

## **English Literature**

General Certificate of Secondary Education **2446/02**

Unit 6: Poetry and Prose Pre -1914

### **Mark Scheme for June 2010**

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

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

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

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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
<b>1</b>	1 Drama Post-1914	✓	✓		
<b>2</b>	1 Poetry Post-1914	✓	✓	✓	
	2 Prose Post-1914	✓	✓		✓
	3 Literary Non-fiction Post-1914	✓	✓		✓
<b>3</b>	1 Drama Pre-1914	✓	✓	✓	✓
	2 Poetry Pre-1914	✓	✓	✓	✓
	3 Prose Pre-1914	✓	✓	✓	✓
<b>4</b>	1 Drama Pre-1914	✓	✓		
	2 Poetry Pre-1914	✓	✓	✓	
	3 Prose Pre-1914	✓	✓		✓
<b>5</b>	1 Drama Pre-1914	✓	✓		
<b>6</b>	1 Poetry Pre-1914	✓	✓	✓	
	2 Prose Pre-1914	✓	✓		✓
<b>7</b>	1 Drama Post-1914	✓	✓	✓	✓
	2 Poetry Post-1914	✓	✓	✓	✓
	3 Prose Post-1914	✓	✓	✓	✓
	4 Literary Non-fiction Post-1914	✓	✓	✓	✓
<b>8</b>	1 Poetry Post-1914	✓	✓	✓	
	2 Drama Post-1914	✓	✓		
	3 Prose Post-1914	✓	✓		✓
	4 Literary Non-fiction Post-1914	✓	✓		✓

**USING THE MARK SCHEME**

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

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

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

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

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

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

**INFORMATION AND INSTRUCTIONS FOR EXAMINERS**

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



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

- 1 Mark each answer out of 30.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are three marks at each band.
  - **Highest mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
  - **Lowest mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
  - **Middle mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
- 4 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:

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

**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).

## 1901 English Literature – Generic Band Descriptors

## Unit 2446/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
1	30 29 28	<ul style="list-style-type: none"> <li>demonstrate all of the below</li> <li>show sustained insight, confidence and fluency</li> </ul>
2	27 26 25	<ul style="list-style-type: none"> <li>demonstrate engagement and some insight</li> <li>show critical understanding supported by well selected references to the text</li> <li>respond sensitively and in detail to language</li> </ul>
3	24 23 22	<ul style="list-style-type: none"> <li>present a clear, sustained response</li> <li>show understanding supported by careful and relevant reference to the text</li> <li>respond with some thoroughness to language</li> </ul>
4	21 20 19	<ul style="list-style-type: none"> <li>make a reasonably developed personal response</li> <li>show overall understanding using appropriate support from the text</li> <li>make some response to language</li> </ul>
5	18 17 16	<ul style="list-style-type: none"> <li>begin to organise a response</li> <li>show some understanding</li> <li>give some relevant support from the text or by reference to language</li> </ul>
6	15 14 13	<ul style="list-style-type: none"> <li>make some relevant comments</li> <li>show a little understanding</li> <li>give a little support from the text or by reference to language</li> </ul>
<b>Below 6</b>	12 11 10  9 8 7  6 5 4  3 2 1 0	<ul style="list-style-type: none"> <li>make a few straightforward points</li> <li>occasionally refer to the text</li> <li>show a little awareness</li> <li>makes some comment</li> <li>show very little awareness</li> <li>make very limited comment</li> <li>fails to meet the criteria for the task and shows scant knowledge of the text</li> </ul>

<b>Text:</b>	<b>OCR: <i>Opening Lines : War</i></b>
<b>Question 1:</b>  <b>(30 marks)</b>	<i>The Man He Killed</i> (Hardy) <i>The Drum</i> (Scott)  Compare the ways in which these two poems vividly reveal to you the poets' feelings about war.
<b>NOTES ON THE TASK:</b>  Both these poems are anti-war but the speaker of <i>The Man He Killed</i> is reflective and bewildered, whereas the speaker in <i>The Drum</i> is confirmed in his hatred of war and gives a vivid but generalised picture of its destructiveness. Both poems have an immediacy from the use of the first person but Hardy's is a subtle and suggestive dramatic monologue rather than a diatribe against war.  Candidates may well go some way by looking at the standpoint of the speaker and analysing what his feelings about war are. Differentiation, however, will no doubt spring here from their ability to look at 'the ways' of the question and to consider how these poems are constructed and the language the poets use. Hardy uses one man's story and the essential similarity between himself and his enemy to conclude that war is 'quaint and curious' –very gentle terms compared to Scott's 'mangled limbs and dying groans'. Hardy's language is colloquial, with effective use of dialect, whereas Scott uses abstracts and repetition. Hardy uses a ballad; Scott makes great use of a longer eighth line in his stanzas. There is much to say about structure and style and those who can make an extended comparison should be rewarded accordingly.	

<b>Text:</b>	<b>OCR: <i>Opening Lines : War</i></b>
<b>Question 2:</b>  <b>(30 marks)</b>	In what different ways do the poets convey a powerful impression of the suffering war causes, in <i>After Blenheim</i> (Southey) and <i>Come up from the fields father...</i> (Whitman)?
<b>NOTES ON THE TASK:</b>  The exhumed skull in <i>After Blenheim</i> kicks off the sense of vast suffering to both troops and civilians and the children's innocent perspective makes the suffering and devastation seem particularly futile. The physical delineation of the mother's grief in the Whitman poem is powerful and made even more so by the contrast between this grief and the beauty of Autumn. Candidates might look at the different ways in which the narratives are related. Southey's poem has a more conventional rhyme scheme and use of detached narrator, whereas <i>Come up from the fields father...</i> mixes narrative and dialogue and effectively varies the stanza and line length. Whatever aspects of the poems the candidates choose to write about, we should look for a strong response to the power of the depiction of suffering in both poems, whether in terms of content, imagery or verse form. Those who can move on to comment effectively on the differences between them should be rewarded accordingly.	

<b>Text:</b>	<b>OCR: <i>Opening Lines : War</i></b>
<b>Question 3:</b> <b>(30 marks)</b>	Compare the ways in which the poets strikingly portray war as noble and honourable in <i>The Volunteer</i> (Asquith) and <i>Vitai Lampada</i> (Newbolt).
<b>NOTES ON THE TASK:</b>	
<p>Both poems revere tradition and see going to war as glamorous and exciting and the fulfilment of duty, to varying degrees. The volunteer is ultimately compared to ‘the band of brothers’ from Henry V and his symbolic weapons are those of medieval knighthood (‘His lance is broken’). Newbolt does depict war in a more realistic way but it is also seen as an extension of the cricket field full of noble public school values of duty, teamwork, unselfishness and never giving up.</p> <p>Differentiation will probably spring from the extent to which candidates can recognize and analyse the positive presentation of war and show how this is reflected strikingly in the language and structure of the poems. The repetition of ‘Play up!’ and the driving rhythm of <i>Vitai Lampada</i> creates a dramatic and uplifting effect, whereas the romantic imagery of chivalry in <i>The Volunteer</i> (‘that high hour in which he lived and died’) contrasts with the dullness of the clerk’s everyday life. Candidates may well of course argue with the premises of the poems.</p>	

<b>Text:</b>	<b>OCR: <i>Opening Lines : Town and Country</i></b>
<b>Question 4:</b> <b>(30 marks)</b>	<p><i>Composed Upon Westminster Bridge September 3, 1802</i> (Wordsworth): <i>A Dead Harvest in Kensington Gardens</i> (Meynell)</p> <p>How do the poets create strikingly different impressions of London for you in these two poems?</p>
<b>NOTES ON THE TASK:</b>	
<p>There are strong contrasts in the depiction of London in the poems. Wordsworth stresses the peace and majesty of early morning London; Meynell sees Kensington Gardens as graceless and its natural life as sterile. Wordsworth compares London favourably to the natural world. Most candidates should be able to outline the main differences between the poems but stronger answers will probably focus clearly on the contrasts and pay more attention to tone and style. Wordsworth’s repetitions and exclamations (‘Never did’... ‘Ne’er saw I’... ‘so deep!’... ‘lying still!’) create a tone of awe and delight and candidates might comment on the sensuous and graceful personification of the Thames: ‘The river glideth at his own sweet will’. Meynell uses imagery of death (‘Dead Harvest’.. ‘dead leaves’... ‘pyre’... ‘shedding’..) to convey her view that town parks are futile and unproductive compared to the proper fields of the countryside, where the crops are of some value. More developed responses might consider further comparison, such as Wordsworth’s sweeping aerial view and Meynell’s microscopic look at one small part of the city, where the streets seem monotonous and indistinguishable, or the sonnet form versus three unusual five line stanzas and largely monosyllabic rhyming couplets.</p>	

<b>Text:</b>	<b>OCR:</b> <i>Opening Lines : Town and Country</i>
<b>Question 5:</b> <b>(30 marks)</b>	Compare how the poets movingly convey their feelings about a particular place in <i>Beeny Cliff</i> (Hardy) and <i>The Lake Isle of Innisfree</i> (Yeats).  Remember to refer closely to the words and phrases the poets use.
<b>NOTES ON THE TASK:</b>  Candidates are free to select what they find moving about the depiction of the places in the poems. The focus is on <i>how</i> the poets convey their feelings in a moving way and stronger answers should reflect this. A good starting point might be to look at why these two places are particularly significant to the poets. Hardy's memory of his day there with Emma is imprinted on the landscape and his desolation at the end of the poem is profoundly moving. The Lake Isle represents a refuge to Yeats from the roadways and 'pavements grey' of town. His depiction of it as a glowing peaceful place full of the gentle murmurs of nature is moving, especially as he holds this image in his heart amidst the monotony of town. Strong answers will need to focus on how the imagery in both poems creates such a vivid picture ('opal and the sapphire'.. 'flapping free'... 'chasmal beauty'.. 'bee-loud'... 'noon a purple glow'..etc) and on what is ultimately moving in the depiction of place-perhaps Hardy's sense of loss and finality compared with the eternal qualities of the cliff and the sense of yearning in the Yeats. There are many possible approaches here and we should meet candidates on their own ground.	

<b>Text:</b>	<b>OCR:</b> <i>Opening Lines : Town and Country</i>
<b>Question 6:</b> <b>(30 marks)</b>	Compare how the poets vividly describe the natural world in <i>To Autumn</i> (Keats) and <i>The Eagle</i> (Tennyson).
<b>NOTES ON THE TASK:</b>  Coupling a long, densely packed poem with a shorter one is designed to help the candidates but they do not have to analyse <i>To Autumn</i> exhaustively and can select relevant material. Autumn's 'music' is brought to life through alliteration, assonance, personification and imagery of ripeness ('swell'.. 'plump'.. 'load',.. 'fill'). The sounds, smells, sights, colours are all there. Tennyson is contrastingly brief and forceful. The natural world is fierce and tough ('crag'... 'crooked'... 'wrinkled'... 'thunderbolt'). It has a different kind of beauty ('lonely' 'ring'd with the azure world'). The languor and sensuousness of Keats's Autumn is miles away - this is more like Ted Hughes. Most candidates should be able to select some of the vivid language in the poems and comment on its effects. Differentiation will no doubt spring from the extent to which candidates can engage with the descriptions and make comment on how nature is brought to life in such a remarkable way. The strongest candidates will probably focus more specifically on the strongly contrasting styles and structures of the two poems as part of their answer.	

<b>Text:</b>	<b>BLAKE:</b> <i>Songs of Innocence and Experience</i>
<b>Question 7:</b>  <b>(30 marks)</b>	<i>Holy Thursday</i> (Innocence), <i>Holy Thursday</i> (Experience)  How does Blake create such strikingly different impressions of childhood in these two poems?
<p><b>NOTES ON THE TASK:</b></p> <p>It is to be hoped that most answers will be able to engage with the different impressions directly (innocent, colourful, radiant, harmonious, associated with the power and freedom of nature...in the Innocence poem, and miserable, cold, hungry, impoverished, suffering, exploited...in the Experience poem) but 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 to shape a response to the writer at work. Strong answers are likely to focus explicitly on the “how” of the question and on the contrary nature of the poems. The strongest answers may declare themselves in the extent to which they sustain close attention to the language and structure of each poem and pay close attention to the effect and significance of particular features like the contrasting natural descriptions, the imagery and the symbolic possibilities in each poem, the differences in tone, the use of contrast, of repetition, of listing... The focus on a particular event may make the Innocence poem more accessible but answers which suggest an ambivalence in the tone of the Innocence poem and avoid oversimplifying the contrast between the two poems and ...are likely to be very successful.</p>	

<b>Text:</b>	<b>BLAKE:</b> <i>Songs of Innocence and Experience</i>
<b>Question 8:</b>  <b>(30 marks)</b>	Compare the ways in which Blake expresses powerful feelings about love and relationships in <i>On Another's Sorrow</i> (Innocence) and <i>The Sick Rose</i> (Experience).
<p><b>NOTES ON THE TASK:</b></p> <p>The focus in the question is on the writing and although good answers will undoubtedly explore the feelings about love and relationships in these two poems (compassionate, unselfish, empathetic, reflecting the image of a benevolent and protective God...as opposed to regretful, bitter, pitying, selfish, destructive...), 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 and comparative attention to the language and structure of each poem and explore the effects of particular features like the repetition, the directness of the question/answer format, the emphatic responses, the listing, the parallel structures, the first-person/third-person, human/divine progression ...in <i>On Another's Sorrow</i>, and the subtly disturbing elements, the greater compression, the wider range of symbolic possibilities, the unsettling images of destruction and decay... in <i>The Sick Rose</i>. The handling of <i>The Sick Rose</i>, probably the more challenging of the two poems because of its remarkable intensity and compression, is likely to be a key discriminator.</p>	

<b>Text:</b>	<b>BLAKE:</b> <i>Songs of Innocence and Experience</i>
<b>Question 9:</b> <b>(30 marks)</b>	Compare the ways in which Blake creates such disturbing images in <b>TWO</b> of the following poems:  <i>The Tyger</i> (Experience) <i>The Garden of Love</i> (Experience) <i>Infant Sorrow</i> (Experience).
<b>NOTES ON THE TASK:</b>  There are many possible images to explore in these poems (especially perhaps in <i>The Tyger</i> which is likely to make it a popular choice) and so it is important not to expect an exhaustive range of coverage and to reward developed personal response to Blake's creation of whichever disturbing images are selected. The focus in the question is on the writing and good answers will keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a comparative response to the disturbing nature of the images while focusing on the "the ways" of the question and really scrutinising the poet at work. Any close and thoughtful attention to the symbolic possibilities of the images and to the way they convey the awe-inspiring power of the tyger or the powerful feelings about the thwarting of natural impulses in <i>The Garden of Love</i> and <i>Infant Sorrow</i> , should be well rewarded. The strongest answers are likely to explore the impact of selected imagery through an analytical and comparative approach to language and structure without losing sight of meaning and context.	

<b>Text:</b>	<b>HARDY:</b> <i>Selected Poems</i>
<b>Question 10:</b> <b>(30 marks)</b>	<i>Neutral Tones, On the Departure Platform</i>  Compare the ways in which Hardy conveys to you strong feelings about lovers parting in these two poems.
<b>NOTES ON THE TASK:</b>  It is to be hoped that most answers will be able to engage with the feelings about the partings conveyed by each poem but strong answers will also keep the poetry clearly in view. The strongest answers are likely to explore the different nature of the feelings (the bitterness accompanying a failed relationship and the more wistful sense of loss accompanying a temporary separation) and to maintain a detailed and well-supported personal response to the effect of particular features of language and structure without losing sight of meaning and context. Close attention to the subtly suggestive imagery of <i>Neutral Tones</i> or the description of the gradual disappearance of the lover in <i>On the Departure Platform</i> , and developed attempts to explore the possible meanings and effects of the imagery, should be well rewarded. The handling of the subtler ending and mood at the conclusion of <i>On the Departure Platform</i> is likely to be a key discriminator.	



<b>Text:</b>	<b>HARDY:</b> <i>Selected Poems</i>
<b>Question 11:</b> <b>(30 marks)</b>	Compare the ways in which Hardy makes you think deeply about the impact of war in <i>A Wife in London</i> and <i>The Man He Killed</i> .
<b>NOTES ON THE TASK:</b>	
<p>The focus in the question is on Hardy's writing and although good answers will certainly express a thinking response to the impact of war in each poem, they will also keep the poetry clearly in view. Strong answers are likely to avoid a narrative approach to each situation and focus explicitly on the construction of ironic twists and Hardy's portrayal of the impact of war on particular individuals. 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 particularly striking and thought-provoking effects, like the ominously symbolic descriptions of setting, the stronger narrative line, the crushing sense of loss, the cruelty of the irony... in <i>A Wife in London</i>, and the use of the voice and dialect of the old soldier, the everyday ordinariness of his first-person reflections, the parallel structures... in <i>The Man He Killed</i>.</p>	

<b>Text:</b>	<b>HARDY:</b> <i>Selected Poems</i>
<b>Question 12:</b> <b>(30 marks)</b>	Explore the different ways in which Hardy encourages you to feel sympathy for the speakers in <b>TWO</b> of the following poems:  <i>Valenciennes</i> <i>To Lizbie Browne</i> <i>In Tenebris I.</i>
<b>NOTES ON THE TASK:</b>	
<p>Good answers are likely to explore the sad nature of the different situations (the injured old soldier, the disappointed lover and the aged speaker who is bereft of friends and hope and apparently resigned to a lonely death), but will also keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal and selective response to each speaker in the two selected poems while focusing on "the different ways" of the question and really scrutinising the poet at work. The strongest answers may well sustain close and comparative attention to the effect of features like the portrayal of the Corporal's apparently dutiful and uncritical view of the bombardment despite his own suffering and his loss of hearing, the use of dialect... in <i>Valenciennes</i>, the portrayal of the speaker's unspoken and unrequited love, the regretful repetition... in <i>To Lizbie Brown</i>, the bleak images of change and gathering darkness in <i>In Tenebris I</i>, the use of first-person, of distinctive voices, of direct address, of repetition, of symbolic description, of sound effects...</p>	

<b>Text:</b>	<b>AUSTEN:</b> <i>Northanger Abbey</i>
<b>Question 13:</b> <b>(30 marks)</b>	Beginning of Chapter 29: <i>Catherine was too wretched... to ...cut her to the heart.</i>  In what ways does Austen convey to you a vivid sense of Catherine's distress at this point in the novel?
<b>NOTES ON THE TASK:</b>  Most candidates should show knowledge of Catherine's situation here - unceremoniously thrown out of Northanger Abbey by General Tilney for no reason apparent to her. Her distress is exacerbated by travelling past Woodston where she has spent such a happy day with Henry and her confusion over the General's behaviour. He had strongly hinted that he wanted her to marry his son and she knows that Henry would not have betrayed her silly notions that the General had murdered his wife. The thought of arriving home in apparent disgrace, with her parents possibly thinking ill of her beloved Henry and Eleanor is hardly a comfort. The language is forceful. Catherine is 'wretched'. She has a 'violent outburst' of crying. She tortures herself with recriminations about her own folly. Austen uses rhetorical questions to show her mental turmoil: '...or what had she omitted to do, to merit such change?' She will be 'cut to the heart'. Differentiation will probably spring from the extent to which candidates can examine Austen's portrayal of the strength of Catherine's feelings and their exact causes and, in more developed responses, this will probably be combined with comment on the language.	

<b>Text:</b>	<b>AUSTEN:</b> <i>Northanger Abbey</i>
<b>Question 14:</b> <b>(30 marks)</b>	How does Austen encourage you to laugh at John Thorpe and to dislike him?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b>  Thorpe is a buffoon. He boasts, exaggerates and contradicts himself, boring poor Catherine to death with his tales of his horse's speed and his coach accessories. His folly is entertaining but he is also extremely ill mannered, especially towards his own family. He calls his sisters ugly and his mother a witch. He lies to Catherine about having seen the Tilneys in their carriage when they were engaged to meet her and then takes it upon himself to tell Eleanor that Catherine has a prior engagement. This is serious stuff as the motive is to detach Catherine from Henry Tilney and marry her himself for her supposed fortune. His boasting of such to General Tilney, of course, leads to her dismissal from Northanger when the General finds out the truth. Most answers will probably look at what is entertaining and what is more sinister about Thorpe and differentiation will spring from skill in selection and depth of comment. More sophisticated responses should show some sense of author. Candidates might comment on Catherine's innocence and straightforward honesty highlighting his boorishness, often to very comic effect as when he virtually proposes to her in Chapter 15 and she has no idea of his meaning. They may also note that he dislikes novels - a serious crime in Austen's view or compare Austen's presentation of him to that of Henry Tilney. There is a wealth of material and candidates can make a case in a variety of ways.	

<b>Text:</b>	<b>AUSTEN:</b> <i>Northanger Abbey</i>
<b>Question 15:</b> <b>(30 marks)</b>	Explore <b>ONE</b> or <b>TWO</b> moments in the novel where Austen makes Catherine's misunderstanding of another character particularly entertaining.  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b>	
<p>There are many possible choices and we should meet candidates on their own ground. Candidates are free to write about two different characters if they choose two moments. Her relationship with Isabella and John Thorpe will probably dominate most answers. There is entertainment to be had from her misunderstanding of Isabella's true character and her relationships with James Morland and Frederick Tilney. The fact that she is completely unaware of John Thorpe's designs on her is highly comic. Her misunderstanding of his "proposal" and the subsequent conversation with Isabella about it might prove fruitful areas for consideration. She misunderstands the General in two ways: in assuming him to be a Gothic villain and in thinking he is disinterested about money. There are also some lovely moments where she misunderstands Henry's wit and inventiveness.</p> <p>Most candidates should be able to look at the nature of Catherine's misunderstanding and how Austen's irony entertains the reader. Stronger answers might show a more developed sense of author and perhaps respond more fully to Austen's portrayal of Catherine's naivety at the beginning of the novel. "Entertaining" can be interpreted liberally. Catherine's misunderstanding often causes her pain in the second half of the novel and this entertains in its engagement of the reader.</p>	

<b>Text:</b>	<b>DICKENS:</b> <i>Hard Times</i>
<b>Question 16:</b> <b>(30 marks)</b>	Book the First: Chapter XIII: <i>He thought he saw the curtain move... to ....saved my soul alive!</i>  In what ways does Dickens make this such a powerful moment in the novel?
<b>NOTES ON THE TASK:</b>	
<p>This is a dramatic scene made powerful by the night time setting, the nightmarish nature of the events and the description of Stephen's haggard, unrecognisable alcoholic wife, desperately grappling with Rachael for the poison, mistaking it for drink. Most candidates should have a sound grasp of the events here and more detailed responses might examine the creation of atmosphere, such as the wind bringing the sound of the church clock striking three, or show an overview of Stephen and Rachael's relationship by looking at the importance of this episode in establishing Rachael as a woman of goodness and conscience, who saves Stephen from himself here. Alternatively, this moment is powerful in that if Rachael had not woken and Stephen had allowed his wife to die, he and Rachael could have been together and Stephen's tragic fate may have been avoided. The passage also graphically shows why Stephen wishes for a divorce and where Dickens's sympathies lie.</p>	

<b>Text:</b>	<b>DICKENS:</b> <i>Hard Times</i>
<b>Question 17:</b> <b>(30 marks)</b>	How does Dickens make the relationship between James Harthouse and Louisa Bounderby such a gripping part of the novel?
<p><b>NOTES ON THE TASK:</b></p> <p>There is a wealth of material here and candidates are free to select what they find gripping about this section of the novel. Likely choices are: the element of intrigue and challenge in Harthouse's attraction to Louisa; her attraction to his belief that everything is hollow and worthless, so that she has "missed nothing and sacrificed nothing" by her upbringing; his manipulation of her love for Tom; Mrs Sparsit's sinister yet very comic stalking of the lovers; Louisa's surprising return to her father's and the climactic scene between them; Louisa's reconciliation with Sissy and Sissy's equally surprising and effective dismissal of Harthouse.</p> <p>Both plot and character elements are gripping and most candidates should be able to comment on one, or perhaps both of these in more detailed answers. The highest reward will probably be reserved for those who can respond to the power of the language. This is evident both in the more tragic moments such as Louisa's cursing her father's philosophy and swooning at his feet and in the comic descriptions of Mrs Sparsit in the rain or Harthouse's terse note to his brother that all is up in Coketown and that he is "going in for camels".</p>	

<b>Text:</b>	<b>DICKENS:</b> <i>Hard Times</i>
<b>Question 18:</b> <b>(30 marks)</b>	Explore <b>ONE</b> or <b>TWO</b> moments in the novel where Dickens makes you particularly angry about the unfairness of life in Coketown.  Remember to support your ideas with details from the novel.
<p><b>NOTES ON THE TASK:</b></p> <p>Likely choices are: Stephen Blackpool's inability to divorce his alcoholic wife or Bounderby's general attitude towards Blackpool and his dismissal of him after the union meeting; Tom's setting Stephen up for the robbery; his "unfair" death down the neglected mine shaft; Gradgrind's upbringing and education of Tom, Louisa and Sissy Jupe; Louisa's marriage to Bounderby and Tom's exploitation of this; the general working conditions and attitudes of the employers towards the mill hands. There are many possibilities and we should meet candidates on their own ground.</p> <p>Whatever the choice or choices most candidates should be able to outline the element of unfairness and reasons for their anger. More sophisticated answers will probably show a sense of author and show implicitly or explicitly how Dickens's writing has led them to feel as they do. The most detailed responses may show a clear grasp of how Dickens's satire operates in their chosen moment(s) or a strong, informed personal response.</p>	

<b>Text:</b>	<b>HARDY:</b> <i>Far From the Madding Crowd</i>
<b>Question 19:</b> <b>(30 marks)</b>	<i>Chapter 39: Through the overshadowing trees... to ... No more was said.</i>  Explore the ways in which Hardy creates such a tense and moving moment in the novel here.
<b>NOTES ON THE TASK:</b>  It is to be hoped most answers will be able to identify the context and respond to the tension and pathos in the portrayal of this dramatic and unexpected reunion. Differentiation is likely to emerge from the extent to which answers can move beyond a narrative approach to the dramatic detail of this episode, convey clear understanding of the context and of the complex feelings experienced by all three characters, and focus explicitly on both strands of the question. The focus in the question is on Hardy's writing and successful answers will keep "the ways" of the question clearly in view. Strong answers are likely to see that much of the power of the moment lies in the marital tensions which already exist between Troy and Bathsheba, and in the rushed and constrained nature of the conversation between the unexpectedly reunited lovers. Detailed exploration of the significance and effect of some specific features of the writing like the moving descriptions of Fanny's condition and of her reactions, the contrasting of Troy's attitudes to Fanny and to Bathsheba, the highly-charged nature of the dialogue...and consideration of the tragic consequences of Troy's dilatoriness, should be highly rewarded.	

<b>Text:</b>	<b>HARDY:</b> <i>Far From the Madding Crowd</i>
<b>Question 20:</b> <b>(30 marks)</b>	What does Hardy's portrayal of Bathsheba's relationship with Boldwood make you feel about her?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b>  This is an open question and while a complete absence of sympathy and unrelieved hostility might appear flinty-hearted to the point of perversity, it is important to be receptive to a range of possible responses. Differentiation should emerge from the extent to which answers shape an informed, personal response which focuses explicitly on an evaluation of Bathsheba in the context of the portrayal of this relationship. The line adopted (victim or villain or something in between...) is less important than the quality of the argument and the ability to support the argument with sustained attention to textual detail and to the writer at work. Strong answers are likely to avoid oversimplification and to convey understanding not only of the suffering Bathsheba inflicts on Boldwood but also of the suffering she brings on herself and of the misery inflicted on her by Boldwood's obsessional, irrational, deluded and ultimately murderously violent behaviour. Any detailed attention to the way Hardy positions the reader, through the portrayal of Boldwood's obsessive qualities or through Oak's sympathy for Boldwood and criticism of Bathsheba's conduct..., should be highly rewarded.	

<b>Text:</b>	<b>HARDY:</b> <i>Far From the Madding Crowd</i>
<b>Question 21:</b> <b>(30 marks)</b>	How does Hardy's portrayal of Bathsheba and Gabriel at the end of the novel encourage you to feel that they will have a happy married life together?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b>  Differentiation is likely to spring from the extent to which answers can avoid a narrative reworking of the progress of the relationship throughout the novel and shape a well supported personal response to the portrayal of the happy couple in the final stages while focusing on the "How" of the question. Strong answers are likely to convey clear understanding of the portrayal of Gabriel's constancy and of the changes in Bathsheba (her willingness to risk her dignity in visiting Gabriel and prompting his proposal, her desire for "the most private, secret, plainest wedding"...), in particular. Close attention to the effect of specific features of the writing like the contrasting of the second proposal with the first, the descriptions of the wedding, the reactions of the community, Hardy's own direct commentary on the enduring nature of the "good-fellowship" which Gabriel and Bathsheba have developed ("the only love which is strong as death")...should be well rewarded. Some might challenge the terms of the question and suggest that there is too little romance and too much evidence of muted feelings to assume that the marriage is going to be happy and it is important to be receptive to unexpected lines of argument even if they might prove difficult to sustain. As always answers should be rewarded according to the quality of the argument and the handling of the textual evidence selected to support it.	

<b>Text:</b>	<b>ELIOT:</b> <i>Silas Marner</i>
<b>Question 22:</b> <b>(30 marks)</b>	<i>Beginning of Chapter 18: Someone opened... to ...clasping her hands on her lap.</i>  In what ways does Eliot make this such a dramatic and revealing moment in the novel?
<b>NOTES ON THE TASK:</b>  This passage is the climax of the novel in many ways. The revelations to Nancy are known to the reader and we may well have guessed that Dunsey fell into the Stone Pits. We wait in suspense, however, to see how Godfrey will tell his tale and for Nancy's reaction. The passage reveals her love for Godfrey and her own family and her strong sense of honour and reputation. Godfrey has finally gained some self-knowledge and come clean and his love for Nancy is shown in his dread of telling her the truth. Candidates should be able to select the key plot revelations and respond to the drama of Godfrey's entrance and Nancy's gradual understanding of the whole picture. More developed answers will respond more fully to the writer at work - perhaps looking at how well Nancy can read Godfrey or at Eliot's effective description of his distress or the suspense at the end of the passage where we wait for Nancy's response to the life-changing information she has received.	

<b>Text:</b>	<b>ELIOT:</b> <i>Silas Marner</i>
<b>Question 23:</b> <b>(30 marks)</b>	How does Eliot create such a strong impression of Silas's loneliness and isolation in the early chapters of the novel?
<b>NOTES ON THE TASK:</b>	
<p>The material for this question comes from Chapters One and Two. The novel opens with an explanation of why the people of Raveloe distrust skilled itinerant workers like Silas. We are then shown the despair caused to Silas by the betrayal of William, Sarah and God himself and his treatment by the church at Lantern Yard. Further detailed description is given of the alienation he feels in Raveloe, isolated from the rituals of his religious sect and the industrial landscape he is used to. Helping Sally Oates and the growing obsession with his work and his gold exacerbate his isolation.</p> <p>Whereas most candidates will know the reasons for Silas's loneliness and isolation, candidates will move up the mark range according to how well they can look at Eliot's writing. There are effective descriptions of how Silas becomes like an industrious insect or an object akin to his own loom and of how the gold 'takes hold of him'. Candidates who can select and explore some of these passages or who can appreciate the real horror of being uprooted that Eliot so successfully conveys, should be rewarded accordingly.</p>	

<b>Text:</b>	<b>ELIOT:</b> <i>Silas Marner</i>
<b>Question 24:</b> <b>(30 marks)</b>	What do you find amusing and entertaining about Eliot's portrayal of the local villagers at the Rainbow Inn?  Remember to refer to details from the novel in your answer.
<b>NOTES ON THE TASK:</b>	
<p>Candidates are free to interpret 'entertaining' in a broad sense and can encompass Silas's dramatic entrance into the pub and the locals' reaction to it as they see fit. The gathered company are amusing in their ponderous and competitive banter and criticisms of each other – such as Mr. Tookey's singing 'no better nor a hollow stalk' and the debate about Cliff's holiday and the existence of ghosts. They love to talk about the past and to hear the same old stories over again and make some pretty perceptive comments about their 'betters'. Their fear of Silas on his ghost – like entry is treated comically as is their debate about how to proceed with an investigation but they are also portrayed as kindly, honest and generous.</p> <p>Discrimination here will probably spring from how effectively candidates can select material and comment on its amusing and entertaining nature. More developed answers will possibly look at the nature of the dialogue and dialect such as Ben Winthrop's saying that they would pay to keep Tookey out of the choir as 'There's things folks 'ud pay to be rid on besides varmin.' Some might comment closely on the humour in the narrative, such as men's pipes looking like the 'antennae of startled insects' when Silas enters the pub, or Jem Rodney's 'seizing his drinking can as a defensive weapon'. There is a wealth of material, however, and we should accept what comes.</p>	

<b>Text:</b>	<b>POE:</b> <i>Selected Tales</i>
<b>Question 25:</b> <b>(30 marks)</b>	(a) <i>The Black Cat</i> from the start to ...caressing them. (b) <i>The Cask of Amontillado</i> from the start to ...his immolation.  How does Poe make these two openings so gripping?
<b>NOTES ON THE TASK:</b>  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. The main focus in the question is on the writer and strong answers are likely to be precise and economical about the way they establish the gripping nature of the situations (and the disturbed minds of the narrators) established in these openings and to pay close attention to the effect of particular features of the writing which engage the reader at the start of each story, as Poe plunges us into the revelations of a condemned man in <i>The Black Cat</i> and into the revenge plot of <i>The Cask of Amontillado</i> . The strongest answers are likely to be explicit about the effect of these passages as expositions and to pinpoint the effect of a variety of techniques which Poe employs to hook the reader. Close attention to features like the hinting at madness and at terrifying events, the unconvincing protestations of sanity and normality, the obsessive repetition and listing...in <i>The Black Cat</i> , the rapid introduction to character and plot, the intimate addressing of the reader, the relentless emphasis on revenge, the unsettling use of the word, "immolation"... in <i>The Cask of Amontillado</i> , and the use in both of intimate first-person confessional approaches, should be well rewarded.	

<b>Text:</b>	<b>POE:</b> <i>Selected Tales</i>
<b>Question 26:</b> <b>(30 marks)</b>	Explore the ways in which Poe makes the character of Auguste Dupin particularly fascinating for you in <i>The Murders in the Rue Morgue</i> and <i>The Purloined Letter</i> .  Remember to support your ideas with details from the stories.
<b>NOTES ON THE TASK:</b>  There are many fascinating features to focus on here and it is important to be receptive to a range of responses as long as they are grounded in the texts. It is to be hoped that most answers will demonstrate some clear understanding of the formidable intellect and idiosyncrasies of this prototype supersleuth but the main focus in the question is on the writer and strong answers are likely to pay close and explicit attention to the nature of the characterisation and effect of particular features of the writing. Close attention to the portrayal of Dupin's lifestyle, his whims, his temperament, his sense of the dramatic and his astonishing powers of deduction, and any exploration of the use of the often baffled but always adulatory sidekick/narrator to emphasise the remarkable qualities of his much more talented companion, should be highly rewarded.	



<b>Text:</b>	<b>POE:</b> <i>Selected Tales</i>
<b>Question 27:</b> <b>(30 marks)</b>	How in your view does Poe portray <b>TWO</b> characters (each from a different story) as particularly evil?  Remember to support your choices with details from the stories.
<b>NOTES ON THE TASK:</b>  These are many potential nominees here and it is important to be receptive to a range of choices and ideas about the nature of evil. The quality of the argument and the exploration of each characteristic will be much more important than the choices made. Strong answers are likely to selectively explore the details of the two portrayals and to avoid the trap of simply unfolding the nature of the evil acts. The main focus in the question is on Poe's writing and the strongest answers are likely to focus explicitly on some of the ways in which he appals the reader, in his use of first-person narrators, in the portrayal of the destructive whims, the perverseness, the motivelessness, the fixations, the compulsions, the chilling calculation, the tendency of some evil and disturbed narrators to protest their own sanity rather too much, and in the use of some shockingly descriptive details...	

<b>Text:</b>	<b>WELLS:</b> <i>The History of Mr Polly</i>
<b>Question 28:</b> <b>(30 marks)</b>	<i>Chapter 9 IX: Where's that muddy-faced... to ...at his throat.</i>  Explore some of the ways in which Wells makes you laugh at this point in the novel.
<b>NOTES ON THE TASK:</b>  The emphasis in the question is on Wells's writing and differentiation should spring from the extent to which answers can avoid a narrative account of the episode and shape a selective and personal response to the amusing elements while focusing on "the ways" of the question. This is a packed passage and so it is important not to expect exhaustive coverage. Strong answers are likely to display a sharp awareness of the dramatic context for this showdown (Jim's reputation for "scooting" interlopers, his blood-curdling threats, Polly's dramatic decision to stand his ground, Jim's ducking...) and to explore particularly amusing details of the writing. Close attention to features like the way Wells portrays the slapstick nature of the action, uses exaggerated descriptions, contrasts Jim's abusive turn of phrase with the politeness and understatement of the spectacled young man, creates the incongruity of an eel and a pink parasol being used as weapons, conveys the sense of gentility and of womankind being stirred into violent action ...should be highly rewarded.	

<b>Text:</b>	<b>WELLS:</b> <i>The History of Mr Polly</i>
<b>Question 29:</b> <b>(30 marks)</b>	How does Wells make Mr Polly's friendship with Parsons such an entertaining and significant part of the novel?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b>  This is an open question with plenty of scope for personal response and a range of material to choose from so it is important to be receptive to a variety of ideas and textual references. The extent to which answers can move beyond a conventional study of the relationship to look at Wells's methods and keep both strands of the question in view, is likely to be a key discriminator. Strong answers are likely to not only explore the entertaining details of the walks, the appalling singing, the drinking and ebullience which make Parsons such convivial company and provide a welcome release from the daily grind of gentlemen's outfitting but also understand the lingering influence of Parsons on Mr Polly. Attention to the impact and significance of the climactic window-dressing scene in not only providing entertainment but also demonstrating that life is not "altogether a lark" and that individuality, creativity, imagination and "joy de vivre" are easily overpowered by the forces of routine and ordinariness... is likely to feature in successful answers.	

<b>Text:</b>	<b>WELLS:</b> <i>The History of Mr Polly</i>
<b>Question 30:</b> <b>(30 marks)</b>	How far does Wells's portrayal of Miriam encourage you to feel sympathy for her?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b>  "Not at all" might be a simple but effective answer and close to Wells's intentions but this is an open question and it is important to be receptive to a range of possible responses and arguments. The extent to which answers can move beyond a conventional character study and shape a genuinely argumentative response is likely to be the key discriminator here. Strong answers should be able to focus explicitly on the "How far" of the question, foreground the idea of sympathy and scrutinise the details of the portrayal of Miriam. Convincingly critical arguments might make fruitful use of the wiles she employs during the "courtship" section in hinting, prompting and leading Polly and in eventually sealing her reluctant suitor's commitment with a kiss, of the querulous discontent and joylessness which she brings to their married life and of the relief she clearly feels that her husband does not plan to return permanently from the dead. In addition it could be powerfully argued that Miriam is a comically joyless representation of the kind of inflexible, unimaginative, prudent, money-driven, conformist, limited life ("the doom of Johnson's choice") which Polly must reject to achieve contentment. Nevertheless the quality of the argument and of the textual support is much more important than the line adopted and there may be strongly sympathetic responses to a woman who has to compete with her sisters for marriage and financial security, who becomes understandably discontented with Mr Polly as a husband and breadwinner and who is eventually deserted.	

<b>Text:</b>	<b>CHOPIN: <i>Short Stories</i></b>
<b>Question 31:</b> <b>(30 marks)</b>	<p><i>The Dream of an Hour/The Story of an Hour: There would be no one to live for.... to the end of the story.</i></p> <p><i>Lilacs: Adrienne remained stunned ...to the end of the story.</i></p> <p>How does Chopin's writing make the endings of these two stories so upsetting for you?</p>
<p><b>NOTES ON THE TASK:</b></p> <p>There are various ways in which the endings of the two stories could be considered upsetting and we must allow the candidates free rein. Mrs Mallard has just discovered freedom and a desire to live, only to die from the shock of seeing her husband whom she had presumed dead. The fact that she does not rejoice at the survival of her husband and feels trapped in the marriage is equally upsetting. The shock of Adrienne's rejection at the end of <i>Lilacs</i> and the desolation with which she and Sister Agathe respond to it are very affecting. To move up the mark range, candidates will need to go beyond a mere recounting of what happens at the end of the stories to look at how effectively Chopin's writing moves them. The imagery of triumph ('Free! Body and soul free!' ...'feverish triumph'... 'like a goddess of Victory') in <i>The Dream of an Hour</i>, is powerful and contrasts strongly with the mundane appearance of Mr Mallard, unaware that anything is amiss. The symbolism of the fallen lilacs, the heavy oak door, the 'glittering and reproachful eyes' of the windows creates sympathy in <i>Lilacs</i>. Adrienne's crying 'with the abandonment of a little child' and Sister Agathe's sobs 'that convulsed her frame,' create a strong sense of grief and despair. Candidates should also be rewarded for presenting a strong, well-supported personal response to the dilemmas of these women.</p>	

<b>Text:</b>	<b>CHOPIN: <i>Short Stories</i></b>
<b>Question 32:</b> <b>(30 marks)</b>	<p>In what ways does Chopin portray the power of love in <i>At the 'Cadian Ball</i> and <i>Tonie /At Chênrière Caminada</i> ?</p>
<p><b>NOTES ON THE TASK:</b></p> <p><i>At the 'Cadian Ball</i> portrays the strongly complicated relationships of Bobinôt and Alcée both being attracted to Calixta and Calixta and Clarisse both attracted to Alcée and he to Clarisse. Tonie's obsession with Claire is at the centre of the story in <i>Tonie /At Chênrière Caminada</i>. Chopin portrays the power of love both in terms of plot (Bobinôt searching for Calixta in the dark; Alcée trying to resume his affair with Calixta in Assumption; Clarisse's night ride to make Alcée return to the plantation; the way he jumps when she calls; the physical impact of love on Tonie and the fact that he would like to make Claire die with him rather than not have her) and in the style, such as the sensuality in the description of Calixta's flirtation with Alcée outside the ball or the imagery of Claire as a semi-divine being, equated with the Virgin Mary. Strong answers will probably look at both aspects of Chopin's portrayal. There is plenty of material here and candidates do not have to give equal attention to each story.</p>	

<b>Text:</b>	<b>CHOPIN:</b> <i>Short Stories</i>
<b>Question 33:</b> <b>(30 marks)</b>	Choose <b>TWO</b> men (each from a different story) with whom you find it difficult to sympathise and explore how Chopin makes you feel this way.  Remember to support your choices with details from the stories.
<p><b>NOTES ON THE TASK:</b></p> <p>The question uses the term ‘difficult to sympathise’ rather than ‘dislike’ to give candidates as wide a choice of male characters as possible and we should accept what comes. Likely choices here are: Armand Aubigny for his racism and cruelty; Tonie for his self-centredness; Mr Mallard for unwittingly restricting his wife and turning up alive; Gouvernail for being impervious to Mrs Baroda’s attraction to him; the husband in <i>Her Letters</i> for allowing himself to die through his jealousy and suspicion, however well founded; Alcée Laballière for cuckolding the nice Bobinôt or marrying the wrong woman.</p> <p>Whatever their choice, candidates will need to comment on how Chopin leads them to feel this way through plot, characterisation or style. Strong answers will probably look at all three aspects and support their choices with effective selection from the text. In addition, or alternatively, a strong personal response to the presentation of these men could be a discriminator.</p>	

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