a kind of family to Silas before the perfidy of William and Sarah. Lantern Yard is cramped and grimy – in the final chapters Eppie is horrified by its lack of contact with the natural world and the downtrodden nature of its factory workers. We might expect most answers to respond to the injustice of the community's treatment of Silas. More successful responses might make comment on the religious attitudes as well as on the betrayal of friendship and love and make use of the second bullet where Silas and Eppie see the place through the perspective of Raveloe and are shocked by the effects of industrialisation.

Text:	POE: Selected Tales	
Question 25: (21 marks)	 (a) The Murders in Rue Morgue 'It was a freak of fancy' to 'the creative and the resolvent.' (b) The Purloined Letter 'At Paris, just after dark' to 'the Prefect of Parisian police.' 	
	What do you find interesting about the relationship between Dupin and the narrator in these two extracts?	
	 You should consider: the kind of life they lead together the thoughts and feelings of the narrator the words Poe uses. 	
NOTES ON THE T	-Vek-	

S ON THE TASK:

This is an open question and it is important to be receptive to a range of responses as long as they are grounded in the texts. It is to be hoped that most answers will find something interesting/unconventional/peculiar in the relationship and lifestyles of the two men. Stronger answers are likely to be move beyond the details of the curiously secluded, reflective, nocturnal existence which the two men are content to share, and to be more explicit about the way the narrator is fascinated by Dupin, defers to his whims, respects his analytic abilities, quotes him, meditates on his nature... Some attention to the details of the writing which confirm the closeness of the two men (the walking arm-in-arm, the long but contented silences, the long descriptions of Dupin which confirm the narrator's preoccupation with him...) should be highly rewarded.

Text:	POE: Selected Tales	
Question 26: (21 marks)	What do you find memorable about Poe's descriptions of these TWO settings?	
	The house in <i>The Fall of the House of Usher</i> The black chamber in <i>The Masque of the Red Death</i>	
	Remember to support your ideas with details from the stories.	

NOTES ON THE TASK:

It is to be hoped that most answers will avoid the trap of simply reworking the stories, and will adopt a selective approach to the memorable features of each setting. The key to differentiation is likely to be the extent to which answers can select and focus on specific details of the descriptive writing and also suggest an awareness of the significance of the settings in the context of each story. Some attention to the effect and significance of features like: the grey dreariness, the atmosphere of oppression and decay, the way the crumbling, dilapidated (and ultimately collapsing) edifice reflects the nature of its sickly, moribund inhabitants... (in The Fall of the House of Usher); and the black and blood-scarlet colours, the ominous ebony clock, the descriptions of the seventh chamber as a backcloth to the deaths of the revellers...(in The Masque of the Red *Death*) should be highly rewarded.

Text:	POE: Selected Tales
Question 27: (21 marks)	What do you find particularly disturbing about the narrator's state of mind in TWO of the following stories?
	The Tell-Tale Heart The Black Cat The Imp of the Perverse
	Remember to support your ideas with details from the stories.
key to differentiation	FASK: there will be some response to the narrators' bizarre and violent actions but the on is likely to be the extent to which answers can avoid the trap of simply re-

telling the stories and can focus selectively on the workings of these disturbed minds. Explicit attention to what is "particularly" disturbing which includes some response to features like the whims, the perverseness, the motivelessness, the fixations, the compulsions, the chilling calculation, the tendency to protest their own sanity rather too much...of two of these narrators, should be highly rewarded.

Text:	WELLS: The History of Mr Polly		
Question 28: (21 marks)	Chapter Ten III. 'Mr Polly sat beside the fat woman' to 'They weren't our things.'		
	What do you think makes this such a satisfying moment in the novel?		
	 You should consider: the description of the setting the conversation about past events the relationship between Mr Polly and the woman 		

It is to be hoped that most answers will be able to demonstrate an understanding of the context in response to the second bullet without an unnecessarily long reworking of the story so far: the conversation confirms that the Potwell idyll is to remain completely untroubled because the threat of Uncle Jim has been conclusively removed and Mr Polly has managed to exorcise the ghosts of his past with his return visit to Miriam. Strong answers are likely to show some appreciation of the descriptive detail which emphasises the serenity and security of the moment, and to respond to the warm, easy-going, nature of the relationship with the fat woman which embodies the appeal of the Potwell Inn. The strongest answers are likely to suggest awareness of the extract as a portrayal of an untroubled twilight which resolves Mr Polly's earlier conflicts, contrasts his earlier unhappiness and gives the novel its happy ending.

Text:	WELLS: The History of Mr Polly	
Question 29: (21 marks)	What do you find entertaining about Mr Polly's life as one of the 'three P's'?	
	Remember to support your ideas with details from the novel.	
NOTES ON THE TASK:		

This is an open question and there should be plenty of scope for personal response to one of the jollier periods of Mr Polly's life. Differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account to shape an argued personal response supported by selective references to specific moments and details. Strong answers may declare themselves in their attention to the entertaining details of the walks, the appalling singing, the drinking... as a welcome release from the daily grind of gentlemen's outfitting, and to the characterisation of Parsons, in particular. The strongest answers may also find entertainment in the way the three P's affect a swaggering confidence to mask their inexperience (with women and the world in general), and suggest the way in which Parson's dismissal is entertaining but also sad in the way it brings a dramatic end to their innocence and their "joy de vive".

Text:	WELLS: The History of Mr Polly
Question 30: (21 marks)	What makes you feel that Mr Polly is making a mistake as he promises to marry Miriam (in Chapter Six?.
	 You should consider: the descriptions of Mr Polly's behaviour and feelings the way Miriam handles the situation the words that Wells uses.

Successful answers are likely to make use of the bullets in shaping a selective and personal response without slipping into a simple narrative reworking of events. Strong answers are likely suggest an awareness of the context as Mr Polly rebounds from the dreamlike folly of the Christabel episode, to register some of his confused and contradictory feelings (culminating in panic, hesitation and terrors) and some of Miriam's wiles in hinting, prompting, leading and sealing her reluctant suitor's commitment with a kiss. The strongest answers are likely to pay more explicit attention to the writing in response to the third bullet, and to show, for instance, how the descriptive detail suggests that our hero is being deceived by Miriam's physical appearance in the park.

Text:	CHOPIN: Short Stories	
Question 31: (20 marks)	 (a) Beyond the Bayou The opening to 'her fear of everything beyond the water.' (b) At the 'Cadian Ball The opening to 'would not go to the ball.' 	
	How do the openings to these two stories capture your interest in La Folle, Bobinôt and Calixta?	

In *Beyond the Bayou* Chopin skilfully creates interest in La Folle's character and situation. She is stronger than most men, clearly attached to the plantation family and her "only mania" is vividly described: "all was flaming red beyond there". We are left in no doubt as to the power of the imaginary line that prevents her going beyond the bayou. Obviously the story will be about her crossing that line and we wonder what will make her do so and how her "morbid imagination" will cope when it happens.

Our interest is aroused straight away in *At the Cadian Ball* by Bobinôt's assertion that he will not go to the ball, when it is clear to us that his attraction to Calixta will make it impossible for him to stay away. We hear of his torture over Calixta and are intrigued by the powerful descriptions of her "that little Spanish vixen...with cadences in it that must have been taught by Satan". This intrigue is amplified when we hear of her catfight with Fronie which has to be split up by the priest on the church steps. The reference to the scandal at Assumption also creates interest and leads into her relationship with Alcée.

We might expect most answers to make valid points about the characters. Differentiation might spring from an ability to analyse the effectiveness of the descriptions in capturing interest or an ability to look at the language or to show some knowledge of the stories as a whole. More developed answers might also include a strong personal response to the characters depicted.

Text:	CHOPIN: Short Stories	
Question 32: (20 marks)	What different feelings for Madame Carambeau and Adrienne are you left with at the end of <i>A Matter of Prejudice</i> and <i>Lilacs?</i>	
	 You should consider: how Madame Carambeau changes during the story why Adrienne is so sad at the end of Lilacs the language Chopin uses. 	

NOTES ON THE TASK:

The standard response here will probably be happiness for Madame Carambeau who has overcome her prejudices and re-united herself with her son and sorrow for Adrienne who has been so cruelly barred from the convent retreat she loves so much. Most answers should work through the first two bullets and make points about the plot of the stories. More detailed answers, however, might look back further into the stories to comment on the two characters and the justice or injustice of their condition at the end of their story. Some might look more closely at the writer at work. The flower imagery in *A Matter of Prejudice*, the lyrical description of Henri recapturing his childhood home and the humour in the ending predispose the reader to take delight in it. The shock ending of *Lilacs*, the powerful imagery and the fact that Chopin never makes clear why Adrienne has been banished makes the reader even more sympathetic towards her. Of course candidates might have different responses to the characters and we must accept what comes as long as ideas are firmly rooted in the text.

Text:	CHOPIN: Short Stories
Question 33: (20 marks)	What impact do the ends of <i>The Father of Désirée's Baby/Désirée's Baby</i> and <i>The Storm</i> have on you?
	Remember to support your ideas with details from the stories.

The twist at the end of *The Father of Désirée's Baby* is very powerful. Its effectiveness springs from the cruelty with which Armand has treated his wife and her tragic response to this, when he is the one "to blame". One cannot help but feel he has received his just deserts as, on burning the baby's expensive layette, he discovers the crucial letter. The ending of *The Storm* has a very different tone. It is the calm after the storm and surprising in that after the passion displayed and the potentially explosive quality of the affair between Alcée and Calixta, everyone is so very happy. Candidates might find this acceptable as Alcée and Calixta's passion is forcefully depicted or they may find the happy ending morally reprehensible.

This is an open question and we need to meet the candidates on their own ground. Answers might outline some of the points above and we might expect some strong personal response to Armand or to the tragedy and injustice of his wife's fate. Differentiation will spring from the extent to which answers can support their personal response with reference to the text and show a sense of the story as a whole and the impact of its ending, however implicit this may be.

Mark Scheme 2446/02 June 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	✓	\checkmark		
2	1 Poetry Post-1914	✓	✓	✓	
	2 Prose Post-1914	~	✓		✓
	3 Literary Non-fiction Post-1914	\checkmark	\checkmark		\checkmark
3	1 Drama Pre-1914	\checkmark	\checkmark	\checkmark	\checkmark
	2 Poetry Pre-1914	✓	✓	✓	\checkmark
	3 Prose Pre-1914	~	✓	\checkmark	\checkmark
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	\checkmark	\checkmark		✓

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 righthand 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	demonstrate all of the below			
	29 28	 show sustained insight, confidence and fluency 			
2	27	demonstrate engagement and some insight			
	26 25	 show critical understanding supported by well selected references to the text 			
		 respond sensitively and in detail to language 			
3	24	present a clear, sustained response			
	23 22	 show understanding supported by careful and relevant reference to the text 			
		 respond with some thoroughness to language 			
4	21	make a reasonably developed personal response			
	20	 show overall understanding using appropriate support from the text 			
	19	 make some response to language 			
5	18	begin to organise a response			
	17	show some understanding			
	16	• give some relevant support from the text or by reference to language			
6	15	make some relevant comments			
	14	show a little understanding			
	13	give a little support from the text or by reference to language			
Below 6	12-0	make a few straightforward points			
		occasionally refer to the text			

Text:	OCR: Opening Lines: War
Question 1:	The Man He Killed – Thomas Hardy, Song – Anne Brontë.
(30 marks)	
	Compare the ways in which the poets convey to you the speakers'
	feelings about their enemies to you in these two poems.

Hardy stresses the equality of the two men and their common humanity. The speaker struggles to come to terms with why he killed the enemy soldier as shown by repetition and effective use of the dash in verses three and four. Bronte's persona shows empathy because they too have "been there" and despite being the victor, would rather be the hunted than the hunter. Most answers should grasp the sympathy with the enemy in both poems and will be likely to explore this in varying degrees. More successful answers will probably explore the different methods the poets use such as Hardy's use of the dramatic monologue, colloquial language and pub setting to suggest the uncomplicated kindness of the speaker, compared to Brontë's use of nature to convey the harsh existence of the fugitive and use of antithesis to show how easily roles in war are reversed. The hare image is powerful in this poem and both poets use rhyme and repetition to effect. Answers that venture into areas of the tone created by the rhythm of the poems should be highly rewarded.

Text:	OCR: Opening Lines: War
Question 2:	Compare how the poets use the natural world to explore grief and loss in
(30 marks)	Come up from the fields father and Tommy's Dead.
NOTES ON THE TASK:	

The emphasis on the natural imagery in the question is intended to enable the candidates to select material from two relatively long poems. Whitman uses the "season of mist and mellow fruitfulness" imagery where all is well on the farm to contrast with the stark horror of the loss of Pete, their son. In Dobell's poem the speaker's land is blighted in an almost biblical fashion by Tommy's death, contrasting with the ironic flowering and fruitfulness in Whitman's poem. In Dobell's poem the sterility extends beyond the farm to the sky and the sun.

Answers might concentrate exclusively on contrasting the use of natural imagery in both poems or may look at the way in which this dominates the Dobell whereas the Whitman poem also uses description, dialogue and contrasting points of view to explore grief and loss. Either approach is a valid one. The most successful answers might be expected to look at the contrasting imagery and diction of nature in considerable detail.

Text:	OCR: Opening Lines: War
Question 3: (30 marks)	How do Kipling and Collins movingly convey to you their different attitudes towards the war dead to you in <i>The Hyaenas</i> and <i>Ode, Written</i> <i>in the Beginning of the Year 1746?</i>

The realism and horror in *The Hyaenas* communicates sympathy with those killed and anger that human beings can kill each other in war and leave their dead to scavengers. The indifference of the hyaenas is chilling and much pathos is created by the fact that the dead cannot retaliate. The realistic description of the way the corpses are disinterred and the corpses "pitiful" faces before they are devoured communicate horror and revulsion. Kipling's moral stance is clear at the end where humans are the ones who defile the dead rather than the soulless and consequently shameless animals. *Ode* honours and romanticises the dead. They are "brave" and "blest" and resting surrounded by supernatural attendants and personifications of honour and freedom. Most answers should be able to comment on the different attitudes and support their answers by some of the points above. The more successful answers should have a clear grasp of the realism versus romanticisation issue and perhaps support this with comment on the stereotypical imagery and simplistic rhyme of the Collins poem and its patriotic function as opposed to the angry, subversive tone in Kipling's final verse.

Text:	OCR: Opening Lines: Town and Country
Question 4: (30 marks)	The Passionate Shepherd to His Love – Marlowe, The Nymph's Reply to the Shepherd – Ralegh.
	Compare the ways in which Marlowe and Ralegh present love in these two poems.

NOTES ON THE TASK:

In answer to this question, differentiation may well spring from the candidates' ability to grasp the central ideas of an idyllic, pastoral Arcadia versus a realistic view of nature and the effects of time. We should sympathise towards the ways in which the candidates might express this. An effective strategy in this particular case would be to compare the poems verse by verse to see how Ralegh overturns Marlowe's romantic vision but answers could also focus on the contrasting imagery (the gold, coral and amber in Marlowe: the transient images of nature in the Ralegh) or the use of stylistic features such as alliteration and repetition used for very different purposes, for example "melodious...madrigals" versus "rivers rage". The most successful answers might well perceive the humour of Ralegh's parody and compare the various contrasting aspects of presentation in detail and with some skill.

Text:	OCR: Opening Lines: Town and Country
Question 5: (30 marks)	How do the poets communicate to you different impressions of London in <i>Conveyancing</i> and <i>Symphony in Yellow?</i>
	Remember to look closely at the language the poets use.

Most answers should be able to comment on the very contrasting impressions of London here. *Conveyancing* is all frenetic activity – a crowded city full of noise, crazy methods of transport, with the possibility of disaster imminent. *Symphony in Yellow* proceeds at a completely different pace, describes a city united by fog and uses gentle natural imagery, soft sounds and a palette of yellow and green.

Most answers should be able to comment on these fundamental contrasts and differentiation may well spring from candidate's abilities to contrast specific features of both poems, analyse imagery or, in writing about *Conveyancing*, to look at the effects of the rhythm, the rhyme, the jocular puns in creating a mildly satirical impression of London. Candidates can be selective and do not have to cover this poem in exhaustive detail.

The most successful answers will focus effectively on the contrasts and how these manifest themselves in the style and structure of the poems.

Text:	OCR: Opening Lines: Town and Country
Question 6: (30 marks)	Compare some of the ways in which <i>The Song of the Shirt</i> and <i>The World</i> create a mood of misery and horror.

NOTES ON THE TASK:

The poems have very different subject matter – home labour and the nature of life itself, but share some patterns of imagery such as the use of the supernatural and allusions. The question deliberately asks the candidates to select *"some* of the ways" as *The Song of the Shirt* is lengthy and we should not expect both poems to be considered in equal detail. Most answers will probably hone in on the imagery, such as the disease and death imagery in both poems but could also concentrate on the structures or stylistic features such as use of repetition and alliteration. Both poems use the beauty of nature as a contrast to misery depicted. The most successful answers will probably comment on the extreme nature of the imagery or

diction and show some personal response to the mood of both poems and each narrator's sense of suffering.

Text:	BLAKE: Songs of Innocence and Experience
Question 7: (30 marks)	Holy Thursday and London.
	Compare the ways in which Blake creates memorable images of London in these two poems.

The focus in the question is on the writing and although good answers will undoubtedly maintain an awareness of Blake's feelings (pity, anger, sadness...) about the images of London (and particularly its people) which he creates, 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, comparative attention to the language and structure of each poem and explore the effects of features like: the use of colour, sound, natural imagery, repetition, contrast, the focus on a particular event and more ambivalent tone... in the Innocence poem, and the use of first-person, repetition, sound, images of restricted freedom and of suffering (so many to choose from), the wide-ranging symbolic possibilities... in *London*.

Text:	BLAKE: Songs of Innocence and Experience
Question 8:	How does Blake convey to you strikingly different impressions of the two
(30 marks)	creatures in The Lamb (Innocence) and The Tyger (Experience).

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 different impressions of the creatures as gentle, joyful, reflecting the image of a benevolent and protective God... in *The Lamb*, and as powerful, awe-inspiring and prompting questions about the nature of its creator... in *The Tyger*, to shape a response to the writer at work. Strong answers are likely to focus explicitly on "how" of the question and on the contrasting nature of the poems. The strongest answers may well be those which sustain close attention to the effect and significance of features like: the use of the direct address, the simple question-answer resolution, the child's voice, the images of nature, the repetition... in *The Lamb*, and the rhetorical questions, the direct address, the repetition, the images of power, scale and mechanical construction, the more challenging symbolic possibilities... in *The Tyger*.

Text:	BLAKE: Songs of Innocence and Experience
Question 9: (30 marks)	Compare the ways in which Blake movingly expresses the feelings of the children in TWO of the following poems:
	The Little Black Boy (Innocence) The Chimney Sweeper (Innocence) Infant Sorrow (Experience).

The question offers some choice but it maintains the focus on Blake's writing and good answers are likely to keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal response to the children's feelings while focusing on the "the ways" of the question and really scrutinising the poet at work. The touching visions of selfless kindness and faith in a protective God are likely to make the Innocence poems a popular pairing, but the powerful (and economical) expression of suffering, bitterness and resentment at the repression of natural feeling in *Infant Sorrow* offers a moving contrast. Thoughtful attention to the effect of features like the use of dialogue and the children's voices, the clear narrative (in *The Chimney Sweeper*), the contrasts, the ironies, the repetition and (most important perhaps the range of imagery and of symbolic possibilities) in each of the poems…should be well rewarded.

Text:	HARDY: Selected Poems
Question 10:	The Darkling Thrush and In Tenebris I.
(30 marks)	
	Compare the ways in which Hardy conveys to you strong feelings of loss
	and hopelessness in these two poems.

The focus in the question is on Hardy's writing and although good answers will certainly explore the bleak nature of the feelings in each poem, they will keep the poetry clearly in view. Strong answers should be able to focus explicitly on both loss and hopelessness, engage the descriptions and the moods in each poem 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 use of first-person, the symbolic possibilities in the descriptions of the wintry landscapes, the gathering darkness and the dying birds, the crushing final words ("unaware" and "unhope")...Answers which wrestle with the expression of the more complex feelings of loss (of faith in God, of 19th Century certainties...) set against the possibility of hope in *The Darkling Thrush*, as opposed to the loss of all feeling and crushing hopelessness in *In Tenebris I* should be well rewarded.

Text:	HARDY: Selected Poems
Question 11:	Compare the ways in which Hardy encourages you to feel sympathy for
(30 marks)	the narrators in She At His Funeral and Her Death and After.

NOTES ON THE TASK:

The emphasis in the question is on the poet and differentiation should emerge from the extent to which answers can shape a personal response to the narrators while maintaining the focus on the "how" of the question. Strong answers are likely to engage the emotionally charged situations in both poems without drifting into narrative, and to examine the feelings and situations of both narrators (as excluded but loyal lovers) in some detail while scrutinising the writer at work. The strongest answers are likely to maintain a detailed and well-supported personal response to the sympathetic qualities of each narrator, and to explore the effect of particular features of language and structure like: the use of first person, the use of contrast (between the lovers and the kindred/husband) in both poems, the compression and economy of *She At His Funeral*, the more developed characterisation, pathos and narrative of *Her Death and After*...

Text:	HARDY: Selected Poems
Question 12:	Compare the ways in which Hardy portrays relationships between men
(30 marks)	and women in TWO of the following poems:
	Neutral Tones A Broken Appointment On the Departure Platform.

Good answers are likely to explore the nature of the relationships in their two selected poems 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 feelings of disappointment, regret, sadness, bitterness...which tend to characterise the recalled relationships and the painful awareness of the transience and fragility of love in these three poems, while focusing on the "the ways" of the question and really scrutinising the poet at work. The strongest answers are likely to sustain close and comparative attention to the effect of features like the use of first-person, of direct address, of symbolic description, of repetition...

Text:	AUSTEN: Northanger Abbey
Question 13: (30 marks)	Chapter 14 'Henry suffered the subject to decline' to 'she was almost as ready to admire, as what she did.'
	How does Austen make this both an amusing and a significant moment in the novel for you?

There is much amusement to be derived from both the basic misunderstanding in the passage and the way in which Henry Tilney handles it. Eleanor's understanding of his humour contrasts entertainingly with Catherine's bemusement and Catherine's acceptance that whatever he says is wonderful adds a lovely final touch. Most answers will probably contain some of these observations. More detailed responses might look at the humour in the language, such as Henry's description of the new publication and the mob or his ironic comments on female intelligence or even politics as a conversation stopper. The discriminating factor may well be the answer's focus on significance. Comment here could encompass Catherine's naïve engrossment in the gothic novel – her response here foreshadows the contretemps with Henry at Northanger, or on how this passage marks the development of their love affair and her relationship with the Tilney family. This conversation, for example, is significantly different from those she has with Isabella earlier in the novel and is part of her "learning" process. An implicit knowledge of the novel as a whole should shine through in the best answers.

Text:	AUSTEN: Northanger Abbey
Question 14: (30 marks)	"No-one who had ever seen Catherine Morland in her infancy, would have supposed her born to be a heroine."
	In what ways does Austen make Catherine an interesting and entertaining 'heroine' in your opinion?
	Remember to refer to details from the novel to support your views.

NOTES ON THE TASK:

This question can be approached as a character study plus evaluation of Catherine's role or as Catherine as the antithesis of a gothic heroine, remarkable and entertaining for her very ordinariness. The level of sophistication of response will probably be a discriminating factor in awarding marks. Catherine's very innocence is entertaining in itself in the early stages of the novel, particularly in her misreading of Isabella. She develops as a character, making the right choice between the Thorpes and the Tilneys and learning that she has been very silly about gothic novels. She arouses sympathy as a victim of John Thorpe and General Tilney and emerges as morally superior, handling her expulsion from Northanger with dignity and deserving her happy ending.

Answers could take either of the approaches outlined above. They will need to show apt selection – the opening the chest scene at Northanger is an obvious example or Catherine's increasing perception of Isabella's true nature – and some evaluation of her as the heroine of the novel. The most successful answers will probably show some perception of Austen's purpose in making such an average girl her central character and the humour derived from this tactic.

Text:	AUSTEN: Northanger Abbey
Question 15:	In what ways does Austen compare and contrast the Thorpe and Tilney
(30 marks)	families in the novel?

Answers do not have to be exhaustive in their coverage of all the characters involved but will need to evaluate the similarities and differences between some members. Isabella and John provide a foil for Eleanor and Henry. The former siblings are mercenary, shallow and crude (in John's case), and the latter are intelligent, urbane, genuine and motivated by affection and kindness. Mrs Thorpe is silly and shallow, whereas General Tilney is as mercenary as the Thorpes but a far more sinister and formidable figure than the buffoonish John Thorpe. Frederick Tilney parallels Isabella in his pleasure-seeking lack of morality and consideration for the feelings of others.

Most answers should be able to encompass some of the points outlined above. More detailed responses might focus clearly on the different values of Henry and Eleanor and the Thorpes as a central feature of the novel. Alternatively they might concentrate on the qualities that the Thorpes share with the General and Captain Tilney, which make Henry and Eleanor shine out even more strongly as the moral centre of the book. Answers, which approach the question by making the two families' relationship with Catherine and the choices she has to make between them central to the response, are perfectly acceptable.

Text:	DICKENS: Hard Times
Question 16: (30 marks)	BOOK THE SECOND, Chapter 12 'I never knew you were unhappy, my child' to 'I tell you plainly, father, that it may be so. I don't know.'
	What does Dickens make you feel about Louisa and Gradgrind at this dramatic moment in the novel?

NOTES ON THE TASK:

This highly charged passage is one of the climaxes in the novel and answers will have to show knowledge, however implicit, of what has gone before to appreciate its drama. We should expect a great deal of sympathy with Louisa whose feelings have been stunted by her father's "system" and who married Bounderby, as she outlines here, for all the wrong reasons. The most pathetic of these being her desire to help the awful Tom because their shared miserable childhood has incurred her pity and love. Now she has found passion and is in a state of despair. Gradgrind is able to see what he has brought her to, remember how he failed to prevent her marrying Bounderby and would now do anything to help her.

Most answers should show knowledge of Louisa's story and differentiation will probably spring from an ability to analyse how Dickens is shaping the reader's emotions. She uses strong language "strife...angel...demon...rebellion" which conveys her strength of feeling and Dickens graphically describes her father's reaction: "Her father's face was ashy white". Alternative approaches would be to analyse how Gradgrind – so relatively speechless here – is responsible for Louisa's plight and give a response to this. It is a question that asks for personal response and engaged and involved candidates should be rewarded accordingly.

Text:	DICKENS: Hard Times
Question 17: (30 marks)	In what ways does Dickens portray Mrs Sparsit as both comic and rather sinister?
	Remember to refer to details from the novel in your answer.

There is much amusement in Dickens' wonderful descriptions of Mrs Sparsit with her black knitted eyebrows, Coriolanian nose and comically named family connections. Her relationship with Bounderby is central to the satire on petty class snobbery in the novel and its final stages, where she "unmasks" Mrs Pegler with disastrous effect in a terrific comic reversal and calls Bounderby a "Noodle", are highly entertaining. Her attitude to Louisa is, perhaps, Mrs Sparsit at her most sinister. She has always been jealous of her and takes horrid delight in her "descent" down Mrs Sparsit's imaginary staircase of social disgrace. The descriptions of her stalking Louisa and Harthouse in the rain ("with a stagnant verdure on her general exterior" etc) are also extremely funny.

Answers should be able to select some of the reasons outlined above for finding her a comic character and probably find many more. Differentiation might stem from an answer's ability to comment on how Dickens' style shapes our view as well as Mrs Sparsit's contribution to the plot. A consideration of her more sinister attributes and Dickens' serious purpose behind the characterisation, along with well-selected detail, will probably put answers into higher mark bands.

Text:	DICKENS: Hard Times
Question 18	How does Dickens make the relationship between Stephen Blackpool
(30 marks)	and Rachael such a moving and memorable part of the novel?

NOTES ON THE TASK:

This question is intended to focus the candidates' attention on the relationship rather than on Stephen and Rachael as characters or as mouthpieces for some of Dickens' views. It is however a question asking for a personal response, as mediated by Dickens, and we should meet candidates on their own ground. The fact that they cannot marry because of Stephen's alcoholic wife and the integrity with which they cope with this situation is central to our sympathy for them. Rachael's kindness to Stephen's wife and steadfast loyalty to Stephen are moving, as is her hysteria when he is found down the pit, when all her repressed emotions emerge. Their "walk together" as he dies is a real tearjerker.

Most answers will probably focus on the doomed nature of their relationship but more sophisticated responses might also show how we sympathise with them because: they are so much more humane than the Bounderbys and Gradgrinds of Coketown; Stephen is "stitched up" appallingly by Tom; and the society in which they live is so harsh towards them. Answers, which take exception to the question and find the couple unconvincing and emblematic victims, (her angelic qualities – Dickens' failure to convince us of his reasons for not joining the union) should also be rewarded if their case is made effectively.

Text:	HARDY: Far From the Madding Crowd
Question 19: (30 marks)	Chapter 46. 'The persistent torrent' to 'wished himself another man'.
	Explore the ways in which Hardy makes this such a moving moment in the novel.

A clear awareness of the context will be an important starting-point for all answers: the moment depicts the destruction of Fanny's grave and of the flowers so carefully planted upon it by her repentant lover, a man who is wrestling with a combination of grief and guilt and who has not slept in a bed for two nights. The focus in the question is on Hardy's writing and although strong answers will undoubtedly explore the crushing symbolism and irony of the grave's destruction and its impact on Troy, 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 to the key features of the writing like: the portrayal of the gurgoyle, the descriptions of the devastated grave, the painful delay in Troy's realisation, the depiction of his abject misery...

Text:	HARDY: Far From the Madding Crowd
Question 20: (30 marks)	Boldwood is not hanged at the end of the novel because of a "presumption of insanity".
	Does Hardy's portrayal of Boldwood encourage you to believe that he is insane?
	Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

Differentiation is likely to spring from the extent to which answers can avoid a conventional character study or a narrative reworking of Boldwood's story, in order to shape an evaluative personal response which focuses explicitly on the idea of "insanity" (without becoming bogged down in complex definitions of the concept at the expense of details from the novel). The emphasis in the question is on the writer, and the line of argument adopted (from the "yes – deluded, obsessional and murderously violent" approach, to the "no – his actions are always consistent and fully understandable" approach) is likely to be much less important than the ability to support the argument with sustained attention to textual detail and to the writer at work. There are specific moments which strong answers might choose to explore in detail: Boldwood's desperate proposals to Bathsheba and his inability to take "no" for an answer, his attempts to bribe and throttle Troy and his eventual murder of him, his neglect of his farm, the revelations contained in the chapter entitled "Bathsheba Boldwood"... might encourage the presumption of insanity; emphasis on the calmness of his demeanour in giving himself up, on the conclusion reached by Oak (Hardy's most reliable judge) that Boldwood was *not* "out of his mind...might discourage the presumption.

Text:	HARDY: Far From the Madding Crowd
Question 21: (30 marks)	How does Hardy make the episode of the bloated sheep (Chapter 21) such a dramatic and revealing part of the novel?
	Remember to support your ideas with details from the novel.

Differentiation is likely to spring from the extent to which answers can establish a clear view of the context (having dismissed Gabriel for his honest criticism of her conduct, Bathsheba finds herself in urgent need of his expertise) without slipping into a narrative reworking of the incident, and shape a developed personal response to both concepts ("dramatic" and "revealing") while focusing on the "how" of the question. Strong answers are likely to maintain the focus on the writer and to explore the way Hardy builds the drama by describing the breathless panic and indecision of the workers, emphasising the suffering of the dying sheep, extending the delay in sending/receiving messages, revealing the pain of Bathsheba's eventual climb-down... The strongest answers are also likely to explore the significance of the episode in confirming Gabriel's selfless love for Bathsheba and her dependence on him, and in resolving the conflicts of the previous chapter.

Text:	ELIOT: Silas Marner
Question 22: (30 marks)	Chapter 13. 'But when Godfrey was lifting his eyes' to 'l've a right to keep it.'
	In what ways does Eliot create a dramatic turning point in the novel here?

This central passage is a turning point for both Godfrey and Silas. Godfrey fails to claim Eppie and therefore has to "pass for childless" against his will later in the novel. Silas claims her and thus gains a daughter who chooses him over her real father.

Most answers will need to show knowledge of the context of the passage and some grasp of future events but the drama of the passage itself is the focus of the question. Candidates might select from: the drama of Godfrey's glance turning from Nancy to the child who could destroy his relationship with her; his terror and struggle with his conscience; the drama of the reclusive Silas' sudden appearance and speculations as to the identity of the child and the fate of its mother. More sophisticated responses might look at the contrasts in class between Silas, Eppie and the revellers and the detailed descriptions of Godfrey's dilemma and the ironies in the passage.

Text:	ELIOT: Silas Marner
Question 23:	What does Eliot's writing make you feel about Dunstan (Dunsey) Cass
(30 marks)	and his fate?

NOTES ON THE TASK:

The question is designed to avoid mere character sketch, lead candidates to consider how their response to Dunsey has been formed and to move on into looking at the justice of his fall into the stone pits. This also, however, gives him a posthumous victory, in the sense that the discovery of his body leads to Godfrey finally telling the truth about Eppie.

A standard answer might quite successfully focus on Dunsey's nature – his drunkenness, his blackmail of Godfrey, his jealousy of him and enjoyment in making him suffer, his boasting (the wonderful sale of Wildfire section) his lying and so on.

Stronger answers might range into some of the areas outlined in the opening paragraph above and focus clearly on the methods Eliot uses to reveal Dunsey to us – her descriptions of him, effective dialogue, her direct comment on him, her revelation of his thought processes and contrasting him with his brother. Alternatively they might analyse well-selected passages in some detail such as his journey home from the hunt and theft of Marner's money.

Text:	ELIOT: Silas Marner
Question 24:	How does Eliot make the contrast between Lantern Yard and Raveloe
(30 marks)	such a significant part of the novel?

Answers could concentrate on the actual physical settings, one urban industrial, one preindustrial revolution rural or on Silas' relationship with the community in each place or on both aspects of the settings. A clear focus on contrast is required. Lantern Yard is cramped and grimy – Eppie is horrified by its lack of contact with the natural world and the downtrodden nature of its factory workers. The religious community is narrow, rigid, puritanical, hypocritical and unjust but also is democratic and values hard work and does offer a kind of family to Silas.

Raveloe's natural environment and agricultural nature is a stark contrast. Its inhabitants have a much more relaxed approach to work and to religion and pleasure is not seen as a crime. Lantern Yard ironically is dark whereas Raveloe tends towards the light.

Most answers will probably focus on some of these more obvious contrasts but more sophisticated responses might show how Eliot uses the setting thematically – Silas comes to terms finally with his new environment and lets go of the old one. They might also look at how Raveloe has its faults too – its class system has fallen into decay and its inhabitants treat Silas with narrow superstition when he first arrives.

Text:	POE: Selected Tales
Question 25: (30 marks)	 (a) The Murders in Rue Morgue 'It was a freak of fancy' to 'the creative and the resolvent.' (b) The Purloined Letter 'At Paris, just after dark' to 'the Prefect of the Parisian police.'
	Explore the ways in which Poe engages your interest in the relationship between Dupin and the narrator in these two extracts.

The main focus in the question is on the writer and stronger answers are likely to pay close and explicit attention to details of the writing, and the effect of the first-person narration in particular. The best answers are likely to establish the intrinsically interesting and unconventional nature of the curiously secluded, reflective, nocturnal existence which the two men are content to share, while exploring the ways in which Poe engages the reader like: the characterisation of the narrator almost wholly in terms of his preoccupation with Dupin (he defers to his whims, respects his analytic abilities, quotes him, meditates on his nature...); the details which confirm the closeness of the two men (the walking arm-in-arm, the long but contented silences, the fascinated descriptions of Dupin which confirm the narrator's deep admiration for his friend...); the strong expressions of the narrator's contentment ("perfect *abandon...*luxury of meditation..."...).

Text:	POE: Selected Tales
Question 26: (30 marks)	How does Poe make his descriptions of these TWO settings memorable for you?
	The house in <i>The Fall of the House of Usher</i> The black chamber in <i>The Masque of the Red Death</i>
	Remember to support your ideas with details from the stories.

NOTES ON THE TASK:

Differentiation is likely to spring from the extent to which answers can move beyond a narrative account, can maintain the focus on the "How" of the question and on Poe's descriptive writing and can establish the symbolic significance of the settings in the context of each story. Strong answers are likely to be characterised by close attention to the effect and significance of descriptive details like: the grey dreariness, the atmosphere of oppression and decay, the way the crumbling, dilapidated (and ultimately collapsing) edifice reflects the nature of its sickly, moribund inhabitants, the impact on the participant narrator... (in *The Fall of the House of Usher*); the black and blood-scarlet colours, the ominous ebony clock, the descriptions of the seventh chamber as a backcloth to the deaths of the revellers, the impact on the observer narrator... (in *The Masque of the Red Death*).

Text:	POE: Selected Tales
Question 27: (30 marks)	How does Poe make his narrator's state of mind particularly disturbing for you in TWO of the following stories?
	The Tell-Tale Heart The Black Cat The Imp of the Perverse

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 action of the two selected stories and shape an argued personal response which foregrounds the "How" of the question and the portrayal of deranged states of mind. Strong answers may well be those which most clearly engage the disturbingly direct and confessional/confidential styles of narration and the characterisation of these narrators in terms of their whims, their perverseness, their motivelessness, their fixations, their compulsions, their chilling calculation, their tendency to protest their sanity rather too much...

Text:	WELLS: The History of Mr Polly
Question 28: (30 marks)	Chapter Ten III. 'Mr Polly sat beside the fat woman' to 'They weren't our things.'
	Explore the ways in which Wells makes this such a satisfying moment in the novel.

Good answers are likely to establish a clear understanding of the context, quickly and economically: the conversation confirms that the Potwell idyll is to remain completely untroubled because the threat of Uncle Jim has been conclusively removed and Mr Polly has managed to exorcise the ghost of his past with his return visit to Miriam. Strong answers should be able to pay close attention to the effect of the descriptive detail in portraying the serenity and security of the moment, to develop a response to the warm, easy-going relationship with the fat woman which embodies the appeal of the Potwell Inn and to focus explicitly on the "the ways" of the question by scrutinising the writing here. The strongest answers may declare themselves in their close attention to the effect of the extract as a portrayal of an untroubled twilight which resolves Mr Polly's earlier conflicts, contrasts his earlier unhappiness and gives the novel its happy ending.

Text:	WELLS: The History of Mr Polly
Question 29: (30 marks)	How does Wells' portrayal of the 'three P's' contribute to your enjoyment of the novel?
	Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

Differentiation is likely to spring from the extent to which answers can adopt a selective approach to the range of enjoyable material available (the walks, the appalling singing, the drinking...as a welcome release from the daily grind of gentlemen's outfitting) and shape an argued personal response. Strong answers should be able to focus explicitly on the "How" of the question and scrutinise the writing, especially perhaps in relation to the characterisation of Parsons. The strongest answers are likely to examine not only the detailing of this period as one of jollier and more stimulating episodes in Mr Polly's life, contrasting with the frustrations and disappointments of his later life, but also to respond to the gentle irony with which the three "desperate dogs" (affecting a swaggering confidence to mask their inexperience with women and the world in general) are portrayed. Parson's dismissal might be seen as part of the enjoyment, but tinged perhaps with sadness that it brings a dramatic end to the innocence and "joy de vive" of the three P's.

Text:	WELLS: The History of Mr Polly
Question 30: (30 marks)	How does Wells encourage you to feel that Mr Polly is making a mistake as he promises to marry Miriam (in Chapter Six)?
	Remember to support your ideas with details from the novel.

The emphasis in the question is on Wells' writing and differentiation should spring from the extent to which answers can move beyond a narrative account of the episode and shape a selective and personal response to the ominous signs while focusing on the "How" of the question. The strongest answers are likely to demonstrate an understanding of the context as Mr Polly rebounds from the dreamlike folly of the Christabel episode, and pay close attention to features of the writing like: the portrayal of Polly's confused and contradictory feelings (culminating in panic, hesitation and terrors); the portrayal of Miriam's wiles in hinting, prompting, questioning, initiating and sealing her reluctant suitor's commitment with a kiss; the subtle ways in which Wells suggests that our hero is being deceived by Miriam's physical appearance in the park...

Text:	CHOPIN: Short Stories
Question 31: (30 marks)	 (a) Beyond the Bayou The opening to 'her fear of everything beyond the water.' (b) At the 'Cadian Ball The opening to 'would not go to the ball.' How does Chopin capture your interest in the openings to these two
	stories?

In *Beyond the Bayou* Chopin skilfully creates interest in La Folle's character and situation. She is stronger than most men, clearly attached to the plantation family and her "only mania" is vividly described: "all was flaming red beyond there". We are left in no doubt as to the power of the imaginary line that prevents her going beyond the bayou. Obviously the story will be about her crossing that line and we wonder what will make her do so and how her "morbid imagination" will cope when it happens.

Our interest is aroused straight away in *At the Cadian Ball* by Bobinôt's assertion that he will not go to the ball, when it is clear to us that his attraction to Calixta will make it impossible for him to stay away. We hear of his torture over Calixta and are intrigued by the powerful descriptions of her "that little Spanish vixen...with cadences in it that must have been taught by Satan". This intrigue is amplified when we hear of her catfight with Fronie which has to be split up by the priest on the church steps. The reference to the scandal at Assumption also creates interest and leads into her relationship with Alcée.

We might expect most answers to make valid points about the effectiveness of these openings and differentiation will probably spring from an ability to look at the language and to show an implicit knowledge of the stories as a whole. More developed answers might also include a strong personal response to how their interest was gained.

Text:	CHOPIN: Short Stories
Question 32:	What does Chopin's writing encourage you to feel about Madame
(30 marks)	Carambeau and Adrienne at the end of A Matter of Prejudice and Lilacs?

NOTES ON THE TASK:

The standard response here will probably be happiness for Madame Carambeau who has overcome her prejudices and re-united herself with her son and sorrow for Adrienne who has been so cruelly barred from the convent retreat she loves so much. More complex answers, however, might see that Madame Carambeau is still a dominating and stubborn old lady and that Adrienne's lifestyle made her expulsion perhaps inevitable. The strongest answers might look more closely at the writer at work. The flower imagery in *A Matter of Prejudice*, the lyrical description of Henri recapturing his childhood home and the humour in the ending predispose the reader to take delight in it. The shock ending of *Lilacs*, the powerful imagery and the fact that Chopin never makes clear why Adrienne has been banished makes the reader even more sympathetic towards her. Of course candidates might have different responses to the characters and we must accept what comes as long as ideas are firmly rooted in the text.

Text:	CHOPIN: Short Stories
Question 33:	What do you find effective about the ways Chopin ends The Father of
(30 marks)	Désirée's Baby / Désirée's Baby and The Storm?

The twist at the end of *The Father of Désirée's Baby* is very powerful. Its effectiveness springs from the cruelty with which Armand has treated his wife and her tragic response to this, when he is the "one to blame". One cannot help but feel he has received his just deserts as, on burning the baby's expensive layette, he discovers the crucial letter. The ending of *The Storm* has a very different tone. It is the calm after the storm and surprising in that after the passion displayed and the potentially explosive quality of the affair between Alcée and Calixta, everyone is so very happy.

Most answers should outline some of the points above and we might expect some strong personal response to Armand. More detailed responses might compare the two endings, although this is not a specific requirement, or look at how its prequel *At the Cadian Ball* and the early sections of the story itself do not lead us to expect the peace at the end of *The Storm*. The strongest answers must have a sense of the writer at work – of how Chopin shapes our response either through the structure of the story or the style of writing.

Mark Scheme 2448/01 June 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 righthand 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	
		present a clear, sustained response	
		 show understanding supported by careful and relevant reference to the text 	
		respond with some thoroughness to language	
4	14	make a reasonably developed personal response	
	13	show overall understanding using appropriate support from the text	
		make some response to language	
5	12	begin to organise a response	
	11	show some understanding	
		• give some relevant support from the text or by reference to language	
6	10	make some relevant comments	
	9	show a little understanding	
		give a little support from the text or by reference to language	
7	8	make a few straightforward points	
	7	occasionally refer to the text	
8	6	show a little awareness	
	5	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	
		 show sustained understanding of the character and text 	
		create a recognisable "voice" for the character and occasion	
4	14 13	 show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion 	
5	12	show some understanding of the character at this point	
	11	 begin to express the character's thoughts, feelings and ideas in an appropriate way 	
6	10	show a little understanding of the character	
	9	make reference to thoughts, feelings or ideas	
7	8	make a few straightforward points about the character	
	7	 refer occasionally to thoughts, feelings or ideas 	
8	6 5	show a little awareness of the character	
Below 8	4-0	not meet the criteria for Band 8.	

Text:	BRIAN CLARK: Whose Life is it Anyway?	
Question 1: (14 marks)	Act Two: 'Dr Emerson: I am trying to save Mr Harrison's life' to 'Hill: Good afternoon.'	
	What makes this extract a dramatic and important moment in the play?	

Answers may express varying amounts of awareness of the prickly nature of the exchange between Mr Hill, the solicitor, and Dr Emerson. At the beginning of the passage it becomes clear that Dr Emerson's high-handed attitude has convinced Mr Hill that Ken needs help in confirming his right to decide whether or not to die. Having established that legally Ken can discharge himself, Mr Hill dismisses the doctor's offer of the hospital psychiatrist's opinion, preferring perhaps insultingly to bring in one who is not potentially biased against Ken. The passage ends as frostily as it begins.

Text:	BRIAN CLARK: Whose Life is it Anyway?	
Question 2: (14 marks)	You are Dr Emerson, after your conversation with Dr Travers and Dr Scott on Act Two.	
	 You might be thinking about: your hopes about Dr Travers' meeting with Ken Dr Scott's criticism of your views. Write your thoughts. 	

NOTES ON THE TASK:

The relevant moment in the play comes at the end of two conversations that follow closely upon each other. These conversations have a very different tenor, and credit should be given to answers that appreciate this fact. Dr Emerson's reactions to Dr Travers' cheerful and unquestioning response to his request for help to section Ken under the Mental Health Act can be starkly contrasted with his reactions to Dr Scott's considered defence of Ken's desires. The high-handed attitude and tone adopted by Dr Emerson at the end of the latter conversation may well be seen to continue in more perceptive responses. However, given his earlier commitment to patients' welfare as seen earlier in his battle for a new heart monitoring unit, he may be upset and disturbed by this conversation, but still adamant, as he is in his last appearance in the play.

Text:	ARTHUR MILLER: Death of a Salesman
Question 3: (14 marks)	Act Two: ' <i>The light gradually rises on the kitchen</i> ' to 'Linda: [suddenly pleading] will you please leave him alone?'
	What do you think makes this extract so dramatic?

The three-way conflict is dramatic and aggressive in this extract. Linda is uncharacteristically angry. She is furious at her sons for deserting Willy in the restaurant, and is very protective of him ('You're not going near him!'). Not only is the dialogue acrimonious and exclamatory, but the stage directions emphasise the dramatic contribution of Happy's roses, knocked to the floor by Linda and eventually picked up by Biff. Better answers may be those which notice the differences between Happy and Biff, both in the way they are addressed by Linda and their reactions to her.

Text:	ARTHUR MILLER: Death of a Salesman	
Question 4: (14 marks)	You are Bernard. You have just left your father's office after your conversation with Willy and are on your way to Washington (in Act Two).	
	 You might be thinking about: Willy and his state of mind what happened to Biff 	
	Write your thoughts.	

NOTES ON THE TASK:

Bernard is a successful man, himself father of two sons. His Washington trip combines highclass work and leisure (Supreme Court, tennis in private facilities). On meeting Willy he has asked after Biff and at first received evasively grand replies. He will be reflecting on the past, given that Willy has asked him why Biff's 'life ended after that Ebbets Field game.' Bernard's own question to Willy about what happened in Boston is then angrily rebuffed. Answers are likely at least to imply a comparison of Bernard and Biff. Better answers will link the past and the present, and convey a view of what you need to get on in the world. They will probably be expressed in a sympathetic and intelligent voice.

Text:	R C SHERRIFF: Journey's End
Question 5: (14 marks)	'Hardy: (laughing) Imagine Stanhope spending his leave' to 'Hardy: Oh, you sweet, sentimental old darling!'
	What makes this passage such an interesting introduction to the character of Stanhope in the play?

Answers may note the contrasting views about Stanhope expressed by Hardy and Osborne here. Hardy refers to Stanhope's hard drinking and gives evidence of his fragile, volatile temperament; Osborne's responses, on the other hand, scale the heights of loyalty, admiration and love. Better answers may place the passage in the wider context of the play, pointing out that both this and the arrival of Raleigh later in the act serve to intrigue the audience about the character of Stanhope. Osborne staunchly defends Stanhope against Hardy's allegations of wildness and drinking here, yet later tries to warn the hero-worshipping Raleigh that his idol may have changed. Only when Stanhope arrives do we appreciate that all the alternative interpretations are in fact true.

Text:	R C SHERRIFF: Journey's End
Question 6: (14 marks)	Explore ONE or TWO moments in the play which bring to life for you the stress and fear experienced by the soldiers.
	Remember to support your answer with details from the play.

NOTES ON THE TASK:

Some answers will present a systematic trawl through the play giving one or two examples of stress and fear, and in this case credit should be given for relevant detail. Better answers, however, will attempt to comment on the debilitating effect that war has on the characters, and how the human relationships they experience add to their stress and their fear of death. Answers may mention the descriptions of Stanhope's wild behaviour before he appears, his dependence on whisky, and his panic at the thought that Raleigh will reveal his behaviour to those at home. The episode where Stanhope talks Hibbert into trying to carry on with what is to him unbearable, as well as Stanhope's bitterness and resignation at the deaths of Osborne and Raleigh, may be quoted. Even the jokey repartee between Mason and the officers, dramatically important for its light relief, can reflect the character's efforts at escapism through their obsession with what is in fact poor and inadequate food, eaten nevertheless with a studied formality.

Text:	HAROLD PINTER: The Caretaker
Question 7: (14 marks)	Act Two: 'Mick: sleep well?' to 'Davies: Listen! I don't know who you are!'
	What does this passage reveal to you about Mick?

Mick is amusing or disconcerting or some combination of these. He is sarcastically polite: 'Sleep well?', 'awfully nice to meet you.' He repeats 'Jenkins' apparently to express incredulity at Davies' evasions, and does the same more elaborately in the long speech, which is in part a tall story about identity and partly a veiled threat to Davies: 'they chucked him out of the Salvation Army.' Any attempt to integrate the drip in the bucket into the answer may be a sign of a good one.

Text:	HAROLD PINTER: The Caretaker
Question 8: (14 marks)	Do you dislike Davies or do you feel sorry for him?
	Remember to support your views with details from the play.

NOTES ON THE TASK:

Answers may express dislike because Davies is racist and dishonest. He is evasive about his papers and his identity, and he tries to supplant Aston in his brother's regard and indeed in the flat. However Davies, the ageing down and out, is belittled by Mick in cruelly amusing ways, and is finally rejected by Aston, yes even he. Better answers may be those which see two sides to the issue, or that find constructive ways to refer to the other two characters.

Text:	OCR Opening Lines: How it Looks From Here
Question 9: (14 marks)	Wedding Wind: Philip Larkin, Sometimes: Sheenagh Pugh
	What hopes for the future are most memorably presented in these poems?
	Remember to refer to the words and phrases the poets use.

Answers may well suggest that the optimism expressed in *Wedding Wind* should be cautious, to say the least. The bride lives a life of hardship, carrying a 'chipped pot' to the chicken-run, beset constantly by the cruelty of the wind, and this is evident by her husband having to leave her 'stupid in candlelight' on her wedding night. And yet her happiness is evident in spite of the buffeting wind, such that she feels that even death may be powerless against her joy. In her poem, Pugh's list of things that may or may not go right in life seems simple enough, and the benediction in the final phrase addresses the reader directly. More thoughtful answers will note that small details in the poem marry together to create the overall sense of potential well-being, culminating in the last two lines in an overwhelming metaphor for healing and redemption.

Text:	OCR Opening Lines: How it Looks From Here	
Question 10: (14 marks)	What views about life in the modern world are strikingly expressed in TWO of the following?	
	A Consumer's Report (Porter) O Grateful Colours, Bright Looks! (Smith) In Your Mind (Duffy).	
	Remember to refer to the words and images the poets use.	

NOTES ON THE TASK:

It is to be hoped that answers will have some idea of the central irony inherent in *A Consumer's Report*, and will be able to give some detail of the ways in which this principal absurdity is continued throughout the poem. Credit should be given for this, and also for the appreciation of the 'twist' in the last three lines. The garish shallowness of the descriptions in *O Grateful Colours*. *Bright Looks!* may be noted. Better answers will attempt to understand the second part of the poem, where the value of quiet reflection as opposed to tasteless materialism is suggested. The desire for a better, more satisfying life is proffered in *In Your Mind*. The dream of the ideal in stanzas one and two blends slowly with the reality of everyday life and with the final stanza the poem ends where it started, with English rain. Answers that give some idea of this structure within the poem should be rewarded.

Text:	OCR Opening Lines: The 1914-18 War (ii)
Question 11: (14 marks)	Joining the Colours: Hinkson, The Send-off: Owen
	What strong feelings about soldiers going off to war do these poems reveal to you?
	Remember to support your answer with words and phrases from the poems.

Joining the Colours may be seen as a poem of contrasts. Where the mothers' sons, 'smoothcheeked and golden' are 'food for shells and guns', go 'singing into the dark', 'to glory and the grave'. More perceptive answers will point out how these contrasts serve to express the poet's sense of bitterness and waste as she describes a day of false merriment and rejoicing. Credit should be given to those who note that the simple verse scheme is effective for its foreshortened and telling last line. *The Send-Off* tells of a similar scene witnessed by the narrator, where the 'grimly gay' soldiers are seen as departing almost guiltily, of whom just a few will 'creep' back from what seems to them to be another world.

Text:	OCR Opening Lines: The 1914-18 War (ii)
Question 12: (14 marks)	What makes you feel sympathy for people in TWO of the following poems?
	The Target (Gurney) The Deserter (Letts) The Hero (Sassoon)
	 You should consider: some of the reasons for sympathy some of the words and phrases used by the poets.

NOTES ON THE TASK:

Answers may note the explosive opening of *The Target,* with its implicit invitation to discover more about the experience described. Verse two is chilling, not simply because the mother's fears are mentioned, but because of the idea that death would at least bring some sort of closure to an unbearable situation. In verses three and four the enemy is humanised, 'the only son', 'a boy', whose pardon is to be asked. The last line offers condemnation of the war where an unfeeling God allows such misery. The deliberate anonymity of the subject of *The Deserter* is gainsaid by the humanity with which his plight is described; thus making him everyman. The irony of the mother's false beliefs at the end in fact emphasises the futility and tragedy of her son's death. It is hoped that answers will contrast the sadness and pathetic nature of the mother's false pride in *The Hero* with the matter-of-fact description of her son's death, which is nonetheless both a tragedy and a source of pride for her.

Text:	LARKIN AND FANTHORPE: Poems 2
Question 13: (14 marks)	The last three verses of <i>Toads</i> and <i>After Visiting Hours</i>
	In what ways do you think that these extracts make good endings to the poems from which they are taken?

Having spent the bulk of the poem railing against the routine and convention of work, Larkin finally acknowledges that the toad 'Squats in (him) too'. Better answers may say something about his rueful tone in 'heavy as hard luck' and 'never allow me', and may also offer a glimpse of understanding of the typically oracular last stanza. In the Fanthorpe when the visitors are gone the ward seems tranquil ('shuffle', 'whisper', 'quiet') and orderly ('repertoire', 'dancers', 'battened'). The poem comes full circle with the reference to 'gulls'. Better answers may be those which sense an ambivalence of tone here and express a view of where the 'Ark' is heading.

Text:	LARKIN AND FANTHORPE: Po	ems 2
Question 14: (14 marks)	What views of themselves do the poets reveal in any TWO of the following poems?	
	I Remember, I Remember The View Growing Up	(Larkin) (Larkin) (Fanthorpe)

NOTES ON THE TASK:

In the first poem the friend's innocent enquiry about 'roots' and somewhat shocked later remark about 'Hell' do much to set the tone for the poet's ironic view of his home town and childhood. Better answers may offer a response to the doleful persona Larkin creates here, and an interpretation of the closing line of the poem. In the second, the title indicates a view of his own future which is clear and empty. Better answers may show awareness of the mountaineering conceit which gives the poem structure. In the third, the poet portrays herself as a wallflower, at odds with convention and also secretive: 'biding my time', 'I played mute'. Better answers may show some grasp of what she says about herself in the closing stanza.

Text:	HYDES (ed): Touched With Fire
Question 15: (14 marks)	Refugee Mother and Child and Digging
(14 11/1/1/5)	What do you find most striking about the relationships between parents
	and children portrayed in these two poems?

The first poem is a 'picture of a mother's tenderness' for a child she cannot save from starving to death. The poet is struck by the fact that she, unlike most, has not given up. Better answers may respond to the grief in the poem, and to the way it builds to the final image of 'flowers/on a tiny grave'. The second is full of the son's admiration for his father's strength and skill; better answers may show some response to language such as 'clean rasping sound', 'Stooping in rhythm' and 'Nicking and slicing neatly'. Better answers will probably also give some account of the way Heaney in the poem compares himself to his father.

Text:	HYDES (ed): Touched With Fire
Question 16: (14 marks)	What do you find both serious and amusing in any TWO of the following poems?
	Telephone Conversation (Soyinka) In Westminster Abbey (Betjeman) Five Ways to Kill a Man (Brock)
	Remember to refer closely to the language the poets use.

NOTES ON THE TASK:

In the first poem the poet's sharp commentary is amusing, such as the description of the woman's voice as 'Lipstick coated', and what he sarcastically says to her is even more so. Better answers may observe that the poem is angry as well as amusing. In the second the woman is snobbish and selfish. A source of humour is her frankness in revealing her attitudes: 'Don't let anyone bomb me', 'even more, protect the whites', 'do not let my shares go down'. Better answers may note the humorous effect of the rhymes. Brock's poem is written in the style of a recipe or list of instructions; better answers will go beyond explaining each stanza and may comment on the ironic language ('To do this properly', 'for this you need', 'much more neat') which is such a feature.

Text:	OCR: Opening Worlds
Question 17: (14 marks)	 (a) Snapshots of a Wedding The opening to 'This is going to be a modern wedding' (b) Two Kinds The opening to 'There were so many ways for things to get better.' What do you think makes each of these passages a good beginning to the story that is to follow?

Head creates an anticipatory scene of 'shimmering' and 'haze' in the 'magical' early morning. There is also a note of humour in the ox 'who was a rather stupid fellow'. A tone is also set by the beautiful ululating of the women who shake their buttocks in the air; answers may respond to this diversely. Better answers are likely to be those which also respond to the 'modern wedding' comment, and show some awareness of what is to follow. Tan makes clear the mother's hopes and ambitions from the start of this story. 'America' is repeated, and we are shocked by how much she lost in China. Better answers may be those which begin to wonder what effect this will have on the nine year old, or show some knowledge of later developments.

Text:	OCR: Opening Worlds
Question 18:	How do the writers show you what it is like to live in poverty, in any
(14 marks)	TWO of the following stories?
	The Train from Rhodesia, The Pieces of Silver, The Red Ball

NOTES ON THE TASK:

In *Train* the children are barefoot, they live in grey mud huts, and the dogs' skin is 'stretched like parchment over their bones'. When the train arrives the locals become 'like performing animals' in order to sell their wares. They have to scrabble in the dust to retrieve coins thrown down to them. Better answers may say something about the way they are treated by the wealthy tourists on the train. In *Silver* Clement's 'drab poverty' is made vivid in the central section of the story: the 'wretched coop of a room' in which they all live, the 'peeling metal spoon', the mother 'whose bones want had picked like an eagle'. Better answers may comment on the sense of injustice in the story. In *The Red Ball* Bolan overhears his parents talking about their parlous finances, and the precious 'eight shillings save up in the can'. The story conveys the anxieties of parents and child in these circumstances, and better answers may make some response to the savage beating that he endures for stealing the money.

Text:	D H LAWRENCE: Ten D H Lawrence Short Stories
Question 19: (14 marks)	(a) Adolf 'we loved him to take meals with us' to 'wild flight to the parlour.'
	(b) Rex 'I saw Rex only once again' to 'my uncle was a fool, for all that.'
	What feelings about Adolf and Rex do these passages strikingly express?

The description of Adolf is nothing less than delightful, and it is hoped that some of Lawrence's detailed observation and humour will be noted in answers. Perceptive answers will mention the dismay of the mother at the rabbit's antics, outwardly stern but secretly gentle and caring in her interactions with him, and some detail of the language used to describe Adolf should be well rewarded. The sombre, reflective tone of the narrator in *Rex* is in contrast to the pleasure of the first passage. More sensitive answers will be those that understand the tragedy of this passage – that Rex is shot, not for his own limitations, but because the people in charge of him variously let him down, in one case by making him a beloved pet, in the other by expecting him to do without human affection altogether.

Text:	D H LAWRENCE: Ten D H Lawrence Short Stories
Question 20: (14 marks)	What do you find memorable about the family relationships depicted in TWO of the following stories?
	A Prelude Her Turn The Lovely Lady
	You should consider:what the characters say and dothe words Lawrence uses.

NOTES ON THE TASK:

Answers may be expected to respond warmly to the warm, comfortable scene set at the beginning of *A Prelude*, followed by the gradual entry of the rest of the family, all of them caring, loving and respectful towards each other. The concern of the parents as they watch the despair of their lovelorn son, their own 'undiminished affection', and the idyllic final scene, are sensitively conveyed, and better answers will focus on this. The complexity of the relationship between man and wife in *Her Turn* is important – Radford's initial complacency and the simmering resentment and consequent revenge of his wife. Better answers may comment on the liveliness and humour in the husband-wife repartee, and the detail in the physical descriptions of the couple. The complexity of the family relationships in *The Lovely Lady* may be apparent in answers, where her niece is aware of Pauline's ability to appear young and strong, when she is really insecure and weak. The son, Robert, superficially close to his mother, is seen to in fact have a brittle, shallow relationship with her, and her underlying disdain for him, and disappointment with what he is, is evident. More perceptive answers may note that it is Cecilia's concealed love for Robert that prompts her to exact her terrible revenge on her aunt.

Text:	J G BALLARD: Empire of the Sun
Question 21: (14 marks)	Chapter 42: 'These Hollywood movies' to 'One day there would be no more newsreels.'
	What does this passage reveal to you about Jim's interests and state of mind at this late stage in the novel?

Jim spends much time watching newsreels and Hollywood movies, which puzzles Yang. Better answers may infer that the maturing Jim is reflecting on their unreality: his own house in Amherst Avenue now seems 'unreal' to him and the last paragraph of the extract shows a depth of understanding of the significance of the war. Jim orders Yang to take him back to Lunghua; better answers may infer his thoughts and feelings which are not made explicit in the text. Answers may also show some awareness of Jim's lingering fascination for aircraft: 'factory new fighters and chromium-sheathed transport aircraft'; the 'silver wings' of the bomber that flies over him.

Text:	J G BALLARD: Empire of the Sun
Question 22: (14 marks)	Explore ONE or TWO moments in the novel which memorably show Jim's ability to cope with life in the camp.
	 You might consider: Jim's 'miniature universe' (in chapter 21) Jim in the hospital (in Chapter 24) or any other moments in the camp.

NOTES ON THE TASK:

Jim's 'miniature universe' comprises magazine photos of planes, and a blurred picture of crowds at Buckingham Palace; his box of possessions including his blazer, 'a carefully folded memory of his younger self'; and the turtle with its 'private fortress against the world'. In the hospital Jim is alert to every possibility of profiting from the possessions of the dead. Better answers may be those which are able, whichever moments in the novel are selected, to suggest what skills Jim develops in order to survive.

Text:	SUSAN HILL (ed): Modern Women's Short Stories
Question 23: (14 marks)	 (a) The Man Who Kept the Sweet Shop at the Bus Station 'Of course the bus journeys came to be a natural end' to 'they never came back at all, not for years and years.' (b) Nothing Missing but the Samovar 'The children were where it most showed' to 'Dieter was wrenched by pity, and love.'
	 What do these passages memorably convey to you about the world of girls growing up? You should consider: the changes in the High School girls Dieter's view of Sally here.

Answers may set the passage into context, as the point where the 'country girls' are leaving behind their old lives, with their visits to the sweet shop whilst waiting for the bus, and moving on. The girls are viewed en masse, described as they receive exam results and move into new lives, and better answers will point out the bustling tone of the narrative. The picture drawn of Sally in *Nothing Missing But the Samovar* is both quaint and pathetic. Details of her incongruous appearance are given, as are descriptions of her cheerful ignorance of how she stands out amongst her peers. Better answers may indicate how we are guided to side with Dieter to find her utterly charming.

Text:	SUSAN HILL (ed): Modern Women's Short Stories
Question 24: (14 marks)	Do you think that the main characters in <i>Addy</i> and <i>Another Survivor</i> bring their unhappiness upon themselves?
	 You should consider: what Mrs Burton says and does Rudi's past experiences.

NOTES ON THE TASK:

Few people could fail to be moved by the description of Addy; Blackwood tugs remorselessly at the heartstrings, and answers may show considerable personal response to the sadness of her life and her lonely death. Better answers may move on to consider the gradual build up of guilt in Mrs Burton as she begins to compare the triviality of Mrs Fitz-James and her dinner party with the devotion and obedience of her dog left alone at home to die. Credit is due to answers that are also able to recognise Mrs Burton's conflation of the death of Addy with that of her mother, and her consequent guilt. In *Another Survivor* answers may acknowledge that Rudi has reached a point in his life where he has begun to yearn for the richness and culture of his youth, and tries vainly to recreate it. The final blow for him comes with his final attempts to recreate his mother in his daughter, which also produces for him her brutalised ghost. The mental collapse that follows is a result of this desire to recreate the past.

Text:	CHINUA ACHEBE: Things Fall Apart
Question 25: (14 marks)	Chapter Two: 'Okonkwo ruled his household' to 'long stacks of yarn stood out prosperously in it.'
	What weaknesses and strengths in Okonkwo does this passage reveal?
	 You should consider: how he behaves why he behaves as he does.

Okonkwo is a complex character, and answers that attempt to give some idea of how his character traits conflict with each other will gain credit. Answers will tend to focus on his harsh treatment and high expectations of his family, and yet this in itself is given an excuse – his fear of becoming like his father. Better answers will mention what the novel has already said about Unoka the father, a gentle yet unambitious man, and so the reader – and candidate – is led into ambiguity about what to think about Okonkwo. Compounding Okonknwo's difficulty is his poor relationship with Nwoye his son, who Okonkwo fears is developing what he believes to be his grandfather's lazy nature. However, Okonkwo's commendable capacity for hard work, and his consequent prosperity, will also be noted in balanced answers.

Text:	CHINUA ACHEBE: Things Fall Apart
Question 26: (14 marks)	Explore ONE or TWO incidents involving the white man which vividly portray to the destruction of the old way of life of the clan.
	 You might choose from: Enoch's unmasking of the <i>Egwugwu</i> the arrest and treatment of the leaders of Umuofia Okonkwo's killing of the court messenger or any other incident of your choice.

NOTES ON THE TASK:

The incidents offered in the question, or any relevant incidents, form part of the inexorable events of the last part of the book. A certain amount of narrative description is therefore inevitable, but answers should nevertheless offer some indication of the honourable naivety of the natives in an unequal competition with the sophisticated callousness of the white man. Enoch's over-zealous interpretation of Christian ideals, together with Mr Smith the new missionary's ignorance of tribal custom, leads to the destruction of the church. The white men's treachery when they arrest the clan leaders, and the consequent cruel and humiliating treatment of them, may provoke strong reaction in some answers. Similarly, Okonkwo's killing of the court messenger when he demands to pass, is the last of Okonkwo's various outpourings of rage against the destruction of all that has held meaning in his life, and is another incident that may provoke a strong response.

Text:	ERNEST HEMINGWAY: The Old Man and the Sea	
Question 27: (14 marks)	p65: 'It was on the third turn' to 'I must get the heart.'	
	What makes this such a dramatic passage in the novel?	

At last Santiago sees the fish and Hemingway stresses its size by means of the old man's reactions and visual description, full of colour and intensifiers in phrases such as 'very pale lavender' and 'dark blue water'. The close up of the creature's eye and the size of the sucking fish adds drama to the episode. The man is sweating with tension but his quarry is calm. The repetition of 'close' further adds to the cliffhanger quality of the writing. We also know that the old man is very tired but that a favourable wind has risen: contextual clues that the encounter could go either way. Better answers will refer closely to the passage and show at least some implicit awareness of the momentousness of the event.

Text:	ERNEST HEMINGWAY: The Old Man and the Sea
Question 28:	Explore ONE or TWO moments in the novel which make you vividly
(14 marks)	aware of the old man's determination.

NOTES ON THE TASK:

Of the sharks Santiago says aloud 'I'll fight them until I die' and there are of course many passages in the closing stages of the book which emphasise his refusal to give up. We must be tolerant of different interpretations of a moment in the novel, and answers may take a wide view of his battle with the sharks. Answers could also refer to the way he clings on to the line even though it cuts his hands, to the way he overcomes cramp, and to the arm-wrestling bout that he remembers. Better answers may be those which refer to the text in some detail.

Text:	GEORGE ORWELL: Nineteen Eighty-Four
Question 29: (14 marks)	Chapter VII: 'In reality very little known about the proles' to 'Proles and animals are free.'
	What do you find striking about the portrayal of the proles in this passage?
	 You should consider: the descriptions of their lives how the Party treats them.

Orwell sums up the low 'horizon' of their existence: 'grew up in the gutters', 'Heavy physical work', 'gambling'. Their lives are brutish and short, yet also vivid and vital. The Party treat them as 'natural inferiors, like animals'; better answers may appreciate that they have more freedom than Party members, may suggest how Winston feels about them.

Text:	GEORGE ORWELL: Nineteen Eighty-Four
Question 30:	Explore ONE or TWO moments in the novel where you feel particular
(14 marks)	sympathy for Winston.

NOTES ON THE TASK:

Many are likely to choose the rat cage in room 101, or other aspects of Miniluv, because of the torture Winston undergoes. But episodes such as his last meeting with Julia or the closing scene at the Chestnut Tree Café may equally arouse sympathy since they are so desolate. It is reasonable to allow different interpretations of what constitutes a moment in the novel. Better answers are likely to be those which give evidence and explain why sympathy is felt.

Text:	MICHAEL PALIN: Pole to Pole
Question 31: (14 marks)	 (a) Day 32: 'It appears that Novgorod' to 'loose bowels are not helpful.'
	 (b) Day 82: 'Addis Ababa was chosen by Emperor Menalik II' to 'still hang from the lamp-posts.'
	What do you find interesting and unusual in the description of the towns in these passages?
	 You should consider: the descriptions of what is happening in Novgorod Palin's comments about Addis Ababa.

The description of Novgorod is combined with Palin's account of its twinning ceremony with Watford, and fuller answers will remark on the slight absurdities of the situation that Palin's critical eye reveals. The ceremonial tree is one of many, the mayor is mistaken for a local lad, and Palin finds himself an unwilling participant in a Russian Kissing Dance. An astute mix of social commentary and political history is combined in the description of Addis Ababa, and credit should be given to answers that observe the fine description of how trappings of communism are being replaced by equally distasteful tokens of capitalism.

Text:	MICHAEL PALIN: Pole to Pole
Question 32: (14 marks)	What do you find amusing and memorable about any TWO incidents involving transport in the book?
	Remember to support your answer with details from the book.

NOTES ON THE TASK:

It is to be hoped that this question will give candidates the opportunity to choose their favourite incidents from a myriad of mini-adventures described by Palin. Naturally, a certain amount of narrative description will be resorted to when describing the incidents, but some setting into context will be achieved in more ambitious answers – a breathtaking landing at the North Pole is a very different experience from being lost in the Sudan. Credit should be given to answers that show awareness of Palin's ability to interest and entertain the reader.

Text:	NICK HORNBY: Fever Pitch			
Question 33: (14 marks)	Pp 193 – 4: 'Every couple of years I forget what a miserable experience' to 'bad teams attract an ugly following.'			
	What do you think makes this such a 'miserable experience' for Hornby?			

It is a 'miserable experience' caused mainly by the England fans. Hornby is particularly offended by their racism, but also by the 'indiscriminate' charge of the police. Better answers may respond to his suggestion that 'bad teams attract an ugly following', and to the embarrassment caused by the fact that he is entertaining overseas visitors.

Text:	NICK HORNBY: Fever Pitch
Question 34:	What do you think are the most memorable descriptions of goals in this book, and why?
(14 marks)	Remember to support your answer with details from the book.

NOTES ON THE TASK:

There are plenty to choose from. Hornby describes Gazza's free kick in *Clowns* as 'one of the most remarkable goals I have ever seen' and compares him to ballet and opera stars. But Hornby also wishes he had not seen it. The goal given away by Arsenal against Swindon at Wembley is more miserably memorable for Hornby since he is being surrounded by 'awful West Country accents'. And of course there is the orgasmic 'Greatest Moment Ever' against Liverpool. Better answers are likely to be those which refer to the context as well as the act of goalscoring itself.

Mark Scheme 2448/02 June 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.

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

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 righthand 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	demonstrate all of the below
	19	 show sustained insight, confidence and fluency
2	18	demonstrate engagement and some insight
	17	 show critical understanding supported by well selected references to the text
		respond sensitively and in detail to language
3	16	present a clear, sustained response
	15	 show understanding supported by careful and relevant reference to the text
		respond with some thoroughness to language
4	14	make a reasonably developed personal response
	13	show overall understanding using appropriate support from the text
		make some response to language
5	12	begin to organise a response
	11	show some understanding
		give some relevant support from the text or by reference to language
6	10	make some relevant comments
	9	show a little understanding
		give a little support from the text or by reference to language
Below 6	8-0	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	demonstrate all of the below
	19	reveal a sophisticated and convincing insight into the character
2	18	demonstrate a full understanding of the character and text
	17	 assume a consistently appropriate "voice" with assurance and some insight
3	16	show sustained understanding of the character and text
	15	create a recognisable "voice" for the character and occasion
4	14	 show overall understanding of the character and text
	13	 create a "voice" which is reasonably appropriate to the character and occasion
5	12	show some understanding of the character at this point
	11	 begin to express the character's thoughts, feelings and ideas in an appropriate way
6	10	show a little understanding of the character
	9	make reference to thoughts, feelings or ideas
Below 6	8-0	make a few straightforward points about the character
		refer occasionally to thoughts, feelings or ideas

Text:	BRIAN CLARK: Whose Life Is It Anyway?
Question 1: (20 marks)	'DR EMERSON: I am trying to save Mr Harrison's life' to 'HILL: Good afternoon.'
	How does Clark make this extract a dramatic and important moment in the play?

Most answers will need to set this passage in context, as happening just after Mr Hill agrees to think about representing Ken's views to Dr Emerson. The first exchange here is important, as it is clear that Dr Emerson's high-handed attitude towards Ken's desires confirms Mr Hill in his decision to represent Ken. The conversation is a prickly one, and Mr Hill's refusal to accept the hospital psychiatrist's opinion further alienates the two men. More perceptive answers will give details to illustrate the formal tone of the discussion, as seen in the abrupt and snappy nature of the short sentences, and how the meeting ends as frostily as it began.

Text:	BRIAN CLARK: Whose Life Is It Anyway?
Question 2: (20 marks)	You are Dr Emerson, after your conversations with Dr Travers and Dr Scott in Act Two.
	Write your thoughts.

NOTES ON THE TASK:

The moment here referred to comes immediately after Dr Emerson has held two very different conversations. Answers may contrast his relief at the unquestioning compliance of Dr Travers' agreeing to help with the sectioning of Ken under the Mental Health Act, with disgruntlement at Dr Scott's thoughtfully condemnatory attitude to his decision. More detailed answers may make agitated reference to the increasing tension in the conversation between Dr Emerson and Dr Scott, as he firstly tries to talk her round with the use of her Christian name, before resorting to pulling rank. She, in turn, becomes increasingly formal, with a repetition of "sir" in every sentence. All of this may well have annoyed and frustrated him. Some answers may acknowledge the fact that, although Dr Emerson does not appear again in the play until the hearing, he is still just as adamant in his views then, so he is likely to be equally immovable now. To gain high reward, however, candidates will use their previous knowledge of Dr Emerson's commitment, as seen in his battle for a new heart monitoring unit, to make him appear compassionate to Ken's plight as well as convinced that he is right to preserve Ken's life.

HIGHER TIER

Text:	ARTHUR MILLER: Death of a Salesman
Question 3: (20 marks)	'The light gradually rises on the kitchen' to 'LINDA: [suddenly pleading] Will you please leave him alone?'
	How does Miller make this extract so dramatic?

NOTES ON THE TASK:

Linda is furious at her sons for deserting Willy in the restaurant, and is very protective of him ('You're not going near him!'). Her language is uncharacteristically aggressive: 'Get out of here!', 'You and your lousy rotten whores!', Miller's stage directions emphasise the way she speaks: 'with a flare of disgust', 'violently'. The stage directions also make the roses dramatic; they are knocked to the floor by Linda, who stops herself from picking them up, and it is left eventually to Biff to do so. Better answers are likely to interpret this symbolism, and may well see the way Miller characterises the brothers: Happy in shallow denial ('he had a great time') and Biff in self-abasement ('scum of the earth').

Text:	ARTHUR MILLER: Death of a Salesman
Question 4: (20 marks)	You are Bernard. You have just left your father's office after your conversation with Willy and are on your way to Washington (in Act Two).
	Write your thoughts.

NOTES ON THE TASK:

Bernard is a successful man, himself father of two sons. His Washington trip combines highclass work and leisure (Supreme Court, tennis in private facilities). On meeting Willy he has asked after Biff and at first received evasively grand replies. He will be reflecting on the past, given that Willy has asked him why Biff's 'life ended after that Ebbets Field game.' Bernard's own question to Willy about what happened in Boston is then angrily rebuffed. Answers are likely to make some comparison of Bernard and Biff, and to link the past and the present. Bernard may express his own view of what you need to get on in the world, which may in a better answer make clear connections with the 'American Dream'. The strongest answers are likely to develop beyond a clear grasp of context and character, and represent a convincing voice and point of view.

Text:	R C SHERRIFF: Journey's End
Question 5: (20 marks)	'HARDY: (<i>laughing</i>) Imagine Stanhope spending his leave in a country vicarage sipping tea!' to 'HARDY: Oh, you sweet, sentimental old darling!'
	How does Sherriff here create such an interesting introduction to the character of Stanhope in the play?

The very different views of Stanhope's character here will almost certainly be noticed, and answers should refer clearly to Hardy's allegations of Stanhope's wildness, irascibility and hard drinking, and how they are challenged by Osborne, with his quiet assertions that Stanhope, although under unbearable strain, is a very fine leader of men. More detailed answers will place the passage in the wider context of the play, noting that Stanhope's character is discussed, by Hardy and Osborne here and by Osborne and Raleigh later in the act, before he appears, thus setting up expectation and anticipation in the audience. This is heightened by the fact that when Hardy speaks badly of Stanhope, Osborne defends his leadership and his courage under stressful conditions, and yet when the hero-worshipping Raleigh arrives, Osborne warns him that Stanhope may have changed. Thus credit should be given to answers that acknowledge the suspense created by the contrasting views of the as yet unseen Stanhope given in the passage.

Text:	R C SHERRIFF: Journey's End
Question 6: (20 marks)	How does Sherriff bring to life the stress and fear experienced by the soldiers in ONE or TWO moments in the play?

NOTES ON THE TASK:

Answers here may be expected to achieve more than just a rehearsal of the hardships experienced or a description of the life-threatening events. Suggestions of the stress Stanhope is under are present before he appears, and are subsequently borne out by his irascibility towards Raleigh and his obsession about what Raleigh might be writing home about him. The confrontation between Stanhope and Hibbert is memorable for Stanhope's measured persuasion that Hibbert should do his duty, and the careful presentation of Hibbert as a man wholly debilitated by fear. The quiet courage of Osborne and Raleigh in the face of their fear, and Stanhope's consequent reactions to Osborne's death are painfully depicted, as is his private agony when easing the death of his boyhood friend. More perceptive answers may note that even the lighter moments of the play, Trotter's circles or Mason's cooking, reveal these preoccupations as a kind of escapism from the grim realities of war. Answers that attempt to place these observations of common humanity meaningfully within the wider World War One context where the play is set, should be well rewarded.

Text:	HAROLD PINTER: The Caretaker
Question 7: (20 marks)	'MICK: Sleep well?'' to 'DAVIES: Listen! I don't know who you are!'
	How does Pinter portray Mick at this point in the play?

Mick is amusing or disconcerting or some combination of these. He is sarcastically polite: 'Sleep well?', 'awfully nice to meet you.' He repeats 'Jenkins' apparently to express incredulity at Davies's evasions, and does the same more elaborately in the long speech, which is in part a tall story about identify and partly a veiled threat to Davies: 'they chucked him out of the Salvation Army'. Answers may make reference to other parts of the play in which Mick might be said to abuse Davies. Better answers may come to an overview of the character as well as referring closely to the inventive ironies in the language of his speech.

Text:	HAROLD PINTER: The Caretaker
Question 8: (20 marks)	How far does Pinter's writing make you to feel sorry for Davies?

NOTES ON THE TASK:

Davies is racist and dishonest; he is evasive about his papers and his identify, and he tries to supplant Aston in his brother's regard and indeed in the flat. He is belittled by Mick in cruelly amusing ways, and is finally rejected by Aston. There is evidence in this enigmatic play to support widely differing views. Better answers may well be those which refer closely to particular scenes as well as making clear their response to 'how far...?'.

Text:	OCR: Opening Lines: How it Looks From Here
Question 9: (20 marks)	Wedding Wind: Larkin, Sometimes: Pugh
	In what different ways do the poets present feelings of optimism in these poems?

Although at first glance there appears little reason for optimism in *Wedding Wind*, it is to be hoped that answers will move beyond the description of the rustic setting and the physical hardships that the woman experiences. The close of the first stanza is a celebration of a happiness that depends not on materialistic concerns, but on an inner joy. The wind may be seen in some answers to be merely an instrument put in the way of happiness as an obstacle, but which can, like death, nevertheless be ignored. Some appreciation of the lovely images in *Sometimes* is to be expected in answers, as well as some idea of the movement from hopes for purely physical advantages through to expectations that man will be a part of this amelioration. The moving metaphor in the last two lines, and the ultimate benediction, form a fitting climax, and link to the optimism of the closing lines of *Wedding Wind*.

Text:	OCR: Opening Lines: How it Looks From Here
Question 10: (20 marks)	Compare some of the ways in which the poets strikingly express views about life in the modern world in TWO of the following poems:
	A Consumer's Report (Porter) O Grateful Colours, Bright Looks! (Smith) In Your Mind (Duffy)

NOTES ON THE TASK:

An appreciation of the irony central to the extended metaphor in *A Consumer's Report*, where life is seen as a consumable product that can be evaluated, is to be expected in more perceptive answers. These will also give some detail about the humorous ways in which the product 'life' is described, and will note the rather chilling promise of the last three lines. The shallow, commonplace nature of the descriptions in the first part of *Oh Grateful Colours, Bright Looks!* compared with the quiet, reflective critique of greedy materialism in the second part may be noted in answers, and may be compared with the equally acerbic observations on life in *A Consumer's Report. In Your Mind* has a similarly jaundiced view of modern life, with its 'English rain' where you 'swap a coin for a fish'. In this poem, however, the poet also opposes this view of life against a longed-for Utopia, and answers that attempt to understand how the careful balance of the two views in the poem is achieved, deserve reward.

Text:	OCR: Opening Lines: The 1914-18 War (ii)
Question 11: (20 marks)	Joining the Colours: – Hinkson, The Send-off: – Owen
	Compare the ways in which the poets convey strong feelings about soldiers going off to war in these poems.

Answers will almost certainly refer to contrasts evident in *Joining the Colours*, where the 'smooth-cheeked and golden' mothers' sons are 'food for shells and guns'; the singing soldiers travel 'into the dark', 'to glory and the grave'. The vivid impact of the scene, the noise, the music, the girls, is counterpointed by intimations of the soldiers' mortality, for example the flowers, and underlined by the shortened, telling last line of each verse. There are similar contrasts evident in *The Send-Off*, and credit should be given to answers that acknowledge these. The singing soldiers are 'grimly gay', the women here give them flowers that make them appear like dead men. Present too in this poem, however, is the feeling that the soldiers depart almost guiltily, and the 'wrongs hushed-up' may seem to allude to the shameful nature of the war in which they are to fight, and from which they 'creep back'. Reward should be given to those who observe how the complex rhyme scheme interlinks the four-part nature of the poem's structure: the soldiers arrive at the station; they depart; the poet reflects on their secret departure and consequent fate; the tragic few return, unheralded.

Text:	OCR: Opening Lines: The War							
Question 12: (20 marks)	Compare how the poets movingly create sympathy for people, in TWO of the following poems.							
	The Target (Gurney) The Deserter (Letts) The Hero (Sassoon)							

NOTES ON THE TASK:

Sympathy for others in *The Target* extends towards both the narrator's mother and his victim. Answers may point to the mother's fear, and the chilling idea that if the narrator were dead, she would no longer need to be afraid. The victim is humanised here, possibly an only son, certainly present in the afterlife to which the narrator believes he may go. All of this is seen as futile in view of the 'bloody mess' that is the war. The eponymous deserter is depicted in some detail in Letts' poem; anonymous, yet his fear feelingly and closely described. The curious rhyme scheme, with its word repetition, will be noted in more perceptive answers, as it serves to emphasise the grim nature of the unfolding tragedy, and climaxes in the repeated line 25. The tragic nature of a mother's love here can be compared to that expressed in both *The Target* and *The Hero*. In the latter, the mother's grief is in counterpoint with her ill-founded joy at her son's 'glorious' death, described to us brutally through the eyes of the 'Brother Officer'. Better answers will be those that can see in both chosen poems a compassion both for the soldiers that are described, and for the mothers waiting helplessly at home.

Text:	LARKIN AND FANTHORPE: Poems 2
Question 13: (20 marks)	Last three verses of <i>Toads</i> – Larkin, <i>After Visiting Hours</i> – Fanthorpe
	Compare some of the ways in which the poets create effective endings to their poems here.

Having spent the bulk of the poem railing against the routine and convention of work Larkin finally acknowledges that the toad 'Squats in (him) too'. Better answers may respond to his rueful tone in 'heavy as hard luck' and 'never allow me', and may also show understanding of the typically oracular last stanza. In the Fanthorpe when the visitors are gone the ward seems tranquil ('shuffle', 'whisper', 'quiet') and orderly ('repertoire', 'dancers', 'battened'). The poem comes full circle with the reference to 'gulls'. Better answers may be those which begin to explore the ironies in these stanzas and comment on the effect of the maritime conceit.

Text:	LARKIN AND FANTHORPE: Poems 2
Question 14: (20 marks)	Compare the ways in which the poets communicate views of themselves in any TWO of the following poems.
	<i>I Remember, I Remember</i> (Larkin) <i>The View</i> (Larkin) <i>Growing Up</i> (Fanthorpe)

NOTES ON THE TASK:

In the first poem the friend's innocent enquiry about "roots" and somewhat shocked later remark about 'Hell' do much to set the tone for the poet's view of his home town and childhood. Answers may offer a response to the doleful persona Larkin creates here, and an interpretation of the closing line of the poem; better answers may be those which respond to his ironic tone and diction. In the second the title indicates a view of his own future which is clear and empty. Answers should be able to show understanding of the mountaineering conceit which gives the poem structure, and better ones may respond to the style and tone of the poem, a sort of grim ballad. The third the poet portrays herself as a wallflower, at odds with convention and also secretive: 'biding my time', 'I played mute'. Better answers may show some understanding of what she says about herself, the 'connoisseur', in the closing stanza, and also about other people in their 'grooves'.

Text:	HYDES (ed): Touched With Fire
Question 15: (20 marks)	Refugee Mother and Child – Achebe, and Digging – Heaney.
	Compare some of the ways in which the poets strikingly portray the relationships between parents and children in these two poems.

The first poem is a 'picture of a mother's tenderness' for a child she cannot save from starving to death. The poet is struck by the fact that she, unlike most, has not given up. Better answers may respond to the way the poem is structured and builds to the final image of 'flowers/on a tiny grave'. The second is full of the son's admiration for his father's strength and skill; answers should show some response to language such as 'clean rasping sound', 'Stooping in rhythm' and 'Nicking and slicing neatly'. Better answers will probably also give an account of the way Heaney in the poem compares himself to his father, and may suggest what he means by 'Digging' with his pen.

Text:	HYDES (ed): Touched With Fire							
Question 16: (20 marks)	Compare some of the ways in which the poets make any TWO of these poems grimly amusing:							
	<i>Telephone Conversation</i> (Soyinka) <i>In Westminster Abbey</i> (Betjeman) <i>5 Ways to Kill a Man</i> (Brock)							

NOTES ON THE TASK:

In the first poem the poet's sharp commentary is amusing, such as the description of the woman's voice as 'Lipstick coated', and what he sarcastically says to her is even more so. In the second the woman is snobbish and selfish. A source of humour is her frankness in revealing her attitudes: 'Don't let anyone bomb me', 'even more, protect the whites', 'do not let my shares go down'. Brock's poem is written in the style of a recipe or list of instructions; answers should go beyond just explaining each stanza and may comment on the ironic language ('To do this properly', 'for this you need', 'much more neat') which is such a feature. Better answers may well be those which are confident in discussing aspects of irony, as well as responding to the seriousness of the issues raised.

	OCR: Opening Worlds								
(20 marks) ha									

Head creates an anticipatory scene of 'shimmering' and 'haze' in the 'magical' early morning. There is also a note of humour in the ox 'who was a rather stupid fellow'. A tone is also set by the beautiful ululating of the women who shake their buttocks in the air; answers may respond to this diversely. Answers are likely to respond to the 'modern wedding' comment, and better answers are likely to show awareness of the conflict between tradition and modernity in the story as a whole. Tan makes clear the mother's hopes and ambitions from the start of this story. 'America' is repeated, and we are shocked by how much she lost in China. Better answers may be those which sense the determination in the repeated 'you could...' in the first paragraph, or observe the irony of 'so many ways for things to get better'.

Text:	OCR: Opening Worlds
Question 18: (20 marks)	How do the writers effectively convey to you what it is like to live in poverty, in any TWO of the following stories?
	The Train from Rhodesia The Pieces of Silver The Red Ball

NOTES ON THE TASK:

In *Train* the children are barefoot, they live in grey mud huts, and the dogs' skin is 'stretched like parchment over their bones'. When the train arrives the locals become 'like performing animals' in order to sell their wares. They have to scrabble in the dust to retrieve coins thrown down to them. In *Silver* Clement's 'drab poverty' is made vivid in the central section of the story: the 'wretched coop of a room' in which they all live, the 'peeling metal spoon', the mother 'whose bones want had picked like an eagle'. In *The Red Ball* Bolan overhears his parents talking about their parlous finances, and the precious 'eight shillings save up in the can'. The story conveys the anxieties of parents and child in these circumstances. In each story the writer makes a point of describing poverty in a central section. Better answers will respond to 'effectively' in the question and justify their comments, perhaps in terms of the sense of social injustice generated in each story.

Text:	D H LAWRENCE: Ten D H Lawrence Short Stories							
Question 19: (20 marks)	(a) Adolf 'We loved him to take meals with us' to 'wild flight to the parlour.'							
	(b) Rex 'I saw Rex only once again' to 'My uncle was a fool, for all that.'							
	How does Lawrence strikingly convey different feelings about Adolf and Rex in these passages?							

Answers can be expected to give some detail of the charm and humour of the first passage. Better answers will refer to the relationship of the mother with Adolf, where her dismay at his antics is in contention with her naturally gentle and caring nature, and some may perceive that the scene is viewed from a child's viewpoint, which lends it further delight. The passage from *Rex*, in contrast, is sombre and reflective, the narrator's viewpoint rather more ambivalent. Credit is due to those answers that come to terms with the true tragedy here – Rex is shot not for his own limitations, but because he is let down by the people in charge of him. On the one hand, he was made to feel uninhibited and encouraged to love the company of people, then conversely he was expected by the uncle to live a life without human affection. The difference between the two expressions of Lawrence's sympathy for the animals may be evident in perceptive answers.

Text:	D H LAWRENCE: Ten D H Lawrence Short Stories									
Question 20:	How does Lawrence memorably depict the family relationships in TWO									
(20 marks)	of these stories?									
	A Prelude									
	Her Turn									
	The Lovely Lady									

NOTES ON THE TASK:

The opening of *A Prelude* conveys an atmosphere of warmth and love, that is enhanced by the arrival of the loving and respectful sons, and followed by the parents' concern at the despair of their lovelorn son. Answers should note both Lawrence's mastery in creating the above scene, and should respond warmly to the 'undiminished affection' of the parents, and the idyllic nature of the final passage. The attention to intimate physical detail in describing the couple in *Her Turn* may be noted in answers, and the complexity of their relationship depends to some extent upon this, and on the lively and humorous nature of the repartee between them. Answers should similarly note the complexity of the family relationships in *The Lovely Lady*, where Cecelia alone is aware of Pauline's ability to appear young and strong, where in reality she is old and weak. The superficiality of Robert's closeness to his mother may be observed, where her underlying disdain of him and disappointment with what he is confirms the brittle and shallow nature of the relationship. Answers may note that it is Cecelia's undisclosed passion for Robert that drives her to exact her terrible revenge on her aunt. Overall, the quality of answers will depend on how well they respond to Lawrence's exact descriptions and devastating observation.

Text:	J G BALLARD: Empire of the Sun							
Question 21: (20 marks)	'These Hollywood movies, like the newsreels' to 'One day there would be no more newsreels.'							
	How does Ballard reveal to you Jim's interests and state of mind at this late stage in the novel?							

Jim seems to be reflecting on the unreality of the Hollywood movies and newsreels he spends so much time watching: his own house in Amherst Avenue now seems 'unreal' to him and the last paragraph of the extract shows a depth of understanding of the significance of the war. Better answers may note the irony of Jim's imperial behaviour in giving orders to Yang. His thoughts and feelings on revisiting Lunghua are not made explicit in the text, but better answers are likely to suggest what he might be feeling, perhaps a kind of nostalgia, together with reinforced knowledge of reality to compare with what the screens are saying. Answers may also notice Jim's lingering fascination for aircraft: 'factory new fighters and chromium-sheathed transport aircraft'; the 'silver wings' of the bomber reflecting light 'like a wraith'.

Text:	J G BALLARD: Empire of the Sun										
Question 22:	Explore	ONE	or	TWO	moments	in	the	novel	in	which	Ballard
(20 marks)	memorably conveys Jim's ability to cope with life in the camp.										

NOTES ON THE TASK:

Jim's 'miniature universe' comprises magazine photos of planes, and a blurred picture of crowds at Buckingham Palace; his box of possessions including his blazer, 'a carefully folded memory of his younger self'; and the turtle with its 'private fortress against the world'. If this part of the novel is chosen better answers may be those which show a sense of symbolism in the writing. In the hospital Jim is alert to every possibility of profiting from the possessions of the dead. Better answers may be those which are able, whichever moments in the novel are selected, to suggest not only what skills Jim develops in order to survive, but also what moral effect is taking place in Jim.

Text:	SUSAN HILL (ed): Modern Women's Short Stories
Question 23: (20 marks)	 (a) The Man Who Kept the Sweet Shop at the Bus Station. 'Of course the bus journeys came to be a natural end' to 'not for years and years.' (b) Nothing Missing but the Samovar 'The children were where it most showed' to 'Dieter was wrenched by pity, and love.'
	How do the writers memorably explore the world of girls growing up in these passages?

The girls in *The Man Who Kept the Sweet Shop...* are largely anonymous and consequently generic, and this passage should be identified as the point when the 'country girls' begin to grow up and move away from old habits, including visits to the sweet shop whilst waiting for the bus. The passage is dynamic and busy, full of short phrases to sum up the girls' moving on in their lives. Better answers will point out that this 'busyness' is in contrast to the life of the sweet shop man, who never changes, a phenomenon that leaves the girls puzzled. Answers may note that the description of the adolescent Sally in *Nothing Missing But the Samovar* is a pathetic one. The details of her incongruity with others of her age are well observed, and yet her cheerful ignorance of all this is endearing to the reader, who is charmed into acquiescing with Dieter. Better answers will acknowledge the skill with which Lively forces the reader into feeling both delighted and saddened about her.

Text:	SUSAN HILL (ed): Modern Women's Short Stories
Question 24: (20 marks)	In <i>Addy</i> and <i>Another Survivor</i> , to what extent do the writers encourage you to feel that Mrs Burton and Rudi bring their unhappiness upon themselves?

NOTES ON THE TASK:

Answers will almost certainly respond to the heart-rending description of Addy's sad past and miserable present life, and her lonely death. However, better answers will also examine in some detail Mrs Burton's own rather pathetic background, and may see her as something of a victim. Her mental agonising and guilt are set against the triviality of the dinner party, and all is counterpointed by the devotion and obedience of her dog left at home to die. Credit is due to those answers that take into account Mrs Burton's double guilt, where her desertion of Addy begins to correspond in her mind with her failure to support her own mother before her death. The dramatic background to Rudi's present life in *Another Survivor* will be mentioned in some answers, to bring some understanding to his sudden desire to recreate the richness of his youth. The extremes to which he resorts, using his own daughter to recreate his mother, will be considered in more thoughtful answers, as will the shocking scene where his tortured imagination conjures up his mother's brutalised ghost. The mental collapse that he undergoes at the end as a result of all this may be considered pitiable, brought on as it is as a result of his traumatic early life.

Text:	CHINUA ACHEBE: Things Fall Apart
Question 25: (20 marks)	'Okonkwo ruled his household with a heavy hand' to 'yarn stood out prosperously in it.'
	How does Achebe in this passage reveal both Okonkwo's weaknesses and his strengths?

This passage illustrates to some extent the very different sides to Okonkwo's character. On the one hand there is his cruelty and harsh treatment of his family, stemming from an obsessive desire to be as unlike his gentle yet lazy father as possible. On the other hand, Okonkwo's leadership qualities and capacity for hard work have resulted in prosperity for himself and his family. Fuller answers will give some background to the passage since, for example, there are some charming descriptions of his father Unoka. This may extend in some answers to a reference to the poor relationship that is already being described between Okonkwo and his son Nwoye. Since Okonkwo can see no worth in the sensitive yet unwarriorlike and unambitious characteristics of his father, he consequently rebukes his son for these same qualities.

Text:	CHINUA ACHEBE: Things Fall Apart
Question 26:	Explore how does Achebe's descriptions of ONE or TWO incidents
(20 marks)	involving the white man vividly portray the destruction of the old way of
	life of the clan.

NOTES ON THE TASK:

Although there may be some narrative description in the setting into context and outlining of the two incidents chosen, answers will also develop an idea of the contrast between the honourable yet naïve natives and the sophisticated yet callous white men, against whom the natives have very little chance. Better answers will offer a strong personal response to the incidents as well as revealing telling details of them. The pathetic nature of Enoch's misguided over-zealousness that leads to the destruction of the church and thence to ultimate tragedy may be indicated. The appalling deceit which results in the arrest of the upright tribal leaders, followed by their torture and humiliation, may promote strong reaction in answers. The tragedy of Okonkwo's last, fatal loss of temper in his outpouring of violence against the court messenger will be recognised in most answers as the last of a series of impotent shows of rage against an inevitable destruction of all that has held meaning in his life.

Text:	ERNEST HEMINGWAY: The Old Man and the Sea
Question 27: (20 marks)	'It was on the third turn that he saw the fish first' to 'I mustn't try for the head. I must get the heart.'
	How does Hemingway make this such a dramatic passage in the novel?

At last he sees the fish and Hemingway stresses its size by means of the old man's reactions and visual description, full of colour and intensifiers in phrases such as 'very pale lavender' and 'dark blue water'. The close up of the creature's eye and the size of the sucking fish adds drama to the episode. The man is sweating with tension but his quarry is calm. The repetition of 'close' further adds to the cliffhanger quality of the writing. We also know that the old man is very tired but that a favourable wind has risen: contextual clues that the encounter could go either way. Better answers are likely to refer closely to the passage and show awareness of the momentousness of the event. Better answers may also be those which see symbolic value in 'l must get the heart'.

Text:	ERNEST HEMINGWAY: The Old Man and the Sea
Question 28:	How does Hemingway vividly convey the old man's determination in the
(20 marks)	novel?

NOTES ON THE TASK:

Of the sharks Santiago says aloud 'I'll fight them until I die' and there are of course many passages in the closing stages of the book which emphasise his refusal to give up. Earlier he endures and overcomes cramp, he clings on to the line even though it cuts his hands, and he remembers his victory in a twenty-four hour bout or arm-wrestling. Better answers may be those which refer to the writer's intense and dramatic style of writing, or which convey a personal response to his tenacity.

Text:	GEORGE ORWELL: Nineteen Eighty-Four
Question 29: (20 marks)	'In reality very little known about the proles' to 'Proles and animals are free.'
	How does Orwell portray the proles at this point in the novel?

This extract is relatively early in the book and immediately follows Winston's thought that the proles are a potential source of hope for change. Orwell sums up the low 'horizon' of their existence: 'grew up in the gutters', 'Heavy physical work', 'gambling'. The Party treat them as 'natural inferiors, like animals', and are consequently left, ironically, with more freedom than Party members. Better answers may be those which point out the ironies of the extract, or make reference to what happens later in prole territory, or perhaps even suggest that the future looks much like the past.

Text:	GEORGE ORWELL: Nineteen Eighty-Four
Question 30:	A pathetic victim or a defiant hero?
(20 marks)	Which is nearer to your view of Winston Smith?
	Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

Answers may explore the truth of each of these propositions, or veer to one pole. Better answers are likely to be those which are clear about their 'own view' and are able to give detailed support. Winston makes a number of defiant gestures in the book, including his diary entries and his relationship with Julia. But there are few more pathetic victims than Winston at the book's end, in his 'blissful dream' with 'gin-scented tears' trickling down his face.

Text:	MICHAEL PALIN: Pole to Pole
Question 31: (20 marks)	 (a) Day 32: 'It appears that Novgorod has not been altogether faithful' to 'loose bowels are not helpful.' (b) Day 82: 'Addis Ababa was chosen by Emperor Menelik II' to 'lights still hang from the lamp-posts.'
	How does Palin's writing in these passages make the towns seem both interesting and unusual?

Answers may focus on the different scenes evoked here. There are the usual contrasts exhibited in Palin's description of the twinning ceremony of Novgorod with Watford, where the dignity of the tree planted in honour of the accord, the domes of one of the handsome old buildings, and the delicate ceramic dish that is being presented, are juxtaposed against the mistaking of the mayor for a young lad, and the Russian Kissing Dance. The dramatic reinvention that Addis Ababa is undergoing is described in Day 82, where the tawdry trappings of communism are being replaced by the equally distasteful marks of capitalism. Fuller answers will note the political and social detail in Palin's descriptions as well as his sharp critique of the disruptive effects of regime change.

Text:	MICHAEL PALIN: Pole to Pole
Question 32:	How does Palin's writing make TWO incidents involving transport
(20 marks)	amusing and memorable to you?

NOTES ON THE TASK:

Since the book is a travelogue, there are many incidents to choose from, and the success of the answer will owe much to appropriate choices. Hopefully, the choices will spring from those individual favourites of the candidates, in order to produce answers with a good personal response. Some contextual detail should be seen in sound answers, and credit should be given above all for answers that are able to appreciate Palin's dry humour and his individual approach to descriptions of different situations and the people involved in them.

Text:	NICK HORNBY: Fever Pitch
Question 33: (20 marks)	'Every couple of years I forget' to 'that bad teams attract an ugly following.'
	How does Hornby's writing here convey the 'miserable experience' of going to watch England play?

It is a 'miserable experience' caused mainly by the England fans. Hornby is particularly offended by their racism, but also by the 'indiscriminate' charge of the police. Answers may respond to his suggestion that 'bad teams attract an ugly following', and to the embarrassment caused by the fact that he is entertaining overseas visitors. Better answers may be able to note the often bitter irony in the writing: 'certificates of legitimate interest', negotiating admission', 'I didn't bother translating'.

Text:	NICK HORNBY: Fever Pitch
Question 34: (20 marks)	How does Hornby's writing make particular goals memorable?
	Remember to support your answer with details from the book.

NOTES ON THE TASK:

There are plenty to choose from. Gazza's free kick in *Clowns* is described as 'one of the most remarkable goals I have ever seen' and comparisons are made to ballet and opera stars. But Hornby also wishes he had not seen it. The goal given away by Arsenal against Swindon at Wembley is more miserably memorable for Hornby since he is being surrounded by 'awful West Country accents'. And of course there is the orgasmic 'Greatest Moment Ever' against Liverpool. Better answers may be those which comment on what the descriptions of goals reveal about Hornby as a person, or the ways in which he puts the goals in context (Arsenal's fortunes, assessment of individual players, or the state of the game, for example).

General Certificate of Secondary Education English Literature (1901) June 2007 Assessment Session

Unit Threshold Marks

Unit		Maximum Mark	a*	а	b	с	d	е	f	g	u
0444/4	Raw	21				19	15	12	9	6	0
2441/1	UMS	27				24	20	16	12	8	0
2444/2	Raw	30	27	24	21	18	15	13			0
2441/2	UMS	40	36	32	28	24	20	16			0
2442/4	Raw	46				32	27	22	17	12	0
2442/1	UMS	69				60	50	40	30	20	0
	Raw	66	49	44	38	33	27	24			0
2442/2	UMS	100	90	80	70	60	50	40			0
2442	Raw	45	41	36	31	26	21	16	11	6	0
2443	UMS	60	54	48	42	36	30	24	18	12	0
2444/4	Raw	42				33	27	21	15	9	0
2444/1	UMS	41				36	30	24	18	12	0
2444/2	Raw	60	52	46	40	34	27	23			0
2444/2	UMS	60	54	48	42	36	30	24			0
2445/1	Raw	21				19	16	13	10	7	0
2445/1	UMS	27				24	20	16	12	8	0
2445/2	Raw	30	27	25	22	19	16	14			0
	UMS	40	36	32	28	24	20	16			0
2446/1	Raw	46				37	30	23	17	11	0
2440/1	UMS	69				60	50	40	30	20	0
2446/2	Raw	66	57	51	45	39	29	24			0
2446/2	UMS	100	90	80	70	60	50	40			0
2447	Raw	45	41	36	31	26	21	16	11	6	0
2447	UMS	60	54	48	42	36	30	24	18	12	0
2448/1	Raw	42				33	27	21	15	9	0
2440/1	UMS	41				36	30	24	18	12	0
2448/2	Raw	60	46	42	37	33	28	25			0
2440/2	UMS	60	54	48	42	36	30	24			0

Specification Aggregation Results

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

Maximum Mark		A *	Α	в	С	D	Е	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 *	А	В	С	D	E	F	G	U	Total No. of Cands
1901	7.3	23.7	48.6	72.3	86.7	94.0	97.8	99.3	100.0	47410

47410 candidates were entered for aggregation this session.

For a description of how UMS marks are calculated see; www.ocr.org.uk/OCR/WebSite/docroot/understand/ums.jsp

Statistics are correct at the time of publication

OCR (Oxford Cambridge and RSA Examinations) 1 Hills Road Cambridge CB1 2EU

OCR Customer Contact Centre

(General Qualifications)

Telephone: 01223 553998 Facsimile: 01223 552627 Email: helpdesk@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee Registered in England Registered Office; 1 Hills Road, Cambridge, CB1 2EU Registered Company Number: 3484466 OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations) Head office Telephone: 01223 552552 Facsimile: 01223 552553

