

English Literature

General Certificate of Secondary Education

Unit **2446/02**: Poetry and Prose Pre -1914 (Higher Tier)

Mark Scheme for January 2011

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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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INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

ASSESSMENT OBJECTIVES**AO1**

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

USING THE MARK SCHEME

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

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

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

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

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

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

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

- 1 Mark each answer out of 30.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. 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:

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

C TOTAL MARKS

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

1901 English Literature – Generic Band Descriptors

Unit 2446/02 - Higher Tier

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

Text:	OCR: <i>Opening Lines: War</i>
Question 1: (30 marks)	<i>The Man He Killed</i> (Hardy), <i>To Lucasta, Going to the Wars</i> (Lovelace) Compare how the poets vividly convey to you the speakers' feelings about war in these two poems.
NOTES ON THE TASK	
<p>The speaker of <i>The Man He Killed</i> is reflective and bewildered. The speaker in Lovelace's poem is raring to go and sees war as a glamorous mistress, promising glory and honour. Both poems have an immediacy from the use of the first person but contrast dramatically in content and tone. 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 consider 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'. The language is colloquial, with effective use of the dash. Lovelace's imagery will need consideration - the religious (nunnery...chaste... faith) versus imagery of unfaithfulness (mistress...embrace...inconstancy) - is an interesting contrast. Both poems use the ballad form and those who can make an extended comparison should be rewarded accordingly.</p>	

Text:	OCR: <i>Opening Lines: War</i>
Question 2: (30 marks)	In what ways do the poets create strikingly different impressions of soldiers in <i>Vitai Lampada</i> (Newbolt) and <i>On Lieutenant Eyre's Narrative of the Disasters of Cabul</i> (Hood)?
NOTES ON THE TASK	
<p>Newbolt's poem praises the values of courage, unselfishness, team spirit and reliability when in a tight corner. The qualities gained on the playing field are translated to the battlefield and remain, even in death, when the motto is passed on to the next generation. Hood's poem is brief, satirical, funny and still topical. Here the British army is seen as inept and incompetent - a complete contrast. Most candidates should be able to look at the positive presentation of soldiers in <i>Vitai Lampada</i> and respond to the drama of the imagery of cricket field and battleground and the rousing chorus at the end of each verse, which reflects the soldier's courage. The rhythm of the poem suggests the soldier's heroic actions. Hood's poem presents a more general rather than an individual view of the armed forces. There is also scope for candidates to comment on the effect of the repetition of "sorry" and the pun of Khans and can'ts. Candidates who can comment on the contrast in tone between the two poems should be rewarded accordingly.</p>	

Text:	OCR: <i>Opening Lines: War</i>
Question 3: (30 marks)	Compare the ways in which the poets convey their admiration for soldiers in <i>The Volunteer</i> (Asquith) and <i>Ode, Written in the Beginning of the Year 1746</i> (Collins).
NOTES ON THE TASK	
<p>There is a strong authorial voice in <i>The Volunteer</i>, which exudes admiration of the volunteer's choice, makes him a hero, as he wished to be, and romanticises his sacrifice. The Volunteer's dull pre-war existence contrasts strongly with the glamour and romance of the armies of the past. He is ultimately compared to 'the band of brothers' from <i>Henry V</i> and his symbolic weapons are those of medieval knighthood ('His lance is broken'). Collins looks at the soldiers who have given their lives for their country as a more generalised group. He admires them as "the brave", attended by fairies and personifications of Spring, Honour and Freedom. Most answers should be able to recognise the admiration expressed in the poems and support this with some reference to style. More developed answers might look at the differences in style - perhaps commenting on the sentimentality of the imagery in the Collins or at the effects of its simple rhyme scheme, or develop comment on the personification. Collins's euphemisms ('the brave'... 'sink to rest'...) and abstract nouns ('Honour'... 'Freedom') romanticise the soldiers' sacrifice, as Asquith does. The soldiers are sentimentally attended by supernatural or symbolic beings. Both poems revere tradition and see going to war as glamorous and honourable and the fulfilment of duty. Differentiation will probably spring from the extent to which candidates can compare the techniques used to convey admiration for the soldiers.</p>	

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 4: (30 marks)	<i>The Nymph's Reply to the Shepherd</i> (Raleigh), <i>The Eagle</i> (Tennyson) Compare the ways in which the poets powerfully convey to you the harsher side of nature in these two poems.
NOTES ON THE TASK	
<p>Some candidates might be aware that Raleigh's poem was written in response to Marlowe's <i>The Passionate Shepherd to His Love and</i> may comment on its presentation of the country in that context. Raleigh unmercifully undermines Marlowe's Arcadian idyll and such views of nature by presenting the darker, chilling reality – 'But time drives flocks from field to fold' and "thy posies soon break, soon wither...". The pretty pleasures of the countryside do not survive winter and old age. Tennyson's eagle is presented as a god-like figure, aloof, all seeing, all-powerful, violent, alone. Most answers will no doubt see what the harsher side of nature consists of in each poem. More developed responses might pay more attention to areas such as the theme of time in the Raleigh and to the powerful, alliterative description of the eagle in the first line of Tennyson's poem. The strongest answers will develop the comparison. This might consist of comments on the different patterns of imagery or the striking differences in verse form - the fact that the first poem rebuffs the shepherd, giving its unfavourable depiction of nature an immediacy and point - or that the brevity of Tennyson's poem adds to the power of its portrayal of a devastating predator.</p>	

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 5: (30 marks)	In what different ways do the poets strongly express their love for the countryside in <i>The Lake Isle of Innisfree</i> (Yeats) and <i>Binsey Poplars</i> (Hopkins)?
NOTES ON THE TASK	
<p>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 very attractive and he holds this image in his heart amidst the monotony of town. The imagery such as ‘bee-loud’, ‘noon a purple glow’ appeals to the senses and recreates the beauty of the place for us. He is imagining the place rather than standing there, as Hopkins seems to be. The approach in Hopkins’s poem is also different as the poem focuses on the destruction of a much-loved environment. Hopkins’s aspens have their ‘inscape’ meticulously described and the violence in the description of their destruction (‘hack and rack’, ‘But a prick will make no eye at all’) reveals how important they are to him and his horror at their destruction. Both poets do idealise the scene to a degree. The wording of the question is designed to give candidates an approach to comparison and to focus on the different techniques and verse forms the poets use. Most answers should be able to comment on the basic differences in the approaches the poets take but more developed answers might either make a more detailed comparison or respond in more depth to how the poets convey such strong emotions here.</p>	

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 6: (30 marks)	Compare how the poets make you feel sympathy for the people they portray in <i>London</i> (Blake) and <i>The Song of the Shirt</i> (Hood).
NOTES ON THE TASK	
<p>Blake’s <i>London</i> concentrates on the oppression of the poor by church and state, child labour, prostitution, disease. The speaker in the poem trudges through ‘midnight streets’, which are full of miserable, suffering people, enslaved by their own mind- sets. Hood’s home worker is little more than a slave, endlessly working, deprived of fresh air, earning a pittance. She is little more than a ‘Phantom of grisly bone’. Most candidates should be able to make a basic assessment of how the language of the poems creates sympathy for the plight of the people. Stronger answers might compare the style more carefully or respond personally to or compare what they find particularly sympathetic in the poets’ portrayal. Candidates might select, for example, Blake’s use of ‘mind forg’d manacles’ or ‘mark’ or look at the depiction of the plight of the chimney-sweeper, the soldier, the harlot, the child or make some response to the powerful imagery in the final verse. Hood’s striking imagery, use of repetition and comparison of the woman to a prisoner, a slave, and a machine would be useful areas to select. The relative length and differing verse forms of the poems also creates sympathy in different ways.</p>	

Text:	Blake: <i>Songs of Innocence and Experience</i>
Question 7: (30 marks)	<i>London</i> (Experience), <i>The Human Abstract</i> (Experience) Compare the ways in which Blake creates such disturbing impressions of human misery in these two poems.
NOTES ON THE TASK: The focus in the question is on Blake's writing and good answers are likely to keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal response to the disturbing impressions while scrutinising the poet at work. The strongest answers are likely to explore the impact of selected imagery and pursue the symbolic possibilities in each poem without losing sight of meaning and context. Close, comparative attention to the views of human nature (as calculating, selfish, deceitful, cruel, indifferent...), to central images like the "mind-forg'd manacles" and the "Tree" in the "Human Brain", to the suggestion that human misery is self-inflicted ...should be highly rewarded.	

Text:	Blake: <i>Songs of Innocence and Experience</i>
Question 8: (30 marks)	Compare the ways in which Blake conveys to you strong feelings about freedom and control in <i>Nurse's Song</i> (Experience) and <i>The Garden of Love</i> (Experience).
NOTES ON THE TASK: The emphasis in the question is on the poet and differentiation should emerge from the extent to which answers can move beyond a simple exploration of feelings about freedom and control to shape a response to the writer at work in these two poems. Strong answers are likely to explore in some detail the expression of frustration, anger, indignation, regret, bitterness, pity, sadness, envy, anxiety... about the thwarting of natural impulses in these two poems from "Experience", and particularly perhaps in <i>The Garden of Love</i> with its more specific situation and striking contrasts. The key to differentiation might well lie in the handling of <i>Nurse's Song</i> , probably the more subtle and demanding of the two, in the extent to which answers can grapple with the impact of the use of the Nurse's voice throughout and pursue the symbolic possibilities of images like "green", "whisp'rings", "dews"...	

Text:	Blake: <i>Songs of Innocence and Experience</i>
Question 9: (30 marks)	How does Blake convey similar feelings about caring for others in TWO of the following poems? <i>On Another's Sorrow</i> (Innocence) <i>A Cradle Song</i> (Innocence) <i>The Lamb</i> (Innocence)
NOTES ON THE TASK: The question offers some choice but it maintains the focus on Blake's writing and good answers are likely to keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can focus explicitly on the feelings of caring for others in their two selected poems (engaging the similarly affectionate and protective approach in each) and shape a personal response while focusing on the "how" of the question and really scrutinising the poet at work. Strong answers are likely to engage and develop a detailed response to some of the images of protection, security, guardianship, unselfishness, empathy... in these poems. Thoughtful attention to the effect of specific features in each poem like the repetition, the questioning, the direct address, the use of the mother's voice, the emphatic responses, the many images of sharing and sheltering, the expressions of faith in a gentle, protective God...should be well rewarded	

Text:	Hardy: <i>Selected Poems</i>
Question 10: (30 marks)	<i>Neutral Tones</i> , <i>The Darkling Thrush</i> Compare the ways in which Hardy uses descriptions of winter scenes to convey strong feelings in these two poems.
NOTES ON THE TASK: Good answers are likely to maintain focus on the strong feelings evoked by the winter scenes in the two poems and will keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal response to the feelings while focusing on the "the ways" of the question and really scrutinising the poet at work. The more personal feelings about a failed relationship and loss of love (as opposed to feelings about the death of a century/loss of faith) may make <i>Neutral Tones</i> a more accessible poem, and the extent to which answers can explore the more complex feelings in <i>The Darkling Thrush</i> is likely to be a key discriminator. The strongest answers are likely to sustain close and comparative attention to the striking feelings (of loss, regret, bitterness, recrimination... in <i>Neutral Tones</i> , or loss, fervourlessness, hopelessness, isolation ...in <i>The Darkling Thrush</i>) and also to some of the specific elements of the descriptions. Detailed and comparative exploration of the effect and significance of the bleak and deathly imagery in conveying the strong feelings in each poem should be highly rewarded.	

Text:	Hardy: <i>Selected Poems</i>
Question 11: (30 marks)	How does Hardy's writing encourage you to see situations in a new light in both <i>The Ruined Maid</i> and <i>The Man He Killed</i> ? Remember to refer closely to the words and phrases Hardy uses.
NOTES ON THE TASK: The emphasis in the question is on the poet and differentiation should emerge from the extent to which answers can shape a personal response to the surprisingly unconventional and memorable feelings expressed by 'Melia and the old soldier while maintaining the focus on the "how" of the question. Strong answers are likely to move well beyond an understanding of the situation in each poem to explore in some detail the portrayal of 'Melia's unashamedly brazen and confident attitudes and the soldier's frank reflections on the ironies of combat. The strongest answers are likely to maintain a detailed and well-supported personal response to the striking and surprising features of the attitudes expressed in each poem, and to explore the effect of particular features of language and structure like the use of the voices of the two women and of the soldier, the use of contrast, of dialect...The surprising nature of the soldier's attitudes may prove more accessible than the irony of 'Melia's delight in her own "ruin" and so the quality of the commentary on <i>The Ruined Maid</i> is likely to be a key discriminator.	

Text:	Hardy: <i>Selected Poems</i>
Question 12: (30 marks)	Compare the ways in which Hardy's writing encourages you to share the narrators' disappointment in TWO of the following poems: <i>To Lizbie Browne</i> <i>A Broken Appointment</i> <i>On the Departure Platform.</i>
NOTES ON THE TASK: Good answers are likely to explore the different nature of the disappointment in each poem but will keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal response to the different forms of unhappiness which disappointment brings (the pain of an impossible and unrecognized love in <i>To Lizbie Browne</i> , the painful waiting and the disappointed recognition of the woman's lack of compassion in <i>A Broken Appointment</i> , the disappointed realization that joyful moments can never be fully repeated in <i>On the Departure Platform</i> ...) while focusing on the "the ways" of the question and really scrutinising the poet at work. The strongest answers are likely to sustain close and comparative attention to the effect of different features of the writing (and particularly perhaps the effect of the first-person voice) which convey the disappointment and convey the strong sense of time and opportunities slipping by so vividly, in each of these poems.	

Text:	Austen: <i>Northanger Abbey</i>
Question 13: (30 marks)	Chapter 25: <i>The visions of romance... to ...from every druggist.</i> How does Austen's writing make this such a powerful and significant moment in the novel?
NOTES ON THE TASK: This is the aftermath of Henry's chastising Catherine for suspecting his father of killing his mother. Catherine's distressed reactions are powerful. She feels she has irretrievably lost Henry's regard and goes down to dinner 'with a broken heart'. The moment is significant in her maturation process, as after this she no longer sees the world through literature. It is also significant in the fact that Henry does everything he can to make her feel better and clearly still loves her. Most answers should have some sense of the context and thus of the significance of the passage and can take whatever approach to the significance that strikes them most forcibly here. More developed responses will need to look at Austen's writing. Catherine's feelings are shown by strong diction and repetition ('Most grievously...Most bitterly...') and by use of rhetorical question. Her self-analysis as she disabuses herself of her fantasies is strong and Austen's style powerfully amusing: '...neither poison nor sleeping potions to be procured like rhubarb, from every druggist.'	

Text:	Austen: <i>Northanger Abbey</i>
Question 14: (30 marks)	Does Austen's portrayal of Isabella Thorpe encourage you just to dislike her? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: The response might generally be "Yes" but there is a case for pitying Isabella and her shortcomings are less noticeable at the beginning of her relationship with Catherine. Her flirtatiousness and superficiality are entertaining rather than repugnant in the early stages of the novel but her materialism and selfish treatment of both Catherine and James Morland cause more dislike as the novel progresses. Her flirtation with Frederick Tilney is pretty unforgivable but there is a case for pitying her shallow approach to relationships and her strong desire to marry into money. Her final letter to Catherine is pretty desperate but as Catherine notes it is the letter of "a vain coquette whose tricks have been answered". Most answers will probably concentrate on showing how Austen reveals Isabella's less attractive traits but more sophisticated answers might give a strong personal response to her or balance their response by looking at some of the amusement she provides or her role as a foil to both Catherine and Eleanor Tilney.	

Text:	Austen: <i>Northanger Abbey</i>
Question 15 : (30 marks)	Explore ONE or TWO moments in the novel which Austen's writing makes particularly entertaining for you.
NOTES ON THE TASK: This is an open question and candidates could range from Henry Tilney's wit and John Thorpe's stupidity to Catherine's Gothic fantasies and Isabella's comic coquetry. "Entertaining" could also be interpreted as interesting and dramatic. Most candidates should be able to choose effectively and make a case for their selection. Whatever their choice(s), to move up the mark range candidates will need to justify their choice(s) effectively and respond to Austen's role in creating the entertainment, whether in terms of plotting, characterisation or style.	

Text:	Dickens: <i>Hard Times</i>
Question 16: (30 marks)	Book the Third Chapter VIII: <i>They went back... to ...the bargain ended.</i> In what ways does Dickens make this such a gripping and significant moment in the novel?
NOTES ON THE TASK: The immediate context of Bitzer arriving to "shop" Tom Gradgrind is powerful in itself but the wider context of all Gradgrind's chickens coming home to roost here might be explored in more detailed answers. The passage is wonderfully powerful in the way in which every one of Bitzer's responses to Gradgrind's pleading is determined by the science, ("the facts established by Harvey") rationality ("It is accessible to reason, Sir") and self-interest ("the whole social system is a question of self-interest") he was taught at Gradgrind's behest. Most answers should be able to outline some of this and may sympathise with Gradgrind's situation and feelings here, whilst being repelled by Bitzer's lack of compassion. More developed responses will explore the language in some detail and probably make some response to this passage's climactic placing in the narrative or look at its importance to themes in the novel as a whole.	

Text:	Dickens: <i>Hard Times</i>
Question 17: (30 marks)	How does Dickens's writing encourage you to admire Sissy Jupe? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Sissy's wholesomeness is contrasted early on with the pallor of Bitzer, and her feelings for her father and the circus people contrast with the lack of emotion in the Gradgrind family. She is immune to the teachings at Gradgrind's school and is more use to Mrs Gradgrind than Mrs Gradgrind's own daughter. She sends Harthouse packing and is instrumental in helping Tom Gradgrind escape. Most answers should be able to select examples of and comment on how Dickens reveals Sissy's kindness, imagination, integrity, humanity and lack of self interest. Stronger responses might look at the imagery surrounding her, such as the imagery of light or notions of "fancy", respond to Dickens's contrasting her with Bitzer or Louisa or look at her role in the novel as Dickens's embodiment of everything Coketown wants to destroy. Alternatively, candidates should be rewarded for making a strong, well-supported personal response to Sissy and to her role in the novel.	

Text:	Dickens: <i>Hard Times</i>
Question 18: (30 marks)	Explore how Dickens's writing makes some aspects of Coketown life so shocking for you. Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Possible areas are: education; the treatment of the workers by the rich, as exemplified by the conflicts between Bounderby and Stephen Blackpool, or the attitudes of Mrs. Sparsit; the descriptions of Coketown; the effect of their upbringing on Tom and Louisa; the lives of poor people such as Rachael and Stephen Blackpool's wife. There is much to shock and appal. The key area of discrimination will be to look at the extent to which candidates have a sense of author and can discuss the methods Dickens uses to shock us. A strong, well-developed personal response could be equally successful. We should be fairly liberal in accepting what the candidates consider to be shocking and open to their interpretation of "Coketown life".	

Text:	Hardy: <i>Far From the Madding Crowd</i>
Question 19: (30 marks)	Chapter 24: 'A hand seized...' to '...determined silence.' Explore some of the ways in which Hardy's writing makes this first meeting between Bathsheba and Sergeant Troy so memorable.
NOTES ON THE TASK: This is an open question on a packed and highly charged passage and there is a great deal of potentially relevant material to work with so it is important to be receptive to a range of responses and textual references. Differentiation is like to emerge from the extent to which answers can move well beyond a narrative working-through of what happens and shape a personal and selective response to the memorable elements, which foregrounds Hardy's writing and "the ways" of the question. Strong answers are likely to convey a clear understanding that the power of the moment lies not just in the romantic situation but also in the descriptive detail and features of the dialogue which convey Troy's lively confidence and romantic appeal, and also Bathsheba's failing attempts to maintain dignity and composure. Any close attention to the broader context, to the irony that Bathsheba has just given a form of promise to Boldwood and to the contrast between the attentions paid to Bathsheba by Boldwood and Troy...should be very highly rewarded.	

Text:	Hardy: <i>Far From the Madding Crowd</i>
Question 20: (30 marks)	How does Hardy strikingly portray the differences between Oak's relationship with Bathsheba and Boldwood's relationship with her? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: This appears to be a wide-ranging question involving three major characters but successful answers are likely to avoid a narrative retracing of the stories of these two relationships and maintain the focus on the differences between Oak's undemanding, realistic and selfless constancy, and Boldwood's desperate, obsessional and deluded passion. The emphasis in the question is on the writer and differentiation should emerge from the extent to which answers can move beyond a discussion of the nature of the different relationships to concentrate on the ways in which Hardy contrasts them. There are specific moments which strong answers might choose to explore in detail: the contrasting proposal scenes which demonstrate that Oak can and Boldwood cannot take "no" for an answer; the contrasting responses to the revelation that Bathsheba has married Troy; repeated evidence that Oak can see faults in Bathsheba and offer her dispassionate, unselfish advice while continuing to love her, whereas Boldwood is driven to bribe, fantasise and eventually murder by his deranged quest for her hand...	

Text:	Hardy: <i>Far From the Madding Crowd</i>
Question 21: (30 marks)	How does Hardy's writing make the suffering of ONE character in the novel particularly vivid for you? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Fanny Robin, Boldwood, Troy (after Fanny's death), Bathsheba (at almost any point after her marriage to Troy), Oak (after the loss of his sheep or in the wake of Bathsheba's marriage to Troy)... are likely to be popular choices, but as there are many possibilities to choose from, it is important to be receptive to a range of selections and arguments and to concentrate (as always) on the quality of the response. Strong answers are likely to move far beyond a narrative re-working of the suffering experienced by the selected character and to explore some of the vivid features of the writing. The emphasis in the question is on the writer and the strongest answers could well declare themselves in their close attention to the specific detail of the writing and in their personal engagement with the portrayal of the suffering.	

Text:	Eliot: <i>Silas Marner</i>
Question 22: (30 marks)	Chapter 16: <i>He said he should like to be married... to ...by you and her son too.</i> How do you think Eliot's writing makes the relationship between Eppie and Silas so moving here?
NOTES ON THE TASK: The main elements that make the relationship moving are Silas's sadness at the thought of change and of losing Eppie to Aaron but at the same time unselfishly wanting her happiness. Likewise, Eppie will not marry Aaron if it means leaving Silas, and Aaron means to live with them and be like a son to Silas. She has clearly been upset by having to divide her loyalties between the two men and is worried that Silas won't be happy if she marries Aaron. Most answers should be able to spot the mutual care and understanding Silas and Eppie have and might see how their affections are tied up with the Winthrop family in a harmonious way. More developed answers might look closely at the context and Eliot's style, such as Silas's gentle teasing of Eppie or the reverberations of words like 'lone man' to describe Silas in the context of the novel as a whole. Strong candidates might see that the context of the passage is moving as it comes before Godfrey tries to reclaim Eppie and where one of her main objections to Godfrey's proposal is that he would not want her to marry a "low working man" and where Godfrey behaves so much more selfishly than Silas does here. There is plenty of material, however, in the passage itself.	

Text:	Eliot: <i>Silas Marner</i>
Question 23: (30 marks)	In what ways does Eliot make the discovery of Dunsey's skeleton in the Stone Pits such a dramatic and significant part of the novel?
NOTES ON THE TASK:	
<p>This episode is the climax of the novel in many ways. The revelation that Dunsey stole Silas Marner's money leads Godfrey to realise that the truth will out and he confesses to Nancy that he is Eppie's father and resolves to reclaim her. Nancy's strong sense of honour and reputation is disturbed but she also grieves over the fact that had Godfrey confessed earlier she might have had a child to bring up and make Godfrey more content. 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. Silas gets his gold back but it no longer "takes a hold on him" and is then faced with the dramatic revelation that Godfrey wants to claim Eppie. Equally dramatic is Eppie's refusal and the consequent effect on Godfrey and Nancy. Most candidates should be able to analyse the drama inherent in the narrative and the way in which it is told - suspense and conflict are present throughout. More developed answers might comment more fully on the significance of this event for resolving plotlines and themes. Silas has replaced gold with human love. Justice is served on Godfrey who wanted to pass for childless once and will now do so "against his will".</p>	

Text:	Eliot: <i>Silas Marner</i>
Question 24: (30 marks)	Which ONE or TWO moments in the novel does Eliot's writing make the most amusing for you? Remember to support your choice(s) with details from the novel.
NOTES ON THE TASK:	
<p>Despite the novel's general seriousness, there is much humour. Obvious choices might be: the characterisation of the locals in The Rainbow and their conversation about ghosts and Silas's subsequent entrance; Eppie in the "cole 'ole"; Aaron singing the Christmas carol to an uncomprehending and myopic Marner; Dolly's attempts to explain Church of England theology to Silas; Priscilla's conversation with Nancy about them wearing similar clothes. This is an open question, however, and we should meet candidates on their own ground in terms of what they find amusing. Most answers should be able to make some analysis of the humour. More developed responses should show clear attention to Eliot's writing and look at the language or the comic use of contrast, situation or characterisation.</p>	

Text:	Poe: <i>Selected Tales</i>
Question 25: (30 marks)	<p><i>The Fall of the House of Usher</i>: from the start to ...the House of Usher?</p> <p><i>The Masque of the Red Death</i>: from the start to ...Without was the 'Red Death'</p> <p>Explore the ways in which Poe's writing makes these two openings so gripping.</p>
<p>NOTES ON THE TASK:</p> <p>Although it is to be hoped that all answers will find something intrinsically gripping and disturbing in the narrator's mood and the gloomy descriptions at the start of <i>The Fall...</i> and in the grisly effects of the "Red Death" depicted at the start of <i>The Masque...</i>, successful answers are likely to avoid narrative approaches and to be precise and economical in the way they establish the gripping nature of each situation and explore the building of suspense. The main focus in the question is on the writer and strong answers are likely to pay close attention to the dramatic effects produced by Poe's descriptive writing in both stories. The more specifically deadly and threatening situation of <i>The Masque...</i> may make this the more accessible opening and the strongest answers may well declare themselves in their exploration of the more subtly ominous elements and the more personal involvement of the narrator in <i>The Fall...</i></p>	

Text:	Poe: <i>Selected Tales</i>
Question 26: (30 marks)	<p>How does Poe make the minds of the murderers so chilling for you in <i>The Imp of the Perverse</i> and <i>The Cask of Amontillado</i>?</p> <p>Remember to support your ideas with details from the stories.</p>
<p>NOTES ON THE TASK:</p> <p>It is inevitable that there will be some response to the nature of the narrators' bizarre and murderous actions but the key to differentiation is likely to be the extent to which answers can move well beyond a narrative approach to the narrators' actions and can focus selectively and explicitly on the "chilling" elements in the portrayal of these disturbed minds. Strong answers are likely to explore in some detail the portrayal of features like the premeditation, the protestations of sanity, the sadistic relish and mercilessness, the cunning deception, the callous motivation, the cold calculation, the apparent guiltlessness... of both murderers. Close attention to the effect of the writing (like the way both narrators establish a disturbingly confessional and interactive relationship with the reader) should be highly rewarded.</p>	

Text:	Poe: <i>Selected Tales</i>
Question 27: (30 marks)	<p>How does Poe make acts of violence particularly disturbing for you in TWO of the following stories?</p> <p><i>The Murders in the Rue Morgue</i> <i>The Tell-Tale Heart</i> <i>The Black Cat</i></p> <p>Remember to support your ideas with details from the stories.</p>

NOTES ON THE TASK:

The main focus in the question is on the writer and stronger answers are likely to pay close and explicit attention to details of the writing. It is to be hoped that most answers will find something intrinsically shocking in the acts of violence depicted in these stories (the gruesome and apparently inexplicably brutal double murder of a mother and daughter, the calculated murder of an innocent and terrified old man, the sickeningly sudden and arbitrary murder of an “uncomplaining” wife by her demented husband, atrocities visited upon cats...). Strong answers are likely to move well beyond a simple narrative reworking of the acts of violence in the selected stories and to be explicit about the disturbing nature of each murder and to explore some of the shocking effects produced by the writing. Close attention to features like delayed explanation, the hints of inhuman ferocity, the gradual release of grisly details... in *The Murders in the Rue Morgue*, the silence, the building beating, the violent action, the obsessive repetition, the rapidly changing moods and apparent guiltlessness of the narrator... in *The Tell-Tale Heart*, and to the unexpectedness and random nature of the murder, the brutality of the blow, the disturbingly restrained and conversational recounting of the violence... in *The Black Cat*, and the use of intimate first-person approaches in each ... should be highly rewarded.

Text:	Wells: <i>The History of Mr Polly</i>
Question 28: (30 marks)	<p>Chapter 1: from the start to ...<i>blue-black ink</i>.</p> <p>Explore the ways in which Wells makes this such a vivid introduction to Mr Polly’s unhappiness with his life.</p>

NOTES ON THE TASK:

It is to be hoped that most answers will be able to explore some of the sources of Mr Polly’s unhappiness without an unnecessarily long reworking of the events which have led him to this stilt: his “joy de vive” has been well and truly squashed in the fifteen years since he drifted into marriage and into the drab ordinariness of small shop ownership in Fishbourne. Strong answers are likely to see the structural and psychological significance of this re-appearing moment on the stilt as our hero’s nadir, the point to which the novel returns in Chapter Seven and the point at which he decides to kill himself, and focus on the details of the writing. Answers which pay close attention to features like: the emphasis on Polly’s indigestion, the portrayal of his dissatisfaction with the weather, the setting, his hat, his neighbours, himself, and particularly of the querulous discontent which characterises his relationship with Miriam... should be highly rewarded.

Text:	Wells: <i>The History of Mr Polly</i>
Question 29: (30 marks)	How does Wells convey to you the great attraction the Potwell Inn has for Mr Polly? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Good answers are likely to establish a clear understanding of the attraction of the Potwell Inn, both for Mr Polly and the reader, without an unnecessarily long reworking of the story. Nevertheless there is a wealth of potentially relevant material here and it is important to be receptive to a range of responses and approaches, and not to expect exhaustive coverage. Some answers might construct effective arguments that the Inn only becomes an attractive final setting after Mr Polly's gallant and life-changing protection of the landlady and little Polly and therefore spend some time on the Uncle Jim episodes; others might choose to place the appeal of the Potwell in the context of Mr Polly's dreamy temperament and his unsuitability and unhappiness as a shopkeeper and a husband to Miriam. The quality of the argument and the support selected is much more important than the approach adopted. Strong answers may well pay close attention to the effect of the descriptive detail in portraying the serenity and security of the novel's final setting, to develop a response to the warm, easy-going relationship with the fat woman which embodies the appeal of the Potwell Inn and to focus explicitly on the "how" of the question by scrutinising the writing.	

Text:	Wells: <i>The History of Mr Polly</i>
Question 30: (30 marks)	How does Wells encourage you to laugh at ONE or TWO of the following characters? Mr Johnson Mr Rusper Uncle Jim Remember to support your ideas with details from the novel.
NOTES ON THE TASK: This is an open question and it is important to be receptive to a range of possible responses and possible sources of amusement. Differentiation is likely to emerge from the extent to which answers can avoid a narrative working-through of the character's/characters' involvement in the novel and show some appreciation of Wells's use of amusing descriptive detail and of the comic nature of the character(s). The strongest answers are likely to clearly locate the sources of the humour in the way Wells portrays the character(s). Attention to features like the amusing descriptions of the character's/characters' physical appearance, the portrayal of Mr Johnson's melancholy enjoyment of the funeral, his disapproval of unorthodoxy, his imperviousness to fiction, his dedication to pea-rearing, his failed attempts to direct Mr Polly into a similarly restrained and steady way of life, the conversational quirks of Mr Rusper and Uncle Jim, their slapstick skirmishes with Mr Polly... should be highly rewarded.	

Text:	Kate Chopin: Short Stories
Question 31: (30 marks)	<p><i>A Matter of Prejudice: Suddenly she became aware... to sleep in madame's clasp.</i> <i>A Respectable Woman: Beginning to... approval or even esteem.</i></p> <p>How does Chopin's writing strikingly convey the surprising nature of Madame Carambeau's and Mrs. Baroda's thoughts and actions in these two passages?</p>
<p>NOTES ON THE TASK:</p> <p>Madame Carambeau dislikes children, is repelled by the child's lack of French and "hideous" American English but very surprisingly warms to the child and treats her very kindly because she loves to tend the sick. Gouvernail's visit is not convenient to Mrs. Baroda; she has decided she does not like him before meeting him. When he arrives he is not as she expected and she finds, surprisingly, that she does like him but is piqued by his lack of interest in her attempts to welcome him. Answers will need to go beyond outlining the situations above to look at the ways in which Chopin's style is striking, for example the organ-grinder image in the first passage or the depiction of Madame's surprising gentleness or the antitheses in the second paragraph of <i>A Respectable Woman</i>, when Mrs. Baroda is weighing up her feelings for Gouvernail. The strongest answers will probably be informed by a sense of context in discussing the surprising nature of the characters' thoughts and actions. The child (unknown to her) is Mrs. Baroda's granddaughter who reunites her with her son and dispels her prejudices. Mrs. Baroda - not quite as a 'respectable woman' should, falls in love with Gouvernail but resists her impulses.</p>	

Text:	Kate Chopin: Short Stories
Question 32: (30 marks)	<p>How does Chopin's writing make so disturbing the behaviour of Armand in <i>The Father of Désirée's Baby/Désirée's Baby</i> and of Tonie in <i>Tonie /At Chênière Caminada</i>?</p> <p>Remember to support your ideas with details from the stories.</p>
<p>NOTES ON THE TASK:</p> <p>Candidates are free to respond to whatever they find particularly disturbing but stronger answers should show some sense of author. Both characters are initially sympathetic. Armand loves Désirée despite not knowing her background and we feel for Tonie as he is patronised by Claire. Armand's racist behaviour and extreme cruelty to his wife and child are pretty disturbing and the self-centredness of Tonie's love and his happiness when Claire dies are hard to take. Chopin's dealing out of ironic justice to Armand makes it pretty clear where she stands and she presents even Tonie's own mother as being shocked by his feelings. The darker side of "love" in its ability to "alter when it alteration finds" in these cases is powerful and disturbing. A strong, well-supported personal response to the disturbing qualities of Chopin's writing should be rewarded accordingly.</p>	

Text:	Kate Chopin: Short Stories
Question 33: (30 marks)	How does Chopin's writing make the endings of TWO stories in the selection particularly moving for you? Remember to support your ideas with details from the stories.

NOTES ON THE TASK:

This is a completely open question and candidates are free to be moved by the endings as they wish. Obvious choices might be *A Matter of Prejudice*, *The Father of Désirée's Baby/ Désirée's Baby*, *Lilacs*, *Beyond the Bayou*, *Her Letters*, *The Dream of an Hour/The Story of an Hour*. Answers will probably be differentiated according to genuine personal response and an ability to look at how Chopin makes the ending so moving, whether in terms of content, structure or style. Some of these stories are moving in a sad sense, some in a joyful, liberated sense. Some are moving in the power or surprise of the ending. A sound ability to support points with well-selected reference will also be a discriminating factor here. The two endings chosen do not have to be examined in equal detail, though some balance will be expected in stronger answers.

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