

# **English Literature**

General Certificate of Secondary Education

Unit **2444/01**: Pre –1914 Texts (Foundation Tier)

## **Mark Scheme for January 2011**

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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.

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

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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.

<b>Unit</b>	<b>Task</b>	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>
<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 4 (Foundation Tier)****A INDIVIDUAL ANSWERS**

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

**B TOTAL MARKS**

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 14; for answer (2) out of 14; for answer (3) out of 14. Write the total mark for the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **42** (14+14+14).
  - This represents performance **consistently at the top of Band 4.**
  - Answers which clearly fall into the 'Above 4' band may be acknowledged with a mark above 14.  
However, **the maximum mark that may be recorded for the paper is 42.**
  - *This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.*
- 3 There is NO separate Assessment of Written Communication on this paper. Written Communication is assessed in Unit 2442.



## 1901 English Literature – Generic Band Descriptors

Unit 2444/01 – Foundation Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		<b>The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.</b>
		<b>In response to the demands of the text and of the task, answers will</b>
<b>Above 4</b>	<b>15</b>	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <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>
<b>4</b>	<b>14 13</b>	<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>
<b>5</b>	<b>12 11</b>	<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>
<b>6</b>	<b>10 9</b>	<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>7</b>	<b>8 7</b>	<ul style="list-style-type: none"> <li>• make a few straightforward points</li> <li>• occasionally refer to the text</li> </ul>
<b>8</b>	<b>6 5</b>	<ul style="list-style-type: none"> <li>• show a little awareness</li> <li>• make some comment</li> </ul>
<b>Below 8</b>	<b>4-0</b>	<ul style="list-style-type: none"> <li>• not meet the criteria for Band 8.</li> </ul>

## 1901 English Literature – Empathic Band Descriptors

Unit 2444/01 – Foundation Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		<b>The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.</b>
		<b>In response to the demands of the text and of the task, answers will</b>
<b>Above 4</b>	<b>15</b>	Exceptional performance at Foundation Tier. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> <li>• show sustained understanding of the character and text</li> <li>• create a recognisable "voice" for the character and occasion</li> </ul>
<b>4</b>	<b>14 13</b>	<ul style="list-style-type: none"> <li>• show overall understanding of the character and text</li> <li>• create a "voice" which is reasonably appropriate to the character and occasion</li> </ul>
<b>5</b>	<b>12 11</b>	<ul style="list-style-type: none"> <li>• show some understanding of the character at this point</li> <li>• begin to express the character's thoughts, feelings and ideas in an appropriate way</li> </ul>
<b>6</b>	<b>10 9</b>	<ul style="list-style-type: none"> <li>• show a little understanding of the character</li> <li>• make reference to thoughts, feelings or ideas</li> </ul>
<b>7</b>	<b>8 7</b>	<ul style="list-style-type: none"> <li>• make a few straightforward points about the character</li> <li>• refer occasionally to thoughts, feelings or ideas</li> </ul>
<b>8</b>	<b>6 5</b>	<ul style="list-style-type: none"> <li>• show a little awareness of the character</li> </ul>
<b>Below 8</b>	<b>4-0</b>	<ul style="list-style-type: none"> <li>• not meet the criteria for Band 8.</li> </ul>

<b>Text:</b>	<b>SHAKESPEARE:</b> <i>Much Ado About Nothing</i>
<b>Question 1:</b> <b>(14 marks)</b>	<p>Act Two Scene One: 'DON PEDRO: The Lady Beatrice hath a quarrel to you;' to 'BENEDICK: I cannot endure my Lady Tongue.'</p> <p>What do you find amusing about Benedick's words here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Benedick's feelings about Beatrice</li> <li>• the way he is behaving here.</li> </ul>
<p><b>NOTES ON THE TASK:</b> It will be difficult for candidates not to refer to previous encounters between Beatrice and Benedick, though they are not specifically required to do so. One of the key aspects of the comedy is that a man who is renowned for his courage as a soldier is clearly reduced almost to a jelly by Beatrice's sharp tongue ('She speaks poniards and every word stabs'). He is clearly feeling aggrieved and at a disadvantage, and his speech to Don Pedro is full of self-pity. The over-exaggeration of his description of Beatrice as 'the infernal Ate in good apparel', and his assertion that 'all disquiet, horror, and perturbation, follows her' suggest that his speech cannot be taken entirely seriously and that it smacks of 'protesting too much'. Furthermore, his urgent desire to get out of the way when he hears she is coming is ridiculous. Answers will rise through the Bands proportionately to the extent that they go beyond re-telling and begin to engage with the comedy. The best answers will convey a sense of the inevitability that Beatrice and Benedick will end up together and will respond to the quality of the language.</p>	

<b>Text:</b>	<b>SHAKESPEARE:</b> <i>Much Ado About Nothing</i>
<b>Question 2:</b> <b>(14 marks)</b>	<p>You are Borachio. Dogberry and the Watch have just locked you in jail.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> <li>• Don John and your plot</li> <li>• what will happen to you.</li> </ul> <p>Write your thoughts.</p>
<p><b>NOTES ON THE TASK:</b> Borachio, though not one of the leading characters, is a key player in the Don John plot. It is difficult to understand his motivation but he clearly enjoys being indispensable to Don John and it is he who devises the plot, using Margaret to cast doubt on Hero. In Act Two Scene Two he is giving instructions to his master, so he is just as morally culpable. His thoughts and feelings about Don John are clearly central to any assumption of his character; he obviously enjoys being in charge and being indispensable, and he reinforces the idea of senseless spitefulness. He will be mortified at being apprehended by Dogberry and the Watch whom he will no doubt despise. He may be over-confident of getting out of the fix he is in – or he may know that the game is up. He does admit his part in everything in the end so he may even be feeling some remorse, though at this stage he does not know about Don John's flight. Good answers will not only show understanding of the character but will attempt to create a plausible voice.</p>	

<b>Text:</b>	<b>SHAKESPEARE:</b> <i>Romeo and Juliet</i>
<b>Question 3:</b> <b>(14 marks)</b>	<p>Act Three Scene Five 'LADY CAPULET We will have vengeance for it . . .' to 'LADY CAPULET And see how he will take it at your hands.'</p> <p>What does this conversation between Juliet and her mother make you feel about them both at this moment in the play?</p> <p>In your answer you should consider:</p> <ul style="list-style-type: none"> <li>• what has recently happened</li> <li>• the different feelings that Juliet and Lady Capulet each show here.</li> </ul>
<p><b>NOTES ON THE TASK:</b> As was evident at the opening of the play, the relationship between these two characters is not the warm or affectionate one that might be expected between mother and daughter, and the conversation here is further evidence of this, especially perhaps in Lady Capulet's final words, where she effectively hands over her parental responsibility to her husband. The dramatic irony of what she is suggesting – that Juliet should marry Paris, a man that Juliet hardly knows, and who has certainly never tried to woo her in person – cannot be lost, especially given that we know exactly why Juliet is grieving, and that she is of course already married. If both bullet-points are fully addressed then answers will not only contextualise this moment in the play as a whole, but will also show an awareness of how and why there is a strain between the two women. Good answers will note the complete lack of real understanding in Lady Capulet, although this may be tempered by some sense that she is at least <i>trying</i> to help her daughter; good answers will also note the deliberate ambiguities in what Juliet says; better answers will explore at least something of the language used by both characters.</p>	

<b>Text:</b>	<b>SHAKESPEARE:</b> <i>Romeo and Juliet</i>
<b>Question 4:</b> <b>(14 marks)</b>	<p>What in your opinion makes Mercutio such a memorable character?</p> <p>Remember to support your ideas with details from the play.</p>
<p><b>NOTES ON THE TASK:</b> Mercutio is in many ways likely to be the most popular character in the play, if only because of his down-to-earth realism, and above all perhaps because of his ability to crack jokes, albeit dark ones, even when he is dying. His loyalty to Romeo is likely to be another factor in his favour, as is his bawdy jesting with the Nurse when she comes to find Romeo with a message from Juliet early in the play; he is, too, courageous, even if overly enthusiastic as a fighter, leading directly to his death by Tybalt. There is plenty that candidates should find attractive about him. Good answers will move beyond simple narrative, and will be more than just a character study – the focus must be unequivocally upon what makes him such an attractive and memorable character in the play. Better answers, too, will make direct reference and/or quotation in support of what they say.</p>	

<b>Text:</b>	<b>WILDE:</b> <i>An Ideal Husband</i>
<b>Question 5:</b> <b>(14 marks)</b>	<p>Second Act: 'SIR ROBERT CHILTERN (<i>throws himself into an armchair by the writing-table</i>)' to 'LORD GORING: You were worth more, Robert.'</p> <p>What are your feelings about Sir Robert here?</p> <p>Remember to support your ideas with details from the passage.</p>
<p><b>NOTES ON THE TASK:</b> In his first speech it may be possible for candidates to find reason for sympathy or understanding. Sir Robert's account of the first meeting with Baron Arnheim paints a picture of the Baron's glamour and seductiveness and of the attractiveness of the luxury in which he lived. There is a hint of unpleasantness about him, however (the 'fascinating quiet voice' and 'the strange smile on his pale, curved lips'). Sir Robert openly admits that he completely accepted the Baron's philosophy of the necessity of riches for power and, despite the moral authority of Lord Goring, it is clear that he still espouses it to a large extent. Candidates may feel sympathy to the extent that he has overcome the deprivations of his youth and has, by ambition, become rich and powerful, but they may also despise the lengths that he has been prepared to go to in pursuit of this ambition. Furthermore, it appears that he is completely without remorse and seems to think that his corruptness is something to be admired. Good answers will be marked by a strong personal response and will begin to examine the language of the passage and the role of Lord Goring as a counter-balance.</p>	

<b>Text:</b>	<b>WILDE:</b> <i>An Ideal Husband</i>
<b>Question 6:</b> <b>(14 marks)</b>	<p>You are Lady Chiltern. You have just persuaded your husband to write to Mrs Cheveley to tell her that he does not want to see her again.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> <li>• your own feelings about Mrs Cheveley</li> <li>• your conversation with your husband about her.</li> </ul> <p>Write your thoughts.</p>
<p><b>NOTES ON THE TASK:</b> Lady Chiltern and Mrs Cheveley have 'a history' dating back to their schooldays. The meeting between them at the Chiltern's party has been frosty to say the least, especially since Mrs Cheveley has mentioned the Argentine Canal Scheme and suggested a relationship between herself and Sir Robert of which Lady Chiltern knows nothing. She has been intrigued but disbelieving, and her subsequent conversation with her husband has been disturbing for her, since he has not taken quite the honourable line that she has expected. He has assured her that he has no secrets, and though the audience might not be quite so convinced, she has accepted this, though she has insisted on Sir Robert writing to Mrs Cheveley to sever the connection. She has read the letter and seen it given to the servant, and the conversation has ended very lovingly. Good answers will convey Lady Chiltern's strong antipathy towards Mrs Cheveley and absolute belief in her husband's integrity. They will also attempt to convey something of the character through the voice assumed.</p>	

<b>Text:</b>	<b>IBSEN: <i>An Enemy of the People</i></b>
<b>Question 7:</b> <b>(14 marks)</b>	<p>Towards the end of Act One: '[<i>Doctor Stockmann comes out of his room</i>] to DR STOCKMANN: . . . . to the university to get an exact chemical analysis.'</p> <p>What makes this such a dramatic moment in the play?</p> <p>In your answer you should consider:</p> <ul style="list-style-type: none"> <li>• the way Dr Stockmann behaves when he has read the letter</li> <li>• the way in which other characters react to what he has discovered.</li> </ul>
<p><b>NOTES ON THE TASK:</b> Coming early in the play this is clearly a very significant moment for the drama as a whole and in particular for Dr Stockmann, and candidates should be well able to recognise its importance: the poisoning of the Baths and the impact that this will have on the entire town is critical. Dr Stockmann has been working on the matter for some time, as his wife notes in this passage, and his excitement, mingled with understandable anger, gives an audience a glimpse into the depth of feeling which he has, and which becomes almost monomaniacal later in the play, to the detriment of his relationships with almost everybody else. He reveals his discovery in a very self-consciously dramatic manner, and the other characters are, understandably, confused and initially uncertain how to react; none has any apparent idea of how critical a moment this will prove to be for the town, and for their own positions in it. Good answers will go beyond simple narrative, and if they address both bullet-points they will show at least some understanding of the dramatic nature of this moment in the play; the best answers will look at some of the language and manner with which the characters, especially Dr Stockmann, speak here.</p>	

<b>Text:</b>	<b>IBSEN: <i>An Enemy of the People</i></b>
<b>Question 8:</b> <b>(14 marks)</b>	<p>What in your view makes Mrs Stockmann a memorable character in the play?</p> <p>Remember to support your ideas with details from the play.</p>
<p><b>NOTES ON THE TASK:</b> Mrs Stockmann can be seen as colourless and powerless, always in awe of her ebullient husband; she can perhaps be regarded as a very conventional "behind-the-scenes" housewife, whose only role in the play is to support Dr Stockmann and perhaps Petra, without ever really understanding them or what they are doing; she is perhaps in relative terms unintelligent and unimaginative. On the other hand, her loyalty and practicality are of huge importance: she tries to understand what her husband is doing, but her first thoughts are almost invariably for her children, and for the impact that Dr Stockmann's actions and words are having. Her final words and actions in the play are perhaps most clearly illustrative of both her love and her total incomprehension. But good answers must go beyond this kind of character study, and must say why she is important and memorable in the play: she is a kind of "every-woman" figure in contrast to her "super-man" husband – the voice of moderation and reason in the face of near-insane enthusiasm and rage; most of the town see Dr Stockmann as at best mad, and at worst positively destructive, but Mrs Stockmann's love and loyalty show that there can be a half-way position between two extremes. The best will look at some detail from the play as well as generalise.</p>	

<b>Text:</b>	<b>OCR:</b> <i>Opening Lines: War</i>
<b>Question 9:</b>  <b>(14 marks)</b>	<i>The Man He Killed</i> (Hardy) and <i>Tommy's Dead</i> (Dobell)  What makes you feel sympathy for the narrators in these two poems?  Remember to refer closely to some of the words and phrases the poets use.
<p><b>NOTES ON THE TASK:</b> The narrator of <i>The Man He Killed</i> epitomises the ordinary man caught up in war without any particular ideals or objectives. He kills his enemy for no reason other than that he is on the other side. He understands his similarity to the 'foe'; they both enlisted 'off-hand', perhaps because they were both unemployed; they are ordinary working men and in another life they might have enjoyed a drink together. Good answers will not only show understanding of the situation but they will also begin to respond to the pathos conveyed by the narrator's bewilderment at the predicament in which he finds himself and to the sense that it could just as well have been him who was killed. The simple, rustic quality of the language makes the profundity of the statement even more touching. <i>Tommy's Dead</i> conveys the heartbreak of the father whose son is killed in war. His life is also ended to all intents and purposes and he sees death in everything ('Wherever I turn my head, There's a mildew and a mould'). Good answers will respond strongly to the father's feelings and will also begin to explore the imagery and form of the poem. There is also a simple rusticity to some of the language here and the repetition of 'And Tommy's dead' at the end of each stanza makes the feeling even more poignant. They may also comment on the generic quality of the name 'Tommy'. We should not expect equal treatment of the two poems in the time available.</p>	

<b>Text:</b>	<b>OCR:</b> <i>Opening Lines: War</i>
<b>Question 10:</b>  <b>(14 marks)</b>	What do you find particularly shocking in <b>TWO</b> of the following poems?  <i>The Destruction of Sennacherib</i> (Byron) <i>On The Idle Hill</i> (Housman) <i>The Hyaenas</i> (Kipling)  Remember to refer closely to some of the words and phrases the poets use.
<p><b>NOTES ON THE TASK:</b> The emphasis here is on the word 'shocking', and good answers will be characterised by strong personal response; they will not merely give a paraphrase of the chosen poems, but will pick out specific ideas and words and images for comment. <i>The Destruction of Sennacherib</i> begins with a picture of strength and colour – almost beauty ('the sheen of their spears was like stars on the sea') – which is transformed into death and horror in the graphic descriptions of the last three stanzas. In <i>On The Idle Hill</i> the noise of the drum suggests the inevitability of the soldiers marching to their deaths. The poem is much more direct in its message of the destructiveness of war, and though there are apparently fewer images than in the previous poems the feeling is conveyed through the power of the vocabulary ('bleach the bones of comrades slain' and 'the screaming fife'). <i>The Hyaenas</i> is perhaps the most overtly shocking of the three poems in choosing as its subject the creatures that scavenge on the bodies of the soldiers. We should not expect equal treatment of the chosen poems in the time available.</p>	

<b>Text:</b>	<b>OCR:</b> <i>Opening Lines: Town and Country</i>
<b>Question 11:</b> <b>(14 marks)</b>	<p><i>Symphony in Yellow</i> (Wilde) and <i>A Dead Harvest in Kensington Gardens</i> (Meynell)</p> <p>What strong feelings about everyday things do these two poems convey to you?</p> <p>Remember to refer closely to some of the words and phrases the poets use.</p>
<p><b>NOTES ON THE TASK:</b> <i>Symphony in Yellow</i>, as its title suggests, sees colour and beauty and exoticism in mundane objects such as the omnibus ('like a yellow butterfly'), the fog ('like a yellow silken scarf') and the Thames ('like a rod of rippled jade'). Wordsworth's sonnet similarly takes an ordinary everyday view but makes it something more glorious and truly beautiful; what could be dreary and plain becomes transcendently wonderful. Answers should go beyond straightforward explanation and paraphrase and should begin to explore the quality of the language. We should not expect equal treatment of the two poems in the time available.</p>	

<b>Text:</b>	<b>OCR:</b> <i>Opening Lines: Town and Country</i>
<b>Question 12:</b> <b>(14 marks)</b>	<p>What do you find memorable about the feelings the poets convey to you in <b>TWO</b> of the following poems?</p> <p style="text-align: center;"><i>London</i> (Blake) <i>The World</i> (Rossetti) <i>To Autumn</i> (Wordsworth)</p> <p>Remember to refer closely to some of the words and phrases the poets use.</p>
<p><b>NOTES ON THE TASK:</b> <i>London</i> gives a picture of unadulterated corruption in the city. There is nothing to alleviate the suffering of the poor and of the young, and Blake focuses on the chimney sweeps and the child prostitutes. This is certainly the seamier side of life in the city, and his horror and anger are very striking. <i>The World</i> gives a more ambiguous picture. The 'world' clearly has its attractions but the poet's feelings are in conflict; there is a sense of corruption beneath the surface. <i>To Autumn</i> is an expression of delight in the colours and sensations that autumn brings, though at the end there is a sense of winter approaching. Good answers will go beyond straightforward explanation and paraphrase and will begin to explore the language and imagery. We should not expect equal treatment of the chosen poems in the time available.</p>	



<b>Text:</b>	<b>BLAKE:</b> <i>Songs of Innocence and Experience</i>
<b>Question 13:</b>  <b>(14 marks)</b>	<p><i>On Another's Sorrow</i> (Innocence); <i>The Garden of Love</i> (Experience)</p> <p>What different thoughts about love does Blake strikingly convey to you in these two poems?</p> <p>Remember to refer closely to some of the words and phrases in both poems.</p>
<p><b>NOTES ON THE TASK:</b> There is no requirement in the question to compare these two poems, but if answers do so they should be appropriately rewarded; if they do not, of course, then no penalty must be given. There is, however, plenty of very striking contrast between the two. The love in <i>On Another's Sorrow</i> is pure and utterly selfless, whether it is human love or divine; the repetition of the word "sit" in several stanzas is a good illustration of the kind of love that quietly shares and supports. <i>The Garden of Love</i>, as in its bitterly ironic title, is full of sour cynicism; the Chapel should offer the kind of love seen in the first poem, but instead the words "Thou shalt not" are the first things to be seen, and the black-gowned priests reflect the idea of suppression that is so powerfully expressed in the final line of the poem. High marks should not be given to answers that are purely paraphrase in nature; better ones will quote at least some of Blake's words and phrases, and the best will begin to explore their effects.</p>	

<b>Text:</b>	<b>BLAKE:</b> <i>Songs of Innocence and Experience</i>
<b>Question 14:</b>  <b>(14 marks)</b>	<p>What makes <b>TWO</b> of the following poems so moving for you?</p> <p><i>Holy Thursday</i> (Innocence)  <i>Nurse's Song</i> (Innocence)  <i>The Chimney-Sweeper</i> (Innocence)</p> <p>Remember to refer closely to some of the words and phrases in both poems.</p>
<p><b>NOTES ON THE TASK:</b> An open question, and examiners must be prepared to accept whatever is proposed as moving, even if it is unexpected or even "wrong", provided that it is sensibly argued and illustrated thoughtfully. There is, however, plenty that is moving in the ideas and language of all three poems, and there should be no shortage of material for some good 30-minute responses. Better ones will move beyond simple narrative, and the best will begin to explore at least some of Blake's words and phrases.</p>	

<b>Text:</b>	<b>HARDY: <i>Selected Poems</i></b>
<b>Question 15: (14 marks)</b>	<p><i>She at His Funeral; A Broken Appointment</i></p> <p>What powerful feelings do the speakers convey to you in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the situation each speaker is in</li> <li>• some of the words and phrases that each speaker uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b> There is no requirement in the question to compare these two poems, but if answers do so they should be appropriately rewarded; if they do not, of course, then no penalty must be given. The speaker in <i>She at His Funeral</i> is grief-stricken at the death and burial of the man she loved, but now as before she cannot be open about her feelings, as the man's family are either unaware of the love that they shared when he was alive, or disapproving of it. The irony is that while she is consumed "like fire" by her sorrow, the man's relatives are "griefless". The speaker in <i>A Broken Appointment</i> is not so deeply grief-stricken, but is nonetheless sad and perhaps angry with the woman who has not come to meet him as arranged; he believes that she cannot love him now as she once did. Answers that address both bullet-points should make some good and relevant points, but must move beyond simple paraphrase and/or listing to achieve higher marks; the best will look in some detail at some of the words and phrases in each poem.</p>	

<b>Text:</b>	<b>HARDY: <i>Selected Poems</i></b>
<b>Question 16: (14 marks)</b>	<p>What do you find particularly memorable about <b>TWO</b> of the following women?</p> <p>Lizbie in <i>To Lizbie Browne</i> 'Melia in <i>The Ruined Maid</i> The woman in <i>On the Departure Platform</i>.</p> <p>Remember to refer closely to some of the words and phrases in the poems.</p>
<p><b>NOTES ON THE TASK:</b> There is plenty to say about all these women, and candidates should be able to find ample for a good 30-minute answer; those that merely paraphrase will not achieve high marks, however, and the focus must be upon the character of each woman and on how they are memorable. Lizbie Browne is a lively and loveable young woman, at least in the speaker's eyes; he may be seeing her through rose-tinted nostalgia, but his description suggests a very warm, self-confident and determined girl, with an eye to her own betterment rather than to the presumably shy boy who wishes that he had wooed her when he had the chance. There are two women in <i>The Ruined Maid</i>, but candidates must write about 'Melia and her self-centred and cynical satisfaction at the rewards that having been "ruined" have brought her; candidates who write about the other woman will gain no credit. The woman in <i>On the Departure Platform</i> is less easy to characterise, but there must be more than just narrative here; Hardy's description of her becoming "moment by moment . . . smaller and smaller" until she appears as nothing more than "a wee white spot of muslin fluff" does imply delicacy but also perhaps insignificance. There is no requirement to compare the poems, but if answers do so they should be appropriately rewarded; if they do not, of course, then no penalty must be given. What is required for the best answers, however, is some exploration of Hardy's language.</p>	

<b>Text:</b>	<b>AUSTEN:</b> <i>Northanger Abbey</i>
<b>Question 17:</b> <b>(14 marks)</b>	Volume II Chapter IX: ‘ “Yes, a great deal. That is – no, not much,” to “Do our laws connive at them?”  Why does this passage make you feel sympathy for Henry?
<p><b>NOTES ON THE TASK:</b> First of all, Catherine is reviving memories of the death of Henry’s mother and then, since he understands her quite well by now, he immediately sees that she is reading something sinister into the circumstances surrounding the death. He feels forced to give a detailed account and to defend everyone present, including his father. His heartfelt outburst at the end of the passage shows how deeply he is upset by Catherine’s suspicions and this has the potential to be the end of their relationship. Answers should go beyond a re-telling of the passage and will be differentiated by the extent to which they engage with Henry’s feelings. The best answers will begin to show an awareness of the writing – of the emotion in the slightly disjointed quality of his recognition of the way in which Catherine’s mind has been working, of the almost mechanical account of the circumstances, and of the rhetorical questions in the final paragraph, which clearly illustrate the strength of his feelings.</p>	

<b>Text:</b>	<b>AUSTEN:</b> <i>Northanger Abbey</i>
<b>Question 18:</b> <b>(14 marks)</b>	What do you find particularly hateful about John Thorpe?  Remember to support your ideas with details from the novel.
<p><b>NOTES ON THE TASK:</b> This is quite an open question, and the quality of the response will depend on the appropriateness of selection of material chosen to demonstrate Thorpe’s hatefulness, though it will be difficult to find an example of him behaving in a decent way. He is boorish, self-centred, vain and a manipulator. He also has an eye on the main chance, and is really interested in Catherine only because he thinks she has money. Good answers will not merely give a potted character sketch but will show a strong personal aversion and may begin to see how he is used to enhance the character of Henry Tilney and to demonstrate Austen’s dislike of snobbery and materialism.</p>	

<b>Text:</b>	<b>DICKENS:</b> <i>Hard Times</i>
<b>Question 19:</b> <b>(14 marks)</b>	Book the second, Chapter 6: “Just wait a moment Loo! Before we go...” to “Very well then. Come along Loo!”  What do you find to despise about Tom’s behaviour here?
<p><b>NOTES ON THE TASK:</b> Though not specifically required to refer outside the passage, good answers will show awareness of the setting for this discussion: in Stephen’s home. Louisa has for the first time come face to face with the reality of how Bounderby’s employees live and has been much struck. She has tried to help Stephen with the offer of money. Tom, however, has been impervious to the circumstances and to the decency of Stephen and merely sees an opportunity to use Stephen for his own nefarious purposes i.e. robbing the bank. He pretends to be trying to do Stephen a good turn, when he merely wants to use him as a fall-guy. Stephen is puzzled by his demeanour but is by nature deferential, and Tom exploits this. Not only is Tom dishonest and opportunistic, he is also manipulative and heartless and there is a clear contrast with Louisa. Answers should go beyond re-telling and should give a clear response to the character. Good answers will begin to explore the language of the passage, perhaps identifying Tom’s rather intimidating tone.</p>	

<b>Text:</b>	<b>DICKENS:</b> <i>Hard Times</i>
<b>Question 20:</b> <b>(14 marks)</b>	Do you feel at all sorry for Mr Gradgrind by the end of the novel?  You should consider: <ul style="list-style-type: none"> <li>• his behaviour towards Louisa</li> <li>• how Tom has behaved.</li> </ul> Remember to support your ideas with details from the novel.
<p><b>NOTES ON THE TASK:</b> There is no doubt that Dickens intends Gradgrind to be re-habilitated by the end of the novel. He has realised what he has done to Louisa and he is full of remorse. Fortunately he has been spared her elopement with Harthouse, but he realises the horror of agreeing to her marriage with Bounderby. He has also been faced with the disgrace of a son who has robbed a bank and run away and has taken some responsibility for the way in which Tom has turned out, even to the extent of working with Sleary to try to get him out of the country. He has never been portrayed as a wicked man, just misguided. All his educational principles have been shown to be wrong, but he has achieved self-knowledge. We should expect more than a prepared character sketch; the best answers will demonstrate strong personal response and a sense of how Dickens shows the changes that come about in Gradgrind. Selection of appropriate detail will be the key to a good answer.</p>	

<b>Text:</b>	<b>HARDY:</b> <i>Far From the Madding Crowd</i>
<b>Question 21:</b> <b>(14 marks)</b>	Chapter 6: "Gabriel leapt over the hedge" to "dislodging all fiery particles." What in your view makes this such a dramatic moment in the novel?
<p><b>NOTES ON THE TASK:</b> Gabriel has had an unfortunate time in the novel so far – his proposal of marriage has been turned down by Bathsheba, he has lost his sheep and therefore his livelihood, and has not been hired as a shepherd at the Casterbridge fair, which is why he is making his way to Weatherbury when he sees the rick fire, and coincidentally but fortunately is able to take charge of putting this out, and in so doing is seen by Bathsheba, though neither she nor anybody else is initially aware of who he is. As a result of this chance meeting, his first piece of good fortune occurs, and he is given a position as shepherd on Bathsheba's farm; a corner, though not a big one yet, has been turned. Given the wording of the question, answers should be placed into a clear context, and both past and future events will need to be established in saying why this is such a dramatic moment. Answers that tell the whole plot, of course, will not achieve very much, and there must be a clear focus upon what the question asks; better answers will look closely at not only what these require but also at some of the words and phrases used in the passage.</p>	

<b>Text:</b>	<b>HARDY:</b> <i>Far From the Madding Crowd</i>
<b>Question 22:</b> <b>(14 marks)</b>	Explore <b>ONE</b> moment in the novel when you feel particularly annoyed by Bathsheba.
<p><b>NOTES ON THE TASK:</b> Candidates may at first find this a surprising approach to Bathsheba – as the novel's heroine they may prefer to assume that they should feel little for her but sympathy. There are, however, several occasions when her behaviour warrants at least surprise, and more probably annoyance: her initial turning-down of Gabriel's proposal; her sending the valentine card to Mr Boldwood; her foolish love for Sergeant Troy and her marriage to him; her refusal, or inability perhaps, to be straight with Boldwood at his Christmas party; and there may well be others. Examiners must be prepared to accept and reward any moment that candidates present, however unexpected, provided that it is properly argued and supported from the text. Answers which are purely narrative – or which are little or no more than character studies – will achieve only low marks; better ones will look quite closely at what is written by Hardy in their chosen moment.</p>	

<b>Text:</b>	<b>ELIOT:</b> <i>Silas Marner</i>
<b>Question 23:</b> <b>(14 marks)</b>	<p>Part One, Chapter 7: “Now then, Master Marner, what’s this you’ve got to say, as you’ve been robbed?” to “since before you left your house, Master Marner, by your own account”.’</p> <p>What do you find both moving and amusing about this moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Silas’s state of mind</li> <li>• the reactions of the villagers.</li> </ul>
<p><b>NOTES ON THE TASK:</b> Silas is distraught at this point; he has arrived in the pub like a ghost and has disturbed the convivial quality of the general chat. Though it is not required, candidates may make reference to the fact that he has immediately accused Jem Rodney and has been forced to calm down and tell his story in a more measured way. Anyone who has read the book knows how Silas has been devoted to his gold and that there has been nothing else in his life, so the theft of it is devastating to him. The kindness of the villagers and the sympathy of their response to him are very touching but there is humour in the simplicity and superstition of their reactions. They cannot believe that the theft could have been done by ‘mortal agents’. Candidates may also find a gentle humour in the use of dialect (‘Folks as had the devil to back ‘me were not likely to be so mused’) and in some of Eliot’s asides, and such answers will be worthy of high reward.</p>	

<b>Text:</b>	<b>ELIOT:</b> <i>Silas Marner</i>
<b>Question 24:</b> <b>(14 marks)</b>	<p>What do you find touching about the relationship between Silas and Dolly Winthrop?</p> <p>Remember to support your ideas with details from the novel.</p>
<p><b>NOTES ON THE TASK:</b> Dolly comes into Silas’s life with the arrival of Eppie and she is a constant source of support to him, both practically and spiritually. Though he does not at first respond to her religiosity, having lost his faith after the Lantern Yard episode, he respects her views and accepts her help with Eppie. He insists that he is the child’s father, however, and does not let Dolly take over. In her turn, she respects his efforts and intentions and does not try to impose her views. She could be said to be responsible to a large extent for his finding his faith again, though the main factor in this is the gift of the child. Good answers will look at both sides of the relationship and will show a clear personal response supported by appropriate detail.</p>	

<b>Text:</b>	<b>POE:</b> <i>Selected Tales</i>
<b>Question 25:</b> <b>(14 marks)</b>	<p><i>The Fall of the House of Usher. "The 'Red Death' had long devastated..." to "...without was 'The Red Death'."</i> <i>The Masque of the Red Death</i></p> <p>What do you find so striking about the openings of these two stories?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the places that Poe describes in each opening</li> <li>• some of the words and phrases that make his description so memorable for you.</li> </ul>
<p><b>NOTES ON THE TASK:</b> Although very different in mood and style, these two passages have in common the fact that each describes a place, and by extension an atmosphere and a set of emotions; while it cannot be expected that in just 30 minutes candidates will be able to explore both in a detailed and sophisticated way, examiners must look for more than just narrative or paraphrase – and certainly any answer that simply rehearses the whole of each story will not achieve more than a very low mark. The focus must be upon each passage, and on what is striking and memorable in the descriptions – so that better answers may look in some detail at the language used, at for example the cold, dead, pale nature of the landscape in the first, and the strong, hard, secure and apparently safe nature of the building in the second</p>	

<b>Text:</b>	<b>POE:</b> <i>Selected Tales</i>
<b>Question 26:</b> <b>(14 marks)</b>	<p>Explore <b>TWO</b> moments (each from a different story), which you find particularly horrifying.</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what happens, or what is described, in these two moments</li> <li>• some of the words and phrases that make them so horrifying for you.</li> </ul>
<p><b>NOTES ON THE TASK:</b> A completely open question, and examiners must accept any appropriate moments, provided that each is a clearly defined and self-contained moment rather than a prolonged narrative, and that it is presented and argued appropriately and with textual support. It may not matter if the moment is not one that examiners themselves would select, so long as the thrust of the response makes it entirely clear why it has been selected and what it is that makes it particularly shocking. Better answers will look at some of the language in their chosen moments as well as what actually happens in them.</p>	

<b>Text:</b>	<b>WELLS:</b> <i>The History of Mr Polly</i>
<b>Question 27:</b> <b>(14 marks)</b>	<p>Chapter 2, Section 2: ‘Parsons, with a dazed expression, began to descend the steps slowly’ to the end of Section 2.</p> <p>What makes this such an entertaining and important moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what makes this moment so amusing</li> <li>• how it affects Mr Polly’s life.</li> </ul>
<p><b>NOTES ON THE TASK:</b> Mr Polly’s life as one of the Three Ps is perhaps the only time until the very end of the novel when he is really happy, though this happiness exists only outside working hours; the loss of Parsons after this episode comes as a real and very painful shock – the lines immediately following what is printed here say that “the fabric of Mr Polly’s daily life was torn, and beneath it he discovered depths and terrors” – and it is a real turning-point in the novel and in Mr Polly’s life. The second bullet-point must be addressed in those answers that deserve high marks. The first is much more straightforward, and candidates should have no real difficulty in describing at least something of the slapstick comedy in the passage, combined of course with the always comic theme of a petty tyrant’s demolition: Mr Garvace gets his come-uppance here in a farcical but entirely apt manner. Good answers will attempt at least to say <i>why</i> the passage is amusing rather than just narrating or paraphrasing, and the best will point to one or two particular sentences and/or phrases to support their ideas.</p>	

<b>Text:</b>	<b>WELLS:</b> <i>The History of Mr Polly</i>
<b>Question 28:</b> <b>(14 marks)</b>	<p>What do you think makes Mr Polly’s marriage to Miriam such a failure?</p> <p>Remember to support your ideas with details from the novel.</p>
<p><b>NOTES ON THE TASK:</b> Candidates may have mixed opinions about this marriage, and while most will perhaps suggest that it fails largely because Mr Polly is so concerned with other matters – his shop, his own happiness, his love of words, his lack of pride or satisfaction in anything that he does – that he ignores Miriam and her needs almost entirely, there will be others who blame Miriam herself for being so mean-spirited and unwilling to adapt in any way to her husband’s admittedly unhelpful and eccentric manner. She, after all, was very much the instigator of his original proposal – Mr Polly arguably never really wanted marriage at all, and certainly not such a mundane and unromantic one. Better answers may look at both sides of the marriage, and refuse to apportion blame to either character, or indeed to both equally. Examiners must not look for any sort of “correct” answer here, but should accept whatever is offered, provided as ever that it is well argued and aptly supported by reference to events in the novel. The best answers may begin to explore one or two specific moments in the marriage.</p>	



<b>Text:</b>	<b>KATE CHOPIN:</b> <i>Short Stories</i>
<b>Question 29:</b> <b>(14 marks)</b>	<p><i>The Storm</i>: 'The leaves were so still...' to 'Bibi laid his little hand on his father's knee and was not afraid'.</p> <p><i>Her Letters</i>: 'She had given orders that she wished to remain undisturbed' to 'till they quite covered the broad surface of the table'.</p> <p>What do you find gripping about each of these opening passages?</p>
<p><b>NOTES ON THE TASK:</b> The ominous atmosphere at the beginning of <i>The Storm</i> is a clear indicator that something is going to happen. Better answers may begin to see it in terms of pathetic fallacy and will at least begin to respond to the use of vocabulary ('sinister intention', 'sullen, threatening roar'). The juxtaposition of Bibi's and Bobinôt's differing perceptions of how Calixta might be responding sets up some anxieties. (Candidates may refer to <i>At the 'Cadian Ball</i>, though this is not required.) The mention of fear sets up some questions in the reader's mind. The weather at the beginning of <i>Her Letters</i> is similar (though candidates are not expected to compare the two passages). There is a contrast between the warmth inside and the inclement weather outside. The woman is unidentified. There is a suggestion that the actions begun here have been built up to over a long period. There is a question about the significance of the letters. Good answers will begin to consider the language in both stories and will not merely re-tell. We should not expect equal treatment of the stories in the time available.</p>	

<b>Text:</b>	<b>KATE CHOPIN:</b> <i>Short Stories</i>
<b>Question 30:</b> <b>(14 marks)</b>	<p>Explore <b>TWO</b> moments (each from a different story) which give you a vivid impression of life in the Deep South when these stories were written.</p> <p>Choose your moments from: <i>Désirée's Baby/The Father of Désirée's Baby, At the 'Cadian Ball, A Matter of Prejudice.</i></p>
<p><b>NOTES ON THE TASK:</b> This is an open question and success will largely depend on appropriate selection. Answers may focus on physical description, such as the description of the ball in <i>At the 'Cadian Ball</i>, or on attitudes, but we should expect more than re-telling. We should not expect equal treatment of the stories in the time available.</p>	

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