

## **English Literature**

General Certificate of Secondary Education

Unit **2446/01**: Poetry and Prose Pre-1914 (Foundation Tier)

### **Mark Scheme for June 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.

<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 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:

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

**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
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
<b>Above 4</b>	<b>22</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>21</b> <b>20</b> <b>19</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>18</b> <b>17</b> <b>16</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>15</b> <b>14</b> <b>13</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>12</b> <b>11</b> <b>10</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>9</b> <b>8</b> <b>7</b>	<ul style="list-style-type: none"> <li>• show a little awareness</li> <li>• make some comment</li> </ul>
<b>Below 8</b>	<b>6</b> <b>5</b> <b>4</b>  <b>3</b> <b>2</b> <b>1</b> <b>0</b>	<ul style="list-style-type: none"> <li>• show very little awareness</li> <li>• make very limited comment</li> </ul> <hr/> <ul style="list-style-type: none"> <li>• fails to meet criteria for the task and shows scant knowledge of the text</li> </ul>

<b>Text:</b>	<b>OCR: <i>Opening Lines: War</i></b>
<b>Question 1:</b>  <b>(21 marks)</b>	<i>The Hyaenas</i> (Kipling), <i>The Drum</i> (Scott)  What powerful feelings about war and its consequences do the poets convey to you in these two poems?  Remember to refer closely to the words and phrases the poets use.
<b>NOTES ON THE TASK:</b>  The content of the poems is very different, though the poets' views are similar. Kipling uses the story of the hyaenas disinterring the soldiers' corpses to show the horror and pity of war and to criticise mankind, who unlike the "shame free" animals, does not kill for food but for power. Scott in <i>The Drum</i> hates the recruitment of thoughtless youth and gives a vivid but generalised picture of the aftermath of battle. Most answers should be able to make some comment on what powerful feelings about war and its consequences the poems convey. Differentiation will spring from the extent to which candidates can analyse the feelings in more detail and, at the top end of the mark range, show how the vividness of the poets' feelings stems from the language. The hyaenas' "whooping and hallooing" behaviour is repugnant and the corpses pitiful. Scott uses the recruiting drum as a symbol of everything he hates about war. To him it represents the 'mangled limbs and dying groans' of the youth who have sold their liberty for tawdry charms. Kipling uses his typical ballad form, giving the poem a sad, narrative quality. Scott uses powerful rhyming couplets, abstracts, repetition and a longer eighth line in his stanzas. A strong response to the poems and the poet's expression of feeling should be rewarded accordingly.	

<b>Text:</b>	<b>OCR: <i>Opening Lines: War</i></b>
<b>Question 2:</b>  <b>(21 marks)</b>	What powerful sense of action and drama do the poets create for you in <i>Vitai Lampada</i> (Newbolt) and <i>The Charge of the Light Brigade</i> (Tennyson)?  Remember to refer closely to the words and phrases the poets use.
<b>NOTES ON THE TASK:</b>  Both of these poems have almost cinematic qualities in the vividness of the images and sounds and the powerful beat of the rhythms. The scene of the cricket match is set brilliantly in <i>Vitai Lampada</i> with the onomatopoeia of "breathless hush in the close" and the vivid lively image of the "bumping pitch" and "blinding light" and the tension of having to score the ten runs before close of play. Then war is depicted in all its chaos and gore in the second verse with its list of all the things that have gone awry. The rhythm of <i>The Charge</i> ...reflects the galloping horses and the scene is made vivid by the repetition of "Cannons to the right...cannons to the left of them". The "blunder" and ensuing carnage are dramatic in themselves. Most answers should be able to outline some of the action and drama in the two poems purely in terms of content. The highest marks should be reserved for those who can make some response to the skilful creation of sight, sound and movement in these two poems or who can make a strong, well-supported personal response to the dramatic situations in the poems.	

<b>Text:</b>	<b>OCR:</b> <i>Opening Lines: War</i>
<b>Question 3:</b>  <b>(21 marks)</b>	<p>What striking feelings of loss do you find in <i>Come up from the fields father...</i>(Whitman) and <i>Tommy's Dead</i> ( Dobell)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the mother's reactions to her son's death, in <i>Come up from the fields father...</i></li> <li>• the father's feelings about his farm after his son's death, in <i>Tommy's Dead</i></li> <li>• the words and phrases the poets use.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>These are long poems and the bullets are designed to allow candidates to select the relevant sections. Candidates need not look at both poems exhaustively. Most answers should be able to comment on the reactions of the mother in Whitman's poem who has lost her only son, initially informed that he would survive – and to show that she suffers terrible grief. Similarly Tommy's father in Dobell's poem is equally devastated – his son's death taking away all meaning from his own existence. More developed responses might be expected to make some use of the final bullet and show how the striking effects of the poem are created by the language. The mother's grief is described vividly – she is faint, only catches the main words in the letter and is "sickly white". The fecundity of the farm contrasts with the bleak news, whereas in <i>Tommy's Dead</i> the family farm dies along with Tommy, and the use of repetition in the poem drives this point home. The landscape is seen as a corpse and nothing is worth any effort. Pete's mother's physique alters through grief and the parents in both poems want their own lives to end (by implication in the Dobell) and to join their dead children.</p>	

<b>Text:</b>	<b>OCR:</b> <i>Opening Lines: Town and Country</i>
<b>Question 4:</b> <b>(21 marks)</b>	<p><i>The Passionate Shepherd to His Love</i> (Marlowe), <i>The Lake Isle of Innisfree</i> (Yeats)</p> <p>What strongly attractive impressions of the countryside do the poets give you in these two poems?</p> <p>Remember to refer closely to the words and phrases the poets use.</p>

**NOTES ON THE TASK:**

Marlowe's poem presents an Arcadian idyll. It is a depiction of a perfect, pretty world where 'Melodious birds sing madrigals' and nature produces consumer goods. It is a timeless place made for entertainment. The Lake Isle seems pretty basic in comparison in its "back-to-nature" simplicity. The presentation here is different as the 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. Most answers should be able to outline some of the attractions of the two "worlds" here. Stronger answers will ground their responses in reference to style. Many candidates at this tier might not be aware of the pastoral tradition of Marlowe's poem and will take the description at face value but a personal response to the portrait of nature in both poems should be rewarded accordingly.

<b>Text:</b>	<b>OCR:</b> <i>Opening Lines: Town and Country</i>
<b>Question 5:</b> <b>(21 marks)</b>	<p>What do you find particularly striking about the descriptions in <i>Symphony in Yellow</i> (Wilde) and <i>To Autumn</i> (Keats)?</p> <p>Remember to refer closely to the words and phrases the poets use.</p>

**NOTES ON THE TASK:**

The wording "particularly striking" is aimed to suggest to candidates that they do not have to analyse *To Autumn*, in particular, exhaustively and can select relevant material. *Symphony in Yellow* is striking in its use of colour and unusual similes such as the bus being like a yellow butterfly and the Thames like a rod of jade. Autumn's 'music' is brought to life through alliteration, assonance, personification and imagery of ripeness ('swell'... 'plump'... 'load'... 'fill'). The sounds, smells, sights, colours are all there. Both poems use the idea of fog and mist. Most candidates should be able to select some of the striking language in the poems and stronger candidates may comment on its effects. Differentiation will no doubt spring from the extent to which candidates can engage with the descriptions or make some comment on how the scenes are brought to life in such a remarkable way.

<b>Text:</b>	<b>OCR:</b> <i>Opening Lines: Town and Country</i>
<b>Question 6:</b> <b>(21 marks)</b>	<p>What different impressions of London do the poets create for you in <i>Composed Upon Westminster Bridge, September 3, 1802</i> (Wordsworth) and <i>Conveyancing</i> (Hood)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what Wordsworth sees as beautiful about London</li> <li>• how Hood presents the traffic in London</li> <li>• the words and phrases the poets use.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>Wordsworth finds London in the early morning a place of deep beauty, calm and peace and he compares it favourably to the natural world. He admires its many attractions and sees it as a “mighty heart”. <i>Conveyancing</i> portrays London as an overpopulated confusing place – all hustle and bustle. Travellers can be robbed or blown up; the horses that are drawing the public vehicles are on their last legs. Most candidates should be able to use the bullets to outline the main factual differences between the impressions of London in the poems but stronger answers will probably look at the content in more detail or pay closer attention to the style. Wordsworth’s repetitions and exclamations (‘Never did’... ‘Ne’er saw I’... ‘so deep!’... ‘lying still!’) create a tone of awe and delight and candidates might comment on the sensuous and graceful personification of the Thames (however expressed): ‘The river glideth at his own sweet will’. Hood gives us a rollicking rhythm and awful puns but an entertaining sense of action and movement: “like billows on the ocean”.</p>	

<b>Text:</b>	<b>Blake:</b> <i>Songs of Innocence and Experience</i>
<b>Question 7:</b> <b>(21 marks)</b>	<p><i>The Little Black Boy</i> (Innocence), <i>The Sick Rose</i> (Experience)</p> <p>What strikingly different impressions of love does Blake convey to you in these two poems?</p> <p>Remember to refer closely to the words and phrases Blake uses.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>It is to be hoped that most answers will be able to respond to some of the very different impressions of love in these two poems, on the one hand protective, selfless, generous, gentle sunlit, open, familial...and on the other threatening, destructive, selfish, dark, secretive, sexual... Strong answers are likely to be explicit about the impressions and to attempt to focus clearly on Blake’s language, and any thoughtful attention to some of the imagery and symbolic possibilities should be highly rewarded. The clear evidence of the maternal and fraternal love in <i>The Little Black Boy</i> is likely to make this the more accessible poem and so the strongest answers may well declare themselves in their willingness to engage with the more complex and compressed images of <i>The Sick Rose</i>.</p>	

<b>Text:</b>	<b>Blake:</b> <i>Songs of Innocence and Experience</i>
<b>Question 8:</b> <b>(21 marks)</b>	<p>What memorable images of the countryside does Blake create for you in <i>Nurse's Song</i> (Innocence) and <i>Night</i> (Innocence)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the descriptions of the settings and the children in <i>Nurse's Song</i></li> <li>• the descriptions of the settings and the creatures in <i>Night</i></li> <li>• the words and phrases Blake uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>This is an open task but the focus is clearly on the imagery, and differentiation will emerge from the extent to which answers can maintain the focus on the pastoral images and foreground their response to the poetry. The brevity and the liveliness of the dialogue might make <i>Nurse's Song</i> the more accessible of the two poems, so that strong answers may well declare themselves in their willingness to grapple with the more varied and occasionally threatening elements in the images of the countryside in <i>Night</i>. The strongest answers are likely to avoid the listing of poetic devices and images in a mechanical way and to maintain some awareness of the context, meaning and symbolic possibilities of the images they select for attention.</p>	

<b>Text:</b>	<b>Blake:</b> <i>Songs of Innocence and Experience</i>
<b>Question 9:</b> <b>(21 marks)</b>	<p>What do you find particularly moving about the suffering of the children portrayed in <b>TWO</b> of the following poems?</p> <p><i>Holy Thursday</i> (Experience)  <i>The Chimney Sweeper</i> (Experience)  <i>Infant Sorrow</i> (Experience)</p> <p>Remember to refer closely to the words and phrases Blake uses.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>It is to be hoped that most answers will be able to respond to some of the moving features of the children's suffering in the two selected poems. Differentiation is likely to emerge from the extent to which answers can foreground the particular nature of the suffering and the powerful effect of some features of the writing, in particular the imagery and its symbolic possibilities. Any specific attention to features like the bleak wintriness of the settings, the helplessness, the repression, the exploitation... or any awareness of the effect of contrast, questioning, the use of different voices ... should be highly rewarded.</p>	

<b>Text:</b>	<b>Hardy: <i>Selected Poems</i></b>
<b>Question 10:</b>  <b>(21 marks)</b>	<p><i>I Look Into My Glass, Drummer Hodge</i></p> <p>What strong feelings of loneliness and loss does Hardy convey to you in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the narrator's situation and feelings in <i>I Look Into My Glass</i></li> <li>• the descriptions of Hodge and what happens to him</li> <li>• the mood at the end of each poem.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>It is to be hoped that most answers will be able to show some awareness of the different situations and of the feelings (of loss of youth and love but the retention of painful emotions... in <i>I Look Into My Glass</i>, and the loss of a young life in the threatening unfamiliarity of an alien landscape in <i>Drummer Hodge</i>). The key to differentiation is likely to be the extent to which answers can locate the impact of the feelings in the language of the poems. The strongest answers may declare themselves in their attention to the third bullet. The narrative and more obvious pathos are likely to make <i>Drummer Hodge</i> the more accessible of the two poems.</p>	

<b>Text:</b>	<b>Hardy: <i>Selected Poems</i></b>
<b>Question 11:</b>  <b>(21 marks)</b>	<p>What makes the suffering of a wife so moving for you in <i>A Wife in London</i> and <i>A Wife and Another</i>?</p> <p>Remember to refer closely to the words and phrases Hardy uses.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>The question is an open one and it is important to be receptive to a range of possible responses. Differentiation should emerge in the extent to which answers not only convey a personal response to the specific nature of the painful situations in each case but also locate the response in the language of the poems. The more developed pathos of the narrative and the more explicitly painful feelings of the wife (suspicion, hatred, recognition of a greater love and of her own childlessness...) in <i>A Wife and Another</i> may make this a more accessible poem. Any willingness to grapple with the ironic twists in both poems and to respond to the more subtly suggestive effects of the wintry imagery and the contrasts in <i>A Wife in London</i>, should be highly rewarded.</p>	



<b>Text:</b>	<b>Hardy:</b> <i>Selected Poems</i>
<b>Question 12:</b> <b>(21 marks)</b>	<p>What do you find particularly powerful about the feelings of the narrators in <b>TWO</b> of the following poems?</p> <p><i>She at His Funeral</i> <i>Her Death and After</i> <i>Valenciennes</i></p> <p>Remember to refer closely to the words and phrases Hardy uses.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>It is to be hoped that most answers will respond to the sadness of each situation and strong answers are likely to be explicit and selective about the feelings of each narrator which they find particularly powerful. The strongest answers may well declare themselves in their willingness to respond to some of the specific elements of the writing and to the particular voice and situation in each poem. Any attention to features like the powerful feelings of exclusion and regret, the moving contrasts...in <i>She at His Funeral</i>, to the pathos of the more fully shaped narrative, the narrator's unselfish love and constancy...in <i>Her Death and After</i>, to the absence of self-pity and the sense of duty of Corporal Tullidge, despite his deafness and injuries...in <i>Valenciennes</i>, should be highly rewarded.</p>	

<b>Text:</b>	<b>Austen:</b> <i>Northanger Abbey</i>
<b>Question 13:</b> <b>(21 marks)</b>	<p>Chapter 12: <i>The play concluded...to...and talking of the play.</i></p> <p>What do you think makes Catherine and Henry so likeable here?</p>
<p><b>NOTES ON THE TASK:</b></p> <p>This passage occurs after Catherine has been tricked by John Thorpe into thinking the Tilneys had gone for a drive instead of fulfilling their engagement of a walk with Catherine. She is mortified when she passes them in the carriage and later when Eleanor appears to snub her. Catherine's desire to make everything right again and complete lack of guile and restraint here are most attractive qualities as Austen points out: "Is there a Henry in the world who could be insensible to such a declaration?" Henry is likeable in his seeking Catherine out in the first place, his gentle teasing of her, his ever-increasing smile and willingness to smooth everything over. Catherine is quite engagingly assertive here telling him off for taking offence and he smoothly changes the subject to the play to show that he has not. Most answers should be able to make some comment about how Catherine and Henry's relationship is progressing here and what is likeable in their approach to each other. Some knowledge of the context will probably inform stronger answers. Differentiation will probably spring from the extent to which candidates can see that Catherine's eagerness and her innocence as to the impression she is making on Henry make her a very engaging girl. He is likewise keen to be placated and charmingly explains Eleanor's actions in the most diplomatic fashion. Strong answers at this tier might show some appreciation that Catherine's response to the situation is not that of a typical Gothic heroine.</p>	

<b>Text:</b>	<b>Austen:</b> <i>Northanger Abbey</i>
<b>Question 14:</b>  <b>(21 marks)</b>	What do you find particularly unpleasant about General Tilney?  You should consider: <ul style="list-style-type: none"> <li>• his relationship with his children</li> <li>• how he treats Catherine.</li> </ul>
<b>NOTES ON THE TASK:</b>  One possible approach is to respond as Catherine does and note that the General is not all he appears to be at first. It becomes increasingly clear that his children are not at ease in his presence and gradually we see that he dominates their lives and will not allow them to marry as they please. He courts Catherine assiduously when he believes she is rich then shows his true nature when he expels her from Northanger and forbids Henry to marry her. Candidates will need to focus on “unpleasant” and make a valid selection of material. Most answers will probably list his shortcomings or concentrate on the end of the novel but stronger responses might note his materialism and hypocrisy.	

<b>Text:</b>	<b>Austen:</b> <i>Northanger Abbey</i>
<b>Question 15:</b>  <b>(21 marks)</b>	What often makes Catherine's behaviour on her visit to Northanger Abbey so amusing for you?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b>  Candidates are free to choose what they find amusing. Possible choices are: Catherine half believing Henry's comic pastiche of a Gothic novel on her way to the Abbey and letting her imagination run riot; the incident of the chest in her room yielding only a laundry list; her suspicions of the General running away with her, or her innocent misconceptions about the General's “liberal” nature whilst believing him to be a wife killer. We should, however, be prepared to meet candidates on their own ground. Most candidates will be able to make some comment on what they find amusing and entertaining but more developed answers will probably go into greater detail about <i>why</i> Catherine's behaviour is so amusing at this point in the novel.	

<b>Text:</b>	<b>Dickens:</b> <i>Hard Times</i>
<b>Question 16:</b>  <b>(21 marks)</b>	Book the First: Chapter IV: Opening to.... <i>for my being here but myself.</i>  What vivid first impressions of Bounderby does this passage give to you?
<b>NOTES ON THE TASK:</b>  The passage is vivid both in terms of description and characterisation. It shows Bounderby to be an “unsentimental” ally of Gradgrind and sets up his image of himself as a neglected child and self-made man, which is pulverised by Dickens at the end of the novel. His description of his childhood is comic and undercut by Mrs Gradgrind’s realism. Mrs Gradgrind is wonderfully contrasted with Bounderby in terms of character and appearance, which accentuates his larger-than-life qualities even more. There is much to say and answers need not be exhaustive. Most candidates should be able to comment on the striking nature of his appearance and look at some of his pomposity and arrogance. Discrimination will probably spring from the candidate’s ability to look at the language and to comment on how the introduction sets up the typical features of Bounderby’s character and speech and perhaps some of the imagery Dickens uses for him like the balloon image, the “metallic” idea and the “Bully of humility”.	

<b>Text:</b>	<b>Dickens:</b> <i>Hard Times</i>
<b>Question 17:</b>  <b>(21 marks)</b>	What, in your view, makes Mr. Sleary such a memorable character ?  You should consider: <ul style="list-style-type: none"> <li>• his appearance and speech</li> <li>• his relationship with Sissy</li> <li>• his part in Tom Gradgrind’s escape.</li> </ul>
<b>NOTES ON THE TASK:</b>  Sleary is both memorable for the characterisation and for his character contrasting with the characters of Bounderby and Gradgrind. His one moving eye and his lisp are very memorable – no one else in the novel speaks like him. He is kind, hospitable, honest, discreet, loyal and quick thinking. He feels deep sympathy for Sissy when her father deserts her and does all he can to alleviate her suffering. His role in hiding Tom in the circus and rescuing him from Bitzer using his circus animals is memorably amusing and shows his resourcefulness and willingness to help Gradgrind for his patronage of Sissy. Most answers should be able to respond to the first bullet and show some idea of why his characterisation is so memorable. Stronger answers will probably look more closely at his kindness to Sissy. More developed responses might look in greater detail at the amusing mechanics of Tom’s rescue from Bitzer or note that the despised world of the circus is the one that saves the Gradgrinds from disgrace.	

<b>Text:</b>	<b>Dickens:</b> <i>Hard Times</i>
<b>Question 18:</b> <b>(21 marks)</b>	<p>What do you think makes the scenes in Gradgrind's school such a powerful part of the novel?</p> <p>Remember to support your ideas with details from the novel.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Dickens's portrayal is both powerfully amusing and powerfully disturbing. Candidates are free, however, to concentrate on either aspect or to look at the role of education in the novel. The factual approach to learning, the use of numbers to address the pupils, the rigid denial of the imagination... are all worthy of comment. The greatest power comes through the language – teachers are pugilists or ogres turned out of factories like piano legs; pupils are vessels waiting to be filled with facts: “it hailed facts all day”. The government inspector “knocks the wind out of common sense”. Bitzer, the star pupil, lacks any colour. Sissy's humanity shines out in the lesson on Statistics and National Prosperity. The products of Gradgrind's system, Bitzer, Tom and Louisa, are stunted emotionally. Most candidates should be able to look at the episodes such as the definition of a horse or the wallpaper passage and make some response. Stronger answers might either look at how Sissy reacts to the school or compare her to Bitzer. The strongest answers might look at some of Dickens's style in the school scenes or show how the education they receive affects Bitzer, Tom and Louisa later in the novel.</p>	

<b>Text:</b>	<b>Hardy:</b> <i>Far From the Madding Crowd</i>
<b>Question 19:</b> <b>(21 marks)</b>	<p>Chapter 7: <i>It was a slim girl... to ...think little of this.</i></p> <p>What do you think makes this such a touching and revealing moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the situation here for Fanny and Gabriel</li> <li>• Gabriel's behaviour</li> <li>• the descriptions of Fanny and the hints of problems to come.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>It is to be hoped that the first bullet will nudge most answers into an awareness of the context for this mysterious nocturnal meeting between Gabriel and Fanny. Differentiation is likely to emerge from the extent to which answers can avoid a simple working-through of what happens and shape a personal, selective response to both strands of the question. Strong answers are likely to show some awareness that much of the moving power of the moment lies not only in Gabriel's kindness and generosity but in the quality of the descriptive writing, and any developed response to some of the striking features of this writing (in particular the depiction of Fanny's secrecy, vulnerability and her “tragic intensity”) should be highly rewarded.</p>	

<b>Text:</b>	<b>Hardy:</b> <i>Far From the Madding Crowd</i>
<b>Question 20:</b> <b>(21 marks)</b>	Does Bathsheba's unhappy married life with Sergeant Troy make you feel sorry for her?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b>  This is an open question and differentiation is likely to spring from the extent to which answers can move beyond a narrative account of Bathsheba's marriage to Troy to shape an argued personal response to her. The quality of the argument will carry much more weight than the line adopted and it is important to be receptive to a range of responses and textual evidence. The best answers are likely to avoid over-simplification in their responses and to focus on some of Bathsheba's most painful moments of unhappiness (her response to the drinking and gambling, her jealousy of the lock of hair, her suspicions about Fanny, the shock of the coffin scene, the cruelty of Troy's rejection of her...). A complete absence of sympathy might appear flinty-hearted to the point of perversity but there may be convincing arguments about Bathsheba bringing the suffering on herself.	

<b>Text:</b>	<b>Hardy:</b> <i>Far From the Madding Crowd</i>
<b>Question 21:</b> <b>(21 marks)</b>	What do you think makes Sergeant Troy's tormenting of Boldwood (in Chapter 34) such a dramatic part of the novel?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b>  Differentiation is likely to spring from the extent to which answers can avoid an unselective working-through of the whole incident and focus on the particularly dramatic elements. It is to be hoped most answers will be able to respond to some of the dramatic action (the eavesdropping, the violence, the threats...) and strong answers are likely to focus on some of the details of Boldwood's suffering (the physical impact on him of the overheard intimacy, the descriptions of his voice, his indecision, his suicidal despair...), but the strongest answers may well reveal themselves in showing some awareness of the powerful situational ironies (that Troy and Bathsheba, unknown to Boldwood, are already married and that Troy is relishing the opportunity to torture Boldwood, that Boldwood having attempted to bribe Troy into marrying Fanny, becomes desperate for Troy to save Bathsheba's reputation by marrying her...).	

<b>Text:</b>	<b>Eliot:</b> <i>Silas Marner</i>
<b>Question 22:</b> <b>(21 marks)</b>	<p>Chapter 11: <i>Sister, said Nancy, when they were alone....to... from all disavowed devices.</i></p> <p>What do you find amusing about the relationship between Nancy and Priscilla here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Priscilla's views about their dress</li> <li>• the differences in their speech and character.</li> </ul>
<b>NOTES ON THE TASK:</b>	
<p>Priscilla's bluntness and lack of awareness that the Miss Gunns might have been offended by her calling them ugly begin the comedy. Eliot develops it by looking at the comic contrast between what Nancy and Priscilla look like in a matching dress and by Priscilla's down-to-earth qualities contrasted with Nancy's daintiness and refinement. This is particularly funny when Priscilla tells Nancy off for being so pernickety about Godfrey's morals and for suggesting that she won't marry him. Most answers should be able to use the bullets to lead them towards the comedy in Nancy's insisting they dress the same and to begin to look at the other comic contrasts between them. More developed answers might be able to select Priscilla's colloquial language, full of vivid domestic imagery, or spot her comic take on how Nancy quietly always gets her own way. This may, however, be expressed in a fairly rudimentary way at this tier. The strongest answers might respond strongly to the contrast in appearance or use more detailed support to show the humour such as: "as she fastened a coral necklace like her own, round Priscilla's neck, which was very far from being like her own...you never mean a fiddlestick's end!"</p>	

<b>Text:</b>	<b>Eliot:</b> <i>Silas Marner</i>
<b>Question 23:</b> <b>(21 marks)</b>	<p>Do you feel any sympathy for Godfrey Cass?</p> <p>Remember to support your views with details from the novel.</p>
<b>NOTES ON THE TASK:</b>	
<p>Eliot is pretty unsparing of Godfrey on the whole and most answers will probably reflect her distaste for his selfishness, moral vacillation and his occasional bouts of arrogance. Nevertheless, one can sympathise with some of his situations and dilemmas. He was led astray by the unscrupulous Dunsey and Squire Cass is a most unsympathetic and ineffective parent. He does act wrongly but this is out of love for Nancy and when he finally faces up to the truth it is too late for him to reclaim his daughter. His and Nancy's childlessness seems a harsh, if just, punishment. He does look after Eppie financially and does become a responsible squire and prove to be a good husband. Most answers should be able to outline some reasons for either sympathising with him or otherwise and candidates are free to do either. More developed answers here will either make a strong, well supported and responsive case or find some balance between Godfrey's obvious faults and reasons for sympathy/empathy.</p>	

<b>Text:</b>	<b>Eliot:</b> <i>Silas Marner</i>
<b>Question 24:</b> <b>(21 marks)</b>	Explore <b>ONE</b> or <b>TWO</b> moments in the novel which you find particularly tense and dramatic.
<b>NOTES ON THE TASK:</b>	
<p>There are many possible choices here. The drawing of the lots, the theft of the gold, Silas taking Eppie to the New Year Ball at the Red House, the discovery of Dunsey's body and its aftermath and Nancy and Godfrey going to claim Eppie would all be good choices. There are also tense and dramatic conversations in the novel such as Godfrey's arguments with Dunsey and Squire Cass over the rent money and with Nancy over adoption. It is an open question, however, and we should meet candidates on their own ground. Most answers should be able to select one or two relevant moments and make some comment on tension and drama. Stronger candidates will support their ideas by reference to the text and be clear about where the tension and drama lie. More developed answers will probably respond personally and in more detail to the chosen moment(s).</p>	

<b>Text:</b>	<b>Poe:</b> <i>Selected Tales</i>
<b>Question 25:</b> <b>(21 marks)</b>	<p><i>The Pit and the Pendulum: The plunge into... to ...rare bauble.</i> <i>The Premature Burial: In all that I endured... to ...one sepulchral Idea.</i></p> <p>What makes the fear and suffering of the narrators so vivid for you in these two extracts?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the dramatic nature of the situations</li> <li>• the thoughts and feelings of the narrators</li> <li>• the words and phrases Poe uses.</li> </ul>
<b>NOTES ON THE TASK:</b>	
<p>It is to be hoped that most answers will demonstrate some response to the obvious suffering of these narrators: one imprisoned, tortured and now confronting the agonisingly slow descent of the pendulum blade, and the other tormented by his claustrophobia, by the perceived threat of premature burial and by his fear of death. Strong answers are likely to be explicit about the terrifying details of the situations (the confinement, the darkness, the hopelessness, the protracted mental anguish...) but the strongest may well declare themselves in their awareness of some of the features of the writing which make the suffering of the narrators particularly vivid like: the descriptions of the blade, the emphasis on the excruciatingly slow pace, the incongruous smiling...in <i>The Pit and the Pendulum</i>, the ghastly imaginings, the mental rather than physical suffering, the impact of the oppressive darkness, the blurring of fantasy/reality and sleep/wakefulness...in <i>The Premature Burial</i>, and the variety of the narrators' feelings, the sharing of the narrators' despair through first-person, confessional approaches...in both.</p>	

<b>Text:</b>	<b>Poe:</b> <i>Selected Tales</i>
<b>Question 26:</b> <b>(21 marks)</b>	What do you think makes the endings to <i>The Black Cat</i> and <i>The Imp of the Perverse</i> particularly powerful?  Remember to support your ideas with details from the stories.
<b>NOTES ON THE TASK:</b>  This is an open question and it is important to be receptive to a range of responses as long as they are grounded in the texts. It is to be hoped that most answers will find something powerful in the situations themselves as one narrator has his ghastly deeds exposed by his <i>bête noir</i> , and the other awaits the hangman after his perverse and involuntary confession to murder. Strong answers are likely to avoid a simple narrative reworking of the action in each ending, to be aware of the endings as resolutions/climaxes, and to respond to some of the gripping effects produced by the writing. Any attention to features like the incriminating effect of the narrator's bravado in rapping on the wall, the swelling cry/scream/howl/shriek of the cat and the shocking impact of its resurrection, the descriptions of the corpse, the evidence of the narrator's terror... in <i>The Black Cat</i> , the narrator's desperate and doomed attempts to escape and suppress his confession, the sense of increasing pace, the breathlessly short sentences, the final switch to present tense... in <i>The Imp of the Perverse</i> , and the use of first-person approaches in both, should be highly rewarded.	

<b>Text:</b>	<b>Poe:</b> <i>Selected Tales</i>
<b>Question 27:</b> <b>(21 marks)</b>	What do you find interesting about the narrators in <b>TWO</b> of the following stories?  <i>The Murders in the Rue Morgue</i> <i>The Tell-Tale Heart</i> <i>The Gold-Bug</i>  Remember to support your ideas with details from the stories.
<b>NOTES ON THE TASK:</b>  This is an open question and "interesting" is a broad term so 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 strikingly interesting about the specific nature of each narrator and their situations. Strong answers are likely to be able to avoid a simple narrative re-working of the narrators' experiences, to focus on some fascinating qualities and to begin to engage with each narrator's character and state of mind. The observer-narrators of <i>The Murders in the Rue Morgue</i> and <i>The Gold-Bug</i> might prove less popular choices because of their relative normality but their relationships with and often mystified responses to Dupin and Legrand, respectively should provide plenty to go on. Any attention to the details of the first-person approach and the relationship established with the reader, should be highly rewarded.	



<b>Text:</b>	<b>Wells:</b> <i>The History of Mr Polly</i>
<b>Question 28:</b>  <b>(21 marks)</b>	<p>Chapter Nine, VII <i>When he thought of Uncle Jim... to ...frighten him off.</i></p> <p>What do you think makes this such a dramatic and amusing moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the descriptions of Mr Polly and his feelings</li> <li>• the difficulty of the decision he has to make</li> <li>• the words and phrases Wells uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>This is a packed, pivotal and highly entertaining passage and so it is important to be receptive to a range of responses and not to expect exhaustive coverage. Differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account of the decision and its consequences to shape an argued personal response to the amusing features of the moment itself and to its dramatic impact in the novel, supported by selective references and details. Strong answers may declare themselves in their attention to some key features like the difficulty of the decision and the way the alternative courses of action are presented, the humour of Polly's debate with himself, his desperate attempts to convince himself, his final surprising rejection of the wise choice, the amusing descriptive details... The strongest answers are likely to focus on both strands of the question and to show some awareness of the significance of the decision in the context of a life which has been marked by failure, defeat, disappointment, compromise and passivity, and to wrestle with some of the reflections on danger, fear, honour and self-respect which compel Polly to stand and fight for his damsels in distress and for his own happiness, and finally confirm that he is not an inglorious "scooter".</p>	

<b>Text:</b>	<b>Wells:</b> <i>The History of Mr Polly</i>
<b>Question 29:</b> <b>(21 marks)</b>	What do you think makes Mr Polly's friendship with the plump woman such an enjoyable part of the novel?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b>  This is a very open question with plenty of scope for personal response and a range of material to choose from, so it is important to be receptive to a variety of ideas and textual references. Differentiation may well emerge from the extent to which answers can move beyond a narrative account of Mr Polly's friendship with Aunt Flo/the plump/fat woman to shape an argued personal response supported by selective use of details. It is to be hoped that many answers will be able to respond to the warm, kindly, protective, humorous, easy-going friendship which embodies the appeal of the Potwell idyll. The strongest answers may well suggest awareness of the landlady's role in the relationship as the damsel in distress which forces Polly to rise to the challenge and brings the novel to a climax, as an amiable companion who contrasts markedly with the querulous and discontented Miriam, as an important component of the untroubled twilight which gives the novel its happy ending...	

<b>Text:</b>	<b>Wells:</b> <i>The History of Mr Polly</i>
<b>Question 30:</b> <b>(21 marks)</b>	What do you think makes Mr Polly's rescue of the old lady from the fire (in Chapter Eight) such an entertaining episode in the novel?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b>  This is an open question on a packed episode and so it is important to be receptive to a wide range of possible responses so long as they are securely grounded in the text and not to expect exhaustive coverage. Differentiation is likely to spring from the extent to which answers can move beyond a narrative account of the dramatic events and focus selectively on the entertaining features. Strong answers are likely to pay some attention to particularly comic features like some of the descriptions of the two figures on the roof, the old lady's deafness and the faltering dialogue between them, her aversion to jumping, her evident enjoyment of the experience, Mr Polly's desperate exhortations, the chaotic response of the community...and any reminders of the humorously ironic context – that Mr Polly is saving her from the fire he started and thereby becoming the town hero – should be highly rewarded.	

<b>Text:</b>	<b>Chopin: <i>Short Stories</i></b>
<p><b>Question 31:</b> <b>(21 marks)</b></p>	<p><i>Beyond the Bayou: The first touch of cool gray morning... to... the sparkling sheen of dew.</i> <i>The Storm: Bobinôt and Bibi, trudging home...to... as far away as Laballière's.</i></p> <p>What do you think makes these two passages such happy moments in the stories?</p>
<p><b>NOTES ON THE TASK:</b></p> <p>La Folle is almost reborn after she conquers her terror, and Chopin's beautiful imagery ("like frosted silver... sweet odors swooned...the sparkling sheen of dew...") suggests that she sees the world with new eyes. The sounds are all soft and sibilant. The happiness in the passage from <i>The Storm</i> is created by the contrast between the critical welcome Bobinôt is expecting and the rapturous one he receives. The enjoyment and laughter at the shrimp dinner paints a picture of domestic bliss. Stronger candidates might, of course, point out that minutes earlier Calixta was enjoying a passionate adulterous fling with the Laballière mentioned in the final sentence. Nevertheless Calixta "sprang" as Bobinôt enters and she kisses him "effusively". Most answers at this tier should be able to show why these moments are happy in terms of content and/or the plot of the story. A greater awareness of context might well inform stronger answers here as both moments take place after turmoil – fearful in La Folle's case and passionate in Calixta's. Answers, which go beyond the narrative to make some comment on how a sense of happiness and contentment is conveyed by the style, should be rewarded accordingly. Alternatively candidates might make a strong, well-supported personal response to the characters and their situations here.</p>	

<b>Text:</b>	<b>Chopin: <i>Short Stories</i></b>
<b>Question 32:</b> <b>(21 marks)</b>	<p>What do you find particularly disturbing about the relationships between husbands and wives in <i>The Dream of an Hour/The Story of an Hour</i> and <i>Her Letters</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• how Mrs Mallard reacts to her husband's "death" in <i>The Dream of an Hour/The Story of an Hour</i></li> <li>• the problems caused by the letters in <i>Her Letters</i></li> <li>• the words and phrases Chopin uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>Chopin shows both wives to be aware that their husbands are kind and loyal men. Neither wife wishes to hurt the husband. Yet the wife in <i>Her Letters</i> has felt more strongly about someone else and Mrs Mallard relishes the freedom her husband's apparent death will bring her. Mr Mallard's resurrection kills his wife. The shock of not knowing his wife's secret drives the husband in <i>Her Letters</i> to a jealous torment and, ultimately, to suicide. It is rather disturbing that neither husband seems to understand his wife's inner feelings. Most answers should be able to outline some of the key issues above by responding to the bullets. Stronger responses might look more closely at the inner turmoil and passions of the characters or develop some ideas about how Chopin portrays the position of women within marriage at the time in which she was writing. Candidates who respond to the final bullet and look at some of the language used which creates a sense of our "disturbance" should be rewarded accordingly. We should be receptive to whatever the candidates might find disturbing – which could, of course, be the disloyalty of the wives to seemingly decent husbands.</p>	

<b>Text:</b>	<b>Chopin: <i>Short Stories</i></b>
<b>Question 33:</b> <b>(21 marks)</b>	<p>What makes you change your view of a character as the story progresses in <b>TWO</b> stories from this selection?</p> <p>Remember to support your ideas with details from the stories.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Possible choices here might be Madame Carambeau, Armand Aubigny, Tonie, Mrs Mallard, La Folle... but we should accept the choice if it is well justified. Some of these characters are sympathetic to begin with, like Armand and Tonie because of their love, then become less so as their true colours emerge. Others like Madame Carambeau are portrayed unsympathetically to begin with but we warm to them later. The key to differentiation will be relevant choice, strong personal response to the chosen character and, in the strongest answers at this level, some awareness of the ways in which Chopin determines our response. There is a complexity to the portrayal in many cases and candidates who begin to respond to this should be rewarded accordingly.</p>	

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