

English Literature

General Certificate of Secondary Education **2444/02**

Unit 4: Pre -1914 Texts

Mark Scheme for June 2010

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

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

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Your mark scheme consists of the following:

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INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

ASSESSMENT OBJECTIVES**AO1**

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

USING THE MARK SCHEME

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

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

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

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

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

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

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

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

B TOTAL MARKS

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

1901 English Literature – Generic Band Descriptors

Unit 2444/02 - Higher Tier

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

1901 English Literature – Empathic Band Descriptors

Unit 2444/02 - Higher Tier

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

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (20 marks)	Act Five Scene Four: BENEDICK: <i>Soft and fair friar, which is Beatrice?... to the end.</i> How does Shakespeare make this such an enjoyable ending to the play?

NOTES ON THE TASK:

The task requires very close focus on the words of the extract though it will not be possible to answer satisfactorily without back reference to the play. The main issue is probably the happy resolution of the Beatrice and Benedict relationship and good answers will explore the way in which the banter between them here is typical of that earlier in the play, only more gentle and loving. Benedict particularly is full of good humour and benevolence in the way that he responds to the teasing of Claudio and Hero. Their issues have also been settled and the villain of the piece, Don John, has been dealt with. Interestingly, his capture seems to excite very little interest – there is no hint of anyone looking for vengeance – appropriately for such a sunny ending to the play. He has been well and truly sidelined which is probably what he deserves. The best answers will explore the language in some detail.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (20 marks)	You are Don John. You have just told Claudio that you will meet him at midnight and show him that Hero is disloyal. Write your thoughts.

NOTES ON THE TASK:

Don John's vindictiveness is difficult to fathom and candidates will have their own ideas about his motivation – does it come from jealousy of Claudio, or of Don Pedro, or hatred of women, or is it merely mischievous? Candidates will no doubt review his plan, and comment on the other characters. With the benefit of hindsight, they may well speculate on the outcomes. The best answers will convey the right amount of sourness and also enjoyment of the fact that the plans of the other characters are going to be thwarted. The voice adopted will be entirely appropriate; Don John does not have any particularly distinctive modes of expression, but he is a nobleman and will speak in a fairly cultured way.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 3: (20 marks)	Act Five, Scene Three: <i>ROMEO: Good gentle youth, tempt not a desperate man... to ...[Lays Paris in the tomb.</i> How does Shakespeare make this such a moving and dramatic moment in the play?

NOTES ON THE TASK:

Paris is an important though quite shadowy and undeveloped character in the play, but his brave determination when he fights Romeo makes his death particularly sad, and of course the action here is strikingly dramatic – perhaps bringing back memories of Romeo’s fight with Tybalt; Romeo himself goes through a range of emotions in the passage, all of which add to the drama that is being created, and his gentleness at the end of his second long speech is striking in its contrasts. Better answers will certainly move well beyond mere narrative/paraphrase and will look at some of the contrasts within the passage and at the language, both of which, combined with the actions, make it a particularly dramatic moment.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (20 marks)	How does Shakespeare make ONE of the following characters particularly memorable for you? Mercutio Benvolio Lady Capulet Remember to support your choice with details from the play.

NOTES ON THE TASK:

An open question, and examiners must be prepared to accept and reward any response to one of these three relatively minor characters, provided that it is based upon what s/he does and says – and better answers will make close reference, and quotation, in support of what they say. As always, mere description and/or narrative will certainly not achieve high marks; it is how Shakespeare’s writing makes the character memorable that must be the focus. Most answers will probably choose Mercutio, but there is enough to say about either of the other two for a good 30-minute answers.

Text:	WILDE: <i>An Ideal Husband</i>
Question 5: (20 marks)	<p>First Act: <i>MRS CHEVELEY [in her most nonchalant manner]. My dear Sir Robert, you are a man of the world, and you have your price I suppose... to ...SIR ROBERT CHILTERN: It is infamous what you propose – infamous!</i></p> <p>How does Wilde affect your opinion of Sir Robert in this passage?</p>

NOTES ON THE TASK:

The focus is on the passage, but there may well be allusion to the fact that, up to this point in the play, we have been led to believe that Sir Robert is a well-respected and honourable member of the government and a member of the highest echelons of society. Mrs Cheveley has just made an explicit attempt at blackmail; she has stated in the clearest terms that she will pay him 'handsomely' to withdraw his report on the Argentine scheme. Her assumption that he is equally as corrupt as she at first seems outrageous, especially when she speaks in 'her most nonchalant manner', but we soon see that his outrage is perhaps merely bravado ('biting his lip') and the hoarseness of his voice betrays the fact that she has really rattled him. He puts on a show of indignation, but her case becomes more convincing in the course of the extract. Good answers will examine carefully the changes in tone and also show how the stage directions contribute to the effect.

Text:	WILDE: <i>An Ideal Husband</i>
Question 6: (20 marks)	<p>You are Lord Goring. Your father, Lord Caversham, has just told you that it is high time you got married.</p> <p>Write your thoughts.</p>

NOTES ON THE TASK:

It is clear from the beginning of the play that there is an attraction between Lord Goring and Mabel and so he may already be planning to propose when the moment is right, but he may be irritated by his father's instructions and at this stage in the play he may be reflecting on the nature of marriage as demonstrated by his friends, Sir Robert and Lady Chiltern, since his father has presented them as such a shining example. It has become clear that Lord Goring's superficial flippancy and wit actually conceal a serious minded and moral man who has high expectations of marriage, but is realistic about the expectations that one partner should have of the other. He may also be remembering his earlier relationship with Mrs Cheveley, which was obviously a fairly serious one in the light of the expensive brooch that he gave her. We also discover, when the proposal happens, that he is not as confident of Mabel's affections as he might appear and that, in fact, the audience is able to see her intentions better than he is. Candidates who are able to capture something of the ambivalence of the character and of the sharpness of his wit will score very highly.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 7: (20 marks)	Act One: <i>PETRA: So you were right after all... to the end of the Act.</i> How does Ibsen make this such a striking conclusion to the first Act of the play?

NOTES ON THE TASK:

Whatever their feelings may be about Ibsen's portrayal of Dr Stockmann in the play as a whole, most candidates are likely to have at least some sympathy with him at this point, and to share his – and his family's – sense that everything will turn out well and successfully. There may be some unease perhaps about the Doctor's (mock?) determination to turn down any salary increase, and there certainly should be at least some appreciation of the ironies inherent in his closing speech, but equally the exuberant delight which fills the family and the stage at this moment is dramatically very effective and striking. Some answers may concentrate over-much upon later events, but better ones will focus very clearly upon the passage itself, and upon the ways that Ibsen's writing and stagecraft create mood and atmosphere, together with some sense of his deliberate creation of dramatic ironies too.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 8: (20 marks)	How does Ibsen make Dr Stockmann's brother, the Mayor, such an unpleasant character? Remember to support your views with details from the play.

NOTES ON THE TASK:

From the very start of the play, Peter Stockmann appears as a man with cold, even puritanical, views ("A cooked meal in the evening! Not with my digestion . . ."), and his equally cold response to his brother's enthusiastic espousal of his cause is never attractive; as the play progresses, our sympathies are increasingly drawn towards the Doctor, and towards sharing his distaste for his brother's self-seeking refusal to believe the truth about the Baths, but some candidates may at the same time find some possible sympathy for the political and perhaps safety-first nature of the Mayor's wish to tread more carefully. The Doctor is at times made to be so tactless as to be unattractive, but while Peter is never drawn as warm or appealing there may well be some feeling that the views and reactions that Ibsen gives him are more sensible, though he never puts these forward in such a way as to attract much audience sympathy, and his unpleasantness is very powerfully conveyed by Ibsen. Whatever an answer says, however, and whether examiners agree with its views or not, what matters is that it must be argued and supported sensibly; reward must be given for its approach and critical method, not for its ideas alone, and better answers will certainly make close reference and/or quotation.

Text:	OCR: <i>Opening Lines: War</i>
Question 9: (20 marks)	<i>To Lucasta, Going to the Wars</i> (Lovelace) and <i>The Drum</i> (Scott) Compare the ways in which the poets convey feelings about men being called to war in these two poems.

NOTES ON THE TASK:

There is a direct contrast in the tone of these two poems; the speaker in *Lucasta* expresses a sense of exhilaration and urgency about going to war whereas *The Drum* begins with the words 'I hate'. The speaker in *Lucasta* directly relates his love for his mistress to his love for honour in battle. There is no sense of irony, so it may be presumed that the poet's and the soldier's feelings coincide. The language is that of a love poem; there is no reference to fighting and killing only the indirect reference to 'a sword, a horse, a shield'. Conversely, *The Drum* explores the way in which young men are seduced into fighting by the glamour of uniforms and the promise of honour and glory. The second stanza provides a stark contrast with the reality of battlefields and the death and destruction and misery that ensue. Good answers will compare some of the ways in which the tone is conveyed through the use of powerful words such as 'tawdry' and 'glittering', 'ravaged' and 'ruined' reinforced by the regularity of the verse form and the use of assonance and alliteration. In the time allowed, we should not expect equal treatment of both poems.

Text:	OCR: <i>Opening Lines: War</i>
Question 10: (20 marks)	Compare some of the ways in which the poets create vivid impressions of battlefields in TWO of the following poems: <i>The Destruction of Sennacherib</i> (Byron) <i>After Blenheim</i> (Southey) <i>The Charge of the Light Brigade</i> (Tennyson)

NOTES ON THE TASK:

The richness of the colours in the first stanza of *The Destruction of Sennacherib* is very striking and the whole poem has extremely strong visual imagery of the volume of death (of the host scattered like dead leaves after the battle). The poem also homes in on an individual horse and rider in precise detail, picking up the foam of the horse's breath and the dew on the rider's brow. There is a degree of beauty in the descriptions which makes the brutality even more striking. *After Blenheim* is less direct and depicts the battlefield through the eyes of Old Kasper who is telling what he has heard from previous generations. This does not diminish the horror of the numbers of dead and of the atrocities that were committed, especially when juxtaposed with the surely ironic comment that 'twas a famous victory'. *The Charge of the Light Brigade* perhaps paints the most hellish picture by focusing on the terrifying charge into 'the valley of death' with the sights and sounds that the men would have experienced. Good answers will comment in detail on the language. The sounds and the sights are very immediate and emphasised by repetition, assonance and alliteration. In the time allowed, we should not expect equal treatment of both poems.

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 11: (20 marks)	<i>Conveyancing</i> (Hood), <i>London</i> (Blake) Compare some of the ways in which the poets vividly convey aspects of life in London in these two poems.

NOTES ON THE TASK:

Neither poet offers a very attractive view of London. Hood focuses on one aspect of it, in modern parlance, traffic, whereas Blake paints a more general picture. Hood's poem might be said to be more trivial; it is certainly more humorous than Blake's, which is savage in its criticism of the corruption and unhappiness that he sees in the city ('mind-forged manacles', 'blights with plagues the marriage hearse'). Hood presents merely a bustling picture of the metropolis, giving some sense of the ridiculous through the jauntiness of the rhythm and rhyme of the poem. Blake also uses a strict rhythm and rhyme scheme, but in his case, to reinforce his anger at the cruelty and degradation that he sees. In the time available, we should not expect both poems to be treated equally, but good answers will examine the language and tone closely and will identify points of contrast and comparison.

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 12: (20 marks)	Compare some of the ways in which the poets create memorable images of nature in TWO of the following poems: <i>To Autumn</i> (Keats) <i>The Passionate Shepherd to his Love</i> (Marlowe) <i>'On Wenlock Edge...'</i> (Housman).

NOTES ON THE TASK:

This task will require some close reading of the chosen poems and will focus on specific words and images, so that a sense of the music of the poetry emerges. All three of the poems abound in sensuous imagery and good answers will go beyond merely identifying and listing relevant examples to comment on the effects in creating mood or feelings. The best answers will draw comparisons, though they will not necessarily spend an equal amount of time on both poems, given the time constraints.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 13: (20 marks)	<i>Nurse's Song</i> – Innocence; <i>Nurse's Song</i> – Experience How does Blake's writing create such different pictures of the Nurses and the way they each speak to the children in these two poems?

NOTES ON THE TASK:

Given their very obvious parallel nature there should be no difficulty at all in contrasting these two poems, which will surely have been studied together by candidates. The Innocence poem is light and cheerful; the Nurse wants the children to come in from the dusk, even though in Blake's words they are "laughing" and her "heart is at rest"; their response is entirely typical of children, and the Nurse – being peaceful herself – is happy for them to continue until dark. Kindness, happiness, laughter all abound in the language that Blake gives her. The Experience Nurse, on the other hand, has unhappy recollections of her own youth ("My face turns green and pale"), and the laughter of the Innocence opening has become the somewhat sinister "whisperings" here; the second stanza, like the first, opens with exact repetition of the Innocence poem, but the last two lines are colder, and even again ominously sinister – "your winter and night in disguise"; there is no warmth in *this* Nurse. Good answers should look closely at some of Blake's language in both poems; the best will explore in considerable and critical detail.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 14: (20 marks)	Compare how Blake conveys powerful feelings of anger in TWO of the following poems: <i>Holy Thursday</i> (Experience) <i>The Garden of Love</i> (Experience) <i>London</i> (Experience). Remember to refer closely to some of the words and images that Blake uses.

NOTES ON THE TASK:

Blake expresses more than enough anger in each of these three poems, and candidates should have no difficulty at all in conveying their understanding of it, and their reactions to it. Those writing on *Holy Thursday* may want to contrast this with the "Innocence" poem of the same name – there is no requirement at all to do so, but the differences are deeply striking and disturbing, and the language in the "Experience" poem is unremittingly cold and cruel. Blake perhaps begins *The Garden of Love* innocently and happily enough, but by the end of the first stanza the nostalgia is tinged with surprised regret, and the rest of the poem shows how childhood happiness and innocence have been killed by the "priests in black gowns". And Blake's anger in *London* needs little comment – the horror and fury at what the city's life has become is all too evident in every line; candidates will find more than enough here to fill half of a good answer. Whichever poems are used, better answers will support all their ideas with close reference and quotation, exploring Blake's writing in some detail.

Text:	HARDY: <i>Selected Poems</i>
Question 15: (20 marks)	<i>A Broken Appointment, On the Departure Platform</i> Compare how Hardy creates vivid feelings of sadness and loss in these two poems.

NOTES ON THE TASK:

Both poems are spoken by men, but their reasons for feeling sad are rather different, and there is ample material for good and thoughtful comparisons to be argued and explored. The speaker in *A Broken Appointment* has quite simply been stood up, for reasons that he does not know and cannot understand; with email and mobile phones so prevalent today it may be hard for some candidates to appreciate how such a situation could happen, and how relatively easily the speaker seems to accept it, but there should be ample awareness that he *is* hurt and saddened; the best answers may hit upon and discuss some of the unusual but powerful language that Hardy uses in the poem – “the hope-hour”, “a time-torn man”, for example, who has been worn numb. *On the Departure Platform* expresses a sense of loss that even today may be shared by candidates; a loved one is watched as she slowly disappears and is submerged in a crowd of people on a busy railway station; again it may be hard for some candidates to appreciate quite how desolate and final such a departure once was (“She who was more than my life to me/Had vanished quite . . .”), but some appreciation of the speaker’s feeling that part of his life has ended for ever must be expressed by a good answer, and of how Hardy creates this feeling so powerfully, with plentiful and apt quotation in the best answers.

Text:	HARDY: <i>Selected Poems</i>
Question 16: (20 marks)	Compare some of the ways in which Hardy creates such strong feelings of anger in TWO of the following poems: <i>She At His Funeral</i> <i>I Look Into My Glass</i> <i>In Tenebris 1.</i> Remember to refer closely to some of the words and images that Hardy uses.

NOTES ON THE TASK: Anger may not be the most immediately obvious emotion in Hardy’s poetry, but each of these three poems displays it quite strongly, and candidates should have little difficulty in recognising, identifying and exploring it, with some close illustration from the writing. *She At His Funeral* is of course demonstrative of sadness, but also of pure anger (“my regret consumes like fire!”) at what the speaker sees as the way she cannot join his family at her lover’s funeral, and must remain as a stranger, and cannot show her bitter grief while the family stand with “griefless eyes”. *I Look Into My Glass* is a darkly and bitterly humorous poem, but is also full of anger at the way his body and his mind are ageing at a different speed; he can no longer show or do what his heart would like him to. *In Tenebris 1*, too, is more likely to be read as just a deeply sad poem about bereavement and attendant sorrow, but it is also surely a poem full of rage at the cruelty of life. Comparison is required by the question, and answers must link their chosen poems; better answers will maintain an ongoing comparison/contrast of ideas and methods.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 17: (20 marks)	Chapter XII: <i>Dejected and humbled, she had even some thoughts of not going with the others... to ...was Mrs Allen's reply.</i> How does Austen make you sympathise with Catherine here?

NOTES ON THE TASK:

It will be difficult to answer this question satisfactorily without showing an understanding of why Catherine is so mortified about the Tilneys, though we should not expect a long narrative of the preceding misunderstanding, when John Thorpe lied to her to make her break her appointment with Henry and Eleanor. Some sympathy for her being put in a false position by Thorpe may remain, but most will probably come from the coolness with which she is treated by Henry and the way in which she does not shirk the responsibility for what he may interpret as her rudeness. She is so overjoyed when he comes to speak to her at the end of the extract that she gabbles her excuses. Good answers will not merely explain, but will consider the writing. They may well see Austen's gentle irony in pointing out that her enjoyment of the comedy she is watching makes her easily forget the emotional turmoil that she has been feeling; they may show the difference in the way in which Henry's reactions are described; they may show how Austen takes us into Catherine's thought processes and comment on the use of dialogue. There is a wonderfully bathetic conclusion in Mrs Allen's trivial comment on Catherine's outpourings.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 18: (20 marks)	Explore the ways in which Austen's writing exposes the unpleasant nature of EITHER Frederick Tilney OR Isabella Thorpe.

NOTES ON THE TASK:

More than prepared character sketches are required in response to this question; the focus is on personal response – and an adverse personal response at that. To a large extent, Austen uses contrast to expose character. Isabella's artificiality and self-consciousness and materialism are contrasted with the sweetness and simplicity of Catherine's nature, often to comic effect, as when Isabella is describing luring young men and Catherine does not understand what she is talking about. Isabella is also contrasted with Eleanor Tilney, whose friendship to Catherine is not based on what she thinks she might get out of her, but on a genuine meeting of minds. Frederick Tilney obviously contrasts very strongly with his brother. He lacks all the scruples that Henry exemplifies; in fact he may be said to have inherited more of his father's mercenary and rather callous nature. The characters also reveal themselves through what they say, so good answers will use detailed reference and quotation to support their view of whichever character they choose.

Text:	DICKENS: <i>Hard Times</i>
Question 19: (20 marks)	Book the Third, Chapter 6: <i>It appeared from the little this man said... to ... Rachael , my dear.</i> How does Dickens make this moment in the novel so distressing?

NOTES ON THE TASK:

Stephen Blackpool's demise is a rather tricky episode in the novel in that Dickens could be said to have laid on the sentimentality with a trowel, but this part of it is genuinely dramatic. Good answers will focus closely on the way in which the facts are conveyed simply but in such concrete detail that their horror creates all the effect. They will be informed by a sense of the context and the injustice that Stephen is unaware of and the irony that he was on his way to Bounderby, who would have had him locked up for the robbery. The ordeal that Rachael and Sissy have been through in trying to find him also lends poignancy to events, as does the fact that nothing has ever gone right for Stephen and that none of this is in any way deserved. There are some sentimental moments such as the right hand 'waiting to be taken by another hand', and Rachael's face coming between Stephen and the sky, but they do not jar here and make Dickens's sympathy for the exploited lower classes seem even clearer. Good answers will explore these aspects of the writing in some detail.

Text:	DICKENS: <i>Hard Times</i>
Question 20: (20 marks)	Explore the ways in which Dickens makes the circus people so likeable and attractive.

NOTES ON THE TASK:

The circus people are inextricably linked with Sissy and, right from the beginning of the novel, represent freedom of thought, spirit and imagination, shown in Louisa and Tom's excitement when they make their illicit visit. Even Jupe's desertion of Sissy is with the best of possible motives for her betterment. Mr Sleary and the rest of the company treat her with much affection and she is clearly homesick for the circus. Later in the novel, they harbour Tom and help him to escape, though without at first realising the seriousness of his crime. The irony is that Mr Gradgrind becomes dependent on people whom he has previously despised to save his son. The atmosphere of the circus contrasts directly with the oppressiveness of Coketown and with the machinations of people like Harthouse, Bounderby, Mrs Sparsit and Bitzer. Though they are not perfect – Sleary likes the bottle – their faults are trivial by comparison. The best answers will explore Dickens's writing, and may also see the importance of the circus people to the themes and issues of the novel as well as to the plot.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (20 marks)	Chapter 34: <i>Boldwood, more like a somnambulist than a wakeful man... to ...The paper fell from Boldwood's hands.</i> What does Hardy's writing make you feel about Troy and Boldwood at this moment in the novel?

NOTES ON THE TASK:

Hardy strongly contrasts the two men in this passage, and candidates should have little difficulty in exploring how he draws their differences. Some answers may spend time establishing the context, and this may help their response, provided that the main focus is firmly upon what happens and what is said in the passage itself; answers that simply rehearse the plot, or which just outline the general characteristics of Boldwood and Troy throughout the novel, will not achieve high marks. Better answers will explore, with relevant quotation from the passage, exactly how Boldwood's obsessive and unrealistic nature is exposed here, and equally how Troy's ruthlessness and cold-hearted black humour are shown in what Hardy makes him do and say. Little sympathy is likely to be shown towards either man, and indeed candidates may express some lack of concern or even hatred towards either or both; good answers must address the thrust of the question, however, and show what is felt about each character, and how Hardy creates these feelings.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 22: (20 marks)	Explore the ways in which Hardy memorably portrays Bathsheba's treatment of Gabriel Oak.

NOTES ON THE TASK: This is quite a big and open question, and some candidates may find it hard to move beyond simple narrative – such answers will, however, gain very little reward even if they are very firmly focused upon the relationship between Bathsheba and Oak. Better answers will probably select a number of moments – there are many – when the two characters are together, or when the novel's action brings Bathsheba's feelings for Oak to the fore. There is likely to be little sympathy for her, especially at the start and in the middle of the novel, but whatever answers are given examiners must be ready to reward any response, however unexpected, provided as always that it is properly supported with details from the novel, and, for higher marks, with reference to the language used.

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (20 marks)	Chapter 18: <i>Nancy, said Godfrey , slowly... to ...after the talk there'd have been.</i> How does Eliot make you feel sympathy for Godfrey and Nancy here?

NOTES ON THE TASK:

Responses to Godfrey are likely to be muted. Though candidates are asked to focus on the passage, their responses will be enhanced by some indication of understanding of his weakness and of the way in which this confession is to some extent forced on him by the discovery of Dunstan's body and his sense of obligation to Marner. One perhaps feels more pity for Nancy, who bears the double confession very stoically and compassionately – even with 'her simple, severe notions'. There may well be pity for Godfrey's early marriage, into which he was trapped, for the way in which Dunstan still seems to be pulling his strings, for the fact that he is childless, and that he may be alienating his wife forever, but he still tries to excuse himself. Strong personal response is essential to the answer and the best answers will evaluate the issues carefully and support them with judicious selection of references and exploration of the language.

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (20 marks)	Explore how Eliot makes any ONE incident in the novel particularly amusing for you.

NOTES ON THE TASK:

This is a very open task and appropriate selection will be the key to success though examiners must be prepared to accept the choices that are offered. Narrative will not take candidates very far; good answers will require strong personal engagement and detailed supporting reference with a consciousness of the writer's purposes.

Text:	POE: <i>Selected Tales</i>
Question 25: (20 marks)	<p><i>The Masque of the Red Death: It was then, however, that the Prince Prospero... to the end of the story.</i></p> <p><i>The Tell-Tale Heart. No doubt I now grew very pale... to the end of the story.</i></p> <p>How do you think Poe's writing makes these two endings so powerful?</p>

NOTES ON THE TASK:

Some answers may possibly summarise the whole of both tales, in order to discuss the effectiveness of the two endings; while it is of course essential that their contexts are established, examiners must not over-reward answers that spend more time narrating than focusing on the power of how Poe writes their conclusions. *The Masque* may of course be read in several ways: it can be seen simply a macabre gothic ghost story; it can be read as an allegory of a medieval plague, and of people's hopeless attempts to escape it; it may also be an allegory for the last-ditch attempts of the privileged and rich aristocracy trying in vain to protect themselves from the growing power of ordinary working people. Whatever the interpretation, however, answers must explore ways in which the language and structure of the last paragraphs create such an effective and memorable conclusion. *The Tell-Tale Heart* is of course from more customary Poe country, with the narrator's madness and guilty confession expressed in increasingly fractured and crazy syntax, with wild punctuation and wilder language, at least some of which will be noted and explored in better answers; Poe's writing here does most effectively re-create the insanity and horror of its narrator's mind.

Text:	POE: <i>Selected Tales</i>
Question 26: (20 marks)	<p>How does Poe's writing make the narrators in TWO of the following stories particularly disturbing?</p> <p><i>The Black Cat</i> <i>The Imp of the Perverse</i> <i>The Cask of Amontillado</i></p> <p>Remember to refer closely to details from the stories.</p>

NOTES ON THE TASK:

A reasonably open question, and examiners must reward all answers that address what is asked, and not let themselves be swayed by any unexpected or "wrong" responses. There is a great deal to feel disturbed about by all three, and indeed virtually nothing positive is likely to be found; it is surely almost impossible to feel anything but dislike and disgust for the narrator of *The Black Cat*, and even the honesty with which he tells his story, or the bravado with which he faces the police at the end, is surely truly disturbing in its suggestion of complete and egocentric madness. Much the same is likely to be the response to the narrator of *The Imp*. There is perhaps some black humour in the way that the narrator of *The Cask* goes about his fearful task, but given the nature of what he is actually doing such humour is more disturbing than amusing. Some answers will simply outline the plots of two tales, but will deserve few marks in doing so; some will write character studies and may gain a few more marks; the best, however, will make sure that they are properly focused upon what is disturbing in each of the chosen narrators, supported with apt reference and/or quotation.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 27: (20 marks)	Chapter 5 (Romance) section 7: <i>Look here, said Mr Polly... to ... You giggling Idiot!</i> How does Wells's writing make this moment in the novel both amusing and moving at the same time?

NOTES ON THE TASK:

There is plenty of material in this passage that is both amusing and moving, and better answers will respond to both adjectives. Wells has always portrayed Mr Polly as a romantic at heart, unable or at best unwilling to come to terms with everyday reality, but until the very end of the novel it is this reality which keeps hitting and hurting him, and the unintended cruelty shown here by Christabel makes this one of the most painful moments in the novel, though at the same time entirely trivial and essentially comic. Some answers may perhaps simply outline what happens in this chapter, and will gain a few marks in doing so, but good ones must focus properly upon the passage, showing where and how it does contain comic and moving elements, supported by apt quotation; the best will offer exact quotation, and discuss some of the effects created by Wells's language.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (20 marks)	How does Wells make ONE of the following characters particularly memorable? Parsons (in the Port Burdock Drapery Bazaar) Mr Johnson (Mr Polly's cousin) The plump woman (the landlady at the Potwell Inn) Remember to support your choice with details from the novel.

NOTES ON THE TASK:

An open question, and examiners must mark positively whichever character is selected, provided that the reasons given for the choice are thoughtfully and appropriately argued and supported. A few answers may be purely descriptive, or even simply narrative, in which case they will not achieve high marks; some may offer straightforward character studies, and these may perhaps attract a reasonable mark, but better ones will use plenty of reference and/or quotation, and focus upon the word "memorable"; the best will offer exact quotation, and discuss some of the effects created by Wells's language.

Text:	CHOPIN: <i>Short Stories</i>
Question 29: (20 marks)	<p><i>Her Letters: It seemed no longer of any moment to him... to the end.</i> <i>Tonie/At Chenière Caminada: He stood still in the middle of the banquet... to ...he began to accept as a holy mystery.</i></p> <p>Explore the ways in which Chopin vividly depicts here the feelings of the two men after the deaths of the women they loved.</p>

NOTES ON THE TASK:

No contextualising is required by the question, but it may be helpful if candidates give some indication of understanding the circumstances of both men. They should not re-tell the stories, however, but should focus on the passages and the means by which Chopin conveys the intensity of feelings. *Her Letters* emphasises the emptiness of the husband's life. The first paragraph builds one emptiness upon another and the best answers may note the symmetry of the sentence structure. They may also note the way in which his despair is conveyed by making him subservient to nature ('Only the river knew') and by the end of the story he completely surrenders himself to oblivion. Tonie, on the other hand, is somewhat revitalised by the death of Claire Duvigny. After the initial shock, he begins to look forward. It seems that her death has been able to break the hold that she had on him – something her disinterest and rudeness could not do. No comparison is required, but candidates may well attempt to make links between the stories. Success will depend on the depth in which they study the writing. They may well spend longer on one than the other, given the time constraints.

Text:	CHOPIN: <i>Short Stories</i>
Question 30: (20 marks)	<p>How does Chopin's writing make TWO of the following stories particularly moving for you?</p> <p><i>Beyond the Bayou</i> <i>The Father of Désirée's Baby</i> <i>The Dream of an Hour/The Story of an Hour</i></p> <p>Remember to support your ideas with details from the stories.</p>

NOTES ON THE TASK:

This is quite an open question and these stories should provide ample opportunity for discussion. The focus is on personal response and on the writing, so good answers will go well beyond merely recounting the details.

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