

English Literature

General Certificate of Secondary Education

Unit **2446/01**: Poetry and Prose Pre -1914 (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.

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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 (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. 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.
- 3 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (ie below) the range targeted by this paper.** See C2 below.

B ASSESSMENT OF WRITTEN COMMUNICATION

1 A further mark must be awarded according to the descriptions of performance that follow:

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

C TOTAL MARKS

1 Transfer to the front of the script **three** marks: for answer (1) out of 21; for answer (2) out of 21; for Written Communication out of 4. Write the total mark for the script.

2 FOUNDATION TIER: The maximum mark for the paper is **46** (21+21+4).

- This represents performance **consistently at the top of Band 4**.
- An answer which clearly falls into the 'Above 4' band may be acknowledged with a mark above 21. However, **the maximum mark that may be recorded for the paper is 46**.
- This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.

1901 English Literature – Generic Band Descriptors

Unit 2446/01 – Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	22	<p>Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors</p> <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
7	12 11 10	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	9 8 7	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	6 5 4 3 2 1 0	<ul style="list-style-type: none"> • show very little awareness • make very limited comment <hr/> <ul style="list-style-type: none"> • fails to meet criteria for the task and shows scant knowledge of the text

Text:	OCR: <i>Opening Lines: War</i>
Question 1: (21 marks)	<p><i>The Man He Killed</i> (Hardy), <i>To Lucasta, Going to the Wars</i> (Lovelace)</p> <p>What feelings about going to war do the speakers vividly convey to you in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the speaker's feelings about his enemy in <i>The Man He Killed</i> • the speaker's descriptions of Lucasta and of war in <i>To Lucasta, Going to the Wars</i>.
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- the opposite of Lucasta's chaste, quiet breast. Most candidates should be able to use the bullets in order to make some comment on the standpoint of the speaker in each poem and stronger answers will go into more detail about what his feelings about war are. The strongest answers, however, might relate their points to the language used. 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 - the religious ("nunnery...chaste... faith") versus imagery of unfaithfulness ("mistress...embrace...inconstancy") - is an interesting contrast and might be picked up in stronger answers.</p>	

Text:	OCR: <i>Opening Lines: War</i>
Question 2: (21 marks)	<p>What striking impressions of soldiers do you gain from <i>Vitai Lampada</i> (Newbolt) and <i>On Lieutenant Eyre's Narrative of the Disasters of Cabul</i> (Hood)?</p> <p>Remember to refer closely to the words and phrases the poets use.</p>
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 stronger answers might 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 here for candidates to comment on the repetition of "sorry" and the pun of Khans and can'ts. Candidates might make an attempt to look at the differences between the view of soldiers in the two poems, though this is not a requirement.</p>	

Text:	OCR: <i>Opening Lines: War</i>
Question 3: (21 marks)	<p>What feelings of admiration for soldiers do the poets reveal to you in <i>The Volunteer</i> (Asquith) and <i>Ode, Written in the Beginning of the Year 1746</i> (Collins)?</p> <p>Remember to refer closely to the words and phrases the poets use.</p>
<p>NOTES ON THE TASK:</p> <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 more developed responses will support this with some reference to the text. 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 comment on this and make a personal response to the poets' writing.</p>	

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 4: (21 marks)	<p><i>The Nymph's Reply to the Shepherd</i> (Raleigh), <i>The Eagle</i> (Tennyson)</p> <p>What do the poets reveal to you about the harsher side of nature in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • time's effect on nature in <i>The Nymph's Reply to the Shepherd</i> • what makes the eagle frightening in <i>The Eagle</i> • the words and phrases the poets use.
<p>NOTES ON THE TASK:</p> <p>Some candidates might be aware that Raleigh's poem was written in response to Marlowe's <i>The Passionate Shepherd to His Love</i> and may comment on its presentation of the country in that context. This is, however, probably unlikely at this level. 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 use the bullets to say something about 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, as suggested in the first bullet, or to the powerful, alliterative description of the eagle in the first line of Tennyson's poem or the thunderbolt simile. The strongest answers will use the third bullet to develop comment on the language. Strong personal response to this depiction of nature as darkly powerful and foreboding should also be rewarded accordingly.</p>	

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 5: (21 marks)	What feelings about the countryside do the poets vividly convey to you in <i>The Lake Isle of Innisfree</i> (Yeats) and <i>Binsey Poplars</i> (Hopkins)? Remember to refer closely to the words and phrases the poets use.

NOTES ON THE TASK:

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. Most answers should be able to comment on what some of the striking feelings are but more developed answers might respond in more depth to the strong emotions here and make some comment on the language.

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 6: (21 marks)	What makes you feel particular sympathy for the people portrayed in <i>London</i> (Blake) and <i>The Song of the Shirt</i> (Hood)? Remember to refer closely to the words and phrases the poets use.

NOTES ON THE TASK:

Blake's *London* 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 why they feel sympathy for the plight of the people. Stronger answers might look at the content in more detail or respond personally to 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 and the child or make some response (however expressed) 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 explore but this is an open question and we should accept the candidates' reasons for sympathy.

Text:	Blake: <i>Songs of Innocence and Experience</i>
Question 7: (21 marks)	<i>London</i> (Experience), <i>The Human Abstract</i> (Experience) What disturbing impressions of human misery does Blake create for you in these two poems? Remember to refer closely to the words and phrases Blake uses.
NOTES ON THE TASK: It is to be hoped that most answers will be able to shape a response to the strong feelings of misery expressed in each of these poems. Differentiation will emerge from the extent to which answers can maintain the focus on the misery and locate the sources of their impressions in the language of the poems. The strongest answers could well declare themselves in their willingness to engage the imagery and pay some attention to some of the symbolic possibilities in each poem. Any attempts to grapple with the view of human nature as calculating, selfish, deceitful, cruel, indifferent..., to look closely at some of the central images like the “mind-forg’d manacles” and the “Tree” in the “Human Brain”, to see misery as self-inflicted ...should be highly rewarded.	

Text:	Blake: <i>Songs of Innocence and Experience</i>
Question 8: (21 marks)	What strong feelings about freedom and control does Blake convey to you in <i>Nurse’s Song</i> (Experience) and <i>The Garden of Love</i> (Experience)? You should consider: <ul style="list-style-type: none"> • the feelings of the nurse about the children in <i>Nurse’s Song</i> • the effect of the Chapel on the Garden in <i>The Garden of Love</i> • the words and phrases Blake uses.
NOTES ON THE TASK: It is to be hoped that most answers will be able to identify and respond to some of the feelings 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. Strong answers are likely to maintain a well-supported personal response to both poems. The key to differentiation is likely to be the extent to which answers can not only address the feelings about freedom and control with some directness but also locate the impact of the feelings in an exploration of Blake’s words and phrases. The strongest answers may declare themselves in the production of well-supported responses to the effect and significance of some of the key images, and perhaps suggest some awareness of the impact of the use of the nurse’s voice in <i>Nurse’s Song</i> , probably the more subtle and demanding of the two poems.	

Text:	Blake: <i>Songs of Innocence and Experience</i>
Question 9: (21 marks)	<p>What feelings about caring for others do TWO of the following poems convey to you?</p> <p><i>On Another's Sorrow</i> (Innocence) <i>A Cradle Song</i> (Innocence) <i>The Lamb</i> (Innocence)</p> <p>Remember to refer closely to the words and phrases Blake uses.</p>
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that most answers will be able to engage with and to respond to some of the feelings (of protectiveness, security, guardianship, unselfishness, empathy...) in these poems. Differentiation is likely to spring from the extent to which answers can locate the "feelings" in the language of the poems. Strong answers are likely to select and focus on particular images in each poem and the strongest answers could well declare themselves in their willingness to comment explicitly on some of the key features 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...</p>	

Text:	Hardy: <i>Selected Poems</i>
Question 10: (21 marks)	<p><i>Neutral Tones, The Darkling Thrush</i></p> <p>What strong feelings are conveyed to you by Hardy's descriptions of winter scenes in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the effects of winter • the moods of the speakers • the words and phrases Hardy uses.
<p>NOTES ON THE TASK:</p> <p>This is an open question with many striking features to draw on and so it is important to be receptive to a range of possible responses. Differentiation is likely to emerge from the extent to which answers can focus on the winter scenes and locate the feelings in the language Hardy uses. 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 quality of the response to the more complex feelings in <i>The Darkling Thrush</i> is likely to be a key discriminator. Stronger answers may well declare themselves in their willingness to respond not only 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>) but also to some of the specific elements of the descriptions. Answers which engage with some of the effects of the imagery in conveying the bleak and forbidding deathliness of each scene should be highly rewarded.</p>	

Text:	Hardy: <i>Selected Poems</i>
Question 11: (21 marks)	<p>What do you find surprising and memorable about the feelings expressed in <i>The Ruined Maid</i> and <i>The Man He Killed</i>?</p> <p>Remember to refer closely to the words and phrases Hardy uses.</p>
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that the sense of story and characterisation in these two poems should provide accessible material, and differentiation will emerge from the extent to which answers are able to engage with the surprisingly unconventional and memorable feelings expressed by 'Melia and the old soldier. Strong answers are likely to move beyond an understanding of the situation in each poem to examine 'Melia's unashamedly brazen and confident attitudes and the soldier's frank reflections on the ironies of combat. The strongest answers could well declare themselves in their willingness to focus explicitly on what they find "surprising and memorable" about the feelings and also to foreground some of the specific features of the writing which produce this response (like the use of the voices of the two women and of the soldier, the use of dialect, the use of contrast...). 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 response to <i>The Ruined Maid</i> is likely to be a key discriminator.</p>	

Text:	Hardy: <i>Selected Poems</i>
Question 12: (21 marks)	<p>What makes the narrators' disappointment particularly vivid for you in TWO of the following poems?</p> <p><i>To Lizbie Browne</i> <i>A Broken Appointment</i> <i>On the Departure Platform</i></p> <p>Remember to refer closely to the words and phrases Hardy uses.</p>
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that most answers will be able to respond to some of the unhappy feelings of disappointment which love can bring in their two selected poems. Strong answers are likely to be explicit about the specific nature of the disappointment in each poem (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 key words and phrases. The strongest answers may well declare themselves in their willingness to respond to some of the specific elements of the writing which convey the disappointment and convey the strong sense of time and opportunities slipping by so vividly, in each of these poems.</p>	

Text:	Austen: <i>Northanger Abbey</i>
Question 13: (21 marks)	Chapter 25: <i>The visions of romance... to ...from every druggist.</i> What do you find particularly powerful and significant about this moment in the novel? You should consider: <ul style="list-style-type: none"> • Catherine's fears about her relationship with Henry • what she has learned • the words and phrases Austen uses.
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 should make some response to the first two bullets, perhaps looking at what she has learned about herself or about the likelihood of the General committing a murder and getting away with it in response to the second. The third bullet is intended as a discriminator and candidates who tackle it with some success should be rewarded accordingly. Catherine's feelings are shown by strong diction and repetition ("Most grievously...Most bitterly....") and by use of rhetorical question.	

Text:	Austen: <i>Northanger Abbey</i>
Question 14: (21 marks)	Do you feel any sympathy for Isabella Thorpe? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: The response might generally be "No" 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". She does, however, lose a potentially excellent husband in James. Most answers will probably concentrate on Isabella's less attractive traits but more developed answers might give a strong personal response to her or balance their lack of sympathy by looking at some reasons for sympathising with the situation she brings upon herself.	

Text:	Austen: <i>Northanger Abbey</i>
Question 15: (21 marks)	Explore ONE or TWO moments in the novel which you find particularly entertaining. Remember to support your choice(s) with details from the novel.
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 relevantly. Stronger answers will need to refer to the text in some detail 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 make a well-supported personal response.	

Text:	Dickens: <i>Hard Times</i>
Question 16: (21 marks)	Book the Third: Chapter VIII: <i>They went back... to ...the bargain ended.</i> What, for you, makes this such a gripping moment in the novel?
NOTES ON THE TASK: The immediate context of Bitzer arriving to "shop" Tom Gradgrind is gripping in itself but the wider context of all Gradgrind's chickens coming home to roost here might be explored at the top end of the mark range. The passage is wonderfully gripping 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 more developed responses may sympathise with Gradgrind's situation and feelings here, whilst being repelled by Bitzer's lack of compassion. The strongest answers might make some elementary response to this passage's climactic placing in the narrative or begin to look at its importance in terms of how it strikingly shows the failure, in humane terms, of Gradgrind's system. This, however, may not be expressed very explicitly at this Tier.	

Text:	Dickens: <i>Hard Times</i>
Question 17: (21 marks)	<p>What makes you admire Sissy Jupe?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • her feelings for her father and the circus people • her response to her education • how she helps the Gradgrind family.
<p>NOTES ON THE TASK:</p> <p>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 use the bullets to make some comment on what is admirable about Sissy's kindness, imagination, integrity, humanity and lack of self-interest. It is an open question and candidates are free to move outside the bullets and choose what makes them admire Sissy or to look at one of the bullets in some detail. Stronger answers might look at her relationship with Louisa and how she helps her or choose to write about her immunity to Gradgrind's world of fact and reason, with well-selected textual reference and/or strong personal response.</p>	

Text:	Dickens: <i>Hard Times</i>
Question 18: (21 marks)	<p>What do you find so shocking about life in Coketown and why?</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>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 can select relevantly, give reasons for their views and refer to the text. 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 " life in Coketown ".</p>	

Text:	Hardy: <i>Far From the Madding Crowd</i>
Question 19: (21 marks)	Chapter 24: <i>A hand seized... to ...determined silence.</i> What do you think makes this first meeting between Bathsheba and Sergeant Troy so memorable? You should consider: <ul style="list-style-type: none"> • the situation and the descriptions of the setting • Troy's behaviour • Bathsheba's reactions.
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 likely to emerge from the extent to which answers can avoid a simple working-through of what happens and shape a personal and selective response to the memorable elements, guided by the bullets. Strong answers are likely to show some awareness 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 awareness of the broader context, of the irony that Bathsheba has just given a form of promise to Boldwood, and of 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: (21 marks)	What do you think are the most striking 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 register some of the most striking differences between Oak's undemanding, realistic and selfless constancy and Boldwood's desperate, obsessional and deluded passion. The strongest answers could well declare themselves in the quality of their attention to specific moments which demonstrate the different relationships at work: 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; Oak's criticism of her set against Boldwood's romantic idealisation of her...	

Text:	Hardy: <i>Far From the Madding Crowd</i>
Question 21: (21 marks)	What makes 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 beyond a narrative re-working of the suffering experienced by the selected character and to respond to some of the features of the writing, and the strongest answers will declare themselves in their selection of specific detail and in their close engagement with the specific nature of the suffering.	

Text:	Eliot: <i>Silas Marner</i>
Question 22: (21 marks)	Chapter 16: <i>He said he should like to be married... to ...by you and her son too.</i> What do you find so moving about the relationship between Eppie and Silas in this passage?
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, however candidates might express this, and some might see how their affections are tied up with the Winthrop family in a harmonious way. More developed answers might look closely at the dialogue, such as Silas's gentle teasing of Eppie or the reverberations of words like 'lone man' to remind us how Silas lived before he found Eppie. A strong, well-supported personal response to what is "moving" should be rewarded accordingly.	

Text:	Eliot: <i>Silas Marner</i>
Question 23: (21 marks)	<p>What do you think makes the discovery of Dunsey's skeleton in the Stone Pits such a dramatic part of the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • its effect on Godfrey and Nancy • its effect on Silas and Eppie • the words and phrases Eliot uses.
<p>NOTES ON THE TASK:</p> <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 he 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 use the bullets to make some comment on the drama inherent in the narrative, whether in terms of dramatic revelation, impact on characters or the suspense and conflict throughout the aftermath of the discovery. More developed answers might comment fully on the first two bullets, and strong candidates, at this level, might be able to show how some of Eliot's language makes the episode have such a dramatic impact on characters and reader alike.</p>	

Text:	Eliot: <i>Silas Marner</i>
Question 24: (21 marks)	<p>Which ONE or TWO moments in the novel do you find the most amusing?</p> <p>Remember to support your choice(s) with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <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 basic comment on the humour. More developed responses should show a clear ability to justify and support their choice(s). Alternatively or additionally they might look at aspects of the language or the comic use of contrast/ situation/ characterisation, however this might be expressed at this tier.</p>	

Text:	Poe: <i>Selected Tales</i>
Question 25: (21 marks)	<p><i>The Fall of the House of Usher</i>: from the start to ...the House of Usher? <i>The Masque of the Red Death</i>: from the start to ...Without was the 'Red Death'.</p> <p>What do you find so gripping about these two openings?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the thoughts and feelings of the narrator in <i>The Fall of the House of Usher</i> • the descriptions of the dramatic events in <i>The Masque of the Red Death</i> • the hints of disturbing events to come.
<p>NOTES ON THE TASK:</p> <p>This is an open question and it is important to be receptive to a range of responses as long as they are grounded in the texts. It is to be hoped that most answers will find something ominous and gripping 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> Strong answers are likely to move beyond a simple narrative reworking of each extract, to be more explicit about the gripping nature of each situation and to respond to some of the dramatic effects produced by the descriptive writing, in response to the third bullet, in particular. Any specific attention to the suspense-building features of the writing in each extract should be highly rewarded. The more specifically deadly and threatening situation of <i>The Masque...</i> may make this the more accessible opening and so the quality of the response to the more subtly ominous elements in <i>The Fall...</i> may well be a key discriminator.</p>	

Text:	Poe: <i>Selected Tales</i>
Question 26: (21 marks)	<p>What makes 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 narrators' bizarre and murderous actions but the key to differentiation is likely to be the extent to which answers can avoid the trap of simply re-telling the stories and can focus selectively on the unsettling workings of these disturbed minds. Strong answers are likely to be explicit about what they find "chilling" and respond to 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. Any 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>
<p>Question 27: (21 marks)</p>	<p>What makes 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>
<p>NOTES ON THE TASK:</p> <p>This is an open question and it is important to be receptive to a range of responses as long as they are grounded in the texts. It is to be hoped that most answers will find something 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 beyond a simple narrative reworking of the acts of violence in the selected stories and to be more explicit about the disturbing nature of each murder and to respond to some of the shocking effects produced by the writing. Any specific attention to features like delayed explanation, the hints of inhuman ferocity, the gradual release of grisly details... in <i>The Murders in the Rue Morgue</i>, the silence, the building beating, the violent action, the obsessive repetition, the rapidly changing moods and apparent guiltlessness of the narrator... in <i>The Tell-Tale Heart</i>, 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 <i>The Black Cat</i>, and the use of intimate first-person approaches in each ... should be highly rewarded.</p>	

Text:	Wells: <i>The History of Mr Polly</i>
Question 28: (21 marks)	Chapter 1: from the start to ... <i>blue-black ink</i> . What makes this such a vivid introduction to Mr Polly's unhappiness with his life? You should consider: <ul style="list-style-type: none"> • the descriptions of Mr Polly's situation and state of mind • his relationship with Miriam • the words and phrases Wells uses.
NOTES ON THE TASK: It is to be hoped that most answers will be able to respond to some of the sources of Mr Polly's unhappiness without an unnecessarily long reworking of the events which have led him to this stile: 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 show some awareness of the significance of this re-appearing moment on the stile as our hero's nadir, as the point to which the novel returns in Chapter Seven and the point at which he decides to kill himself, and to begin to focus on some features of the writing. Answers which demonstrate a response to features like the emphasis on Polly's indigestion, his dissatisfaction with the weather, the setting, his hat, his neighbours, himself, and particularly on the querulous discontent which characterises his relationship with Miriam... should be highly rewarded.	

Text:	Wells: <i>The History of Mr Polly</i>
Question 29: (21 marks)	Why do you think Mr Polly finds the Potwell Inn such an attractive place? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: This is an open question with a great deal of potentially relevant material so it is important to be receptive to a range of responses and approaches and not to expect exhaustive coverage. Many successful answers might focus exclusively on the appeal of this rural paradise (once the threat of Uncle Jim has been removed) and to respond to the warm, easy-going nature of Mr Polly's relationship with the landlady; some might choose to base their approach on an understanding of Mr Polly himself and why his temperament requires the time and tranquillity to dream and ponder; some might spend time on the Uncle Jim episodes to establish the Potwell Inn as the scene of Polly's gallant and life-changing protection of the landlady and little Polly. The quality of the argument and of the support selected is much more important than the approach adopted. Answers which show some appreciation of the descriptive detail which emphasises the serenity and security of the novel's final setting, and suggest awareness of the final moments of the novel as a portrayal of an untroubled twilight which resolves Mr Polly's earlier conflicts and contrasts his earlier unhappiness... should be highly rewarded.	

Text:	Wells: <i>The History of Mr Polly</i>
Question 30: (21 marks)	<p>What makes you laugh about ONE or TWO of the following characters?</p> <p>Mr Johnson Mr Rusper Uncle Jim</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>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 move beyond a working-through of the character's/characters' involvement in the novel to show some appreciation of amusing descriptive detail and of the comic nature of the character(s). The strongest answers are likely to be able to focus clearly on the sources of the humour. Attention to features like the amusing descriptions of the character's/characters' physical appearance, like 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, to the conversational quirks of Mr Rusper and Uncle Jim and to the comedy value in their slapstick skirmishes with Mr Polly... should be highly rewarded.</p>	

Text:	Chopin: <i>Short Stories</i>
Question 31: (21 marks)	<p><i>A Matter of Prejudice:</i> Suddenly she became aware... to ...sleep in madame's clasp. <i>A Respectable Woman:</i> Mrs. Baroda was a little provoked... to... approval or even esteem.</p> <p>What do you find surprising about the thoughts and actions of Madame Carambeau and Mrs Baroda 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 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 that she does like him but is piqued by his lack of interest in her attempts to welcome him. Answers will need to look closely at the passages to comment on what is surprising about the characters' thoughts and behaviour. The strongest answers at this tier will probably have some sense of characterisation and context and grasp of the significance of the characters' partially uncharacteristic actions. The child she surprisingly (from what we know of her) nurtures here is Mrs. Baroda's granddaughter who reunites her with her son and dispels her prejudices. Mrs. Baroda - the not so respectable woman in this instance - falls in love with Gouvernail but resists her impulses.</p>	

Text:	Chopin: <i>Short Stories</i>
Question 32: (21 marks)	<p>What do you find particularly disturbing about the behaviour of Armand in <i>The Father of Désirée's Baby/Désirée's Baby</i> and of Tonie in <i>Tonie /At Chênrière Caminada</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • how Armand treats Désirée after their baby is born • how Tonie reacts when Claire dies • the word and phrases Chopin uses.
<p>NOTES ON THE TASK:</p> <p>Candidates are free to respond to whatever they find particularly disturbing and the bullets are there only to guide candidates to the most relevant areas of the stories. 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, however, and extreme cruelty to his wife and child, when he realises the child is not white, 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. Candidates who can respond to the final bullet and look at the language or those who make a strong, well-supported personal response to the way in which the characters behave should be rewarded accordingly.</p>	

Text:	Chopin: <i>Short Stories</i>
Question 33: (21 marks)	<p>What makes the endings of TWO stories in the selection particularly moving for you?</p> <p>Remember to support your ideas with details from the stories.</p>
<p>NOTES ON THE TASK:</p> <p>This is a completely open question and candidates are free to be moved by whichever endings they wish. Obvious choices might be <i>A Matter of Prejudice</i>, <i>The Father of Désirée's Baby/ Désirée's Baby</i>, <i>Lilacs</i>, <i>Beyond the Bayou</i>, <i>Her Letters</i>, <i>The Story of an Hour/The Dream of an Hour</i>. Answers will probably be differentiated according to relevant choices, genuine personal response and some ability to look at what makes the story's ending so moving, whether in terms of twist, characterisation or content and possibly, in more developed answers at this tier, resolution or style. Some of the endings 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 reference to the text will also be a discriminating factor here. The endings of the two stories chosen do not have to be examined in equal detail.</p>	

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