

English Literature

General Certificate of Secondary Education

Unit **2444/02**: Pre-1914 Texts (Higher 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.

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 4 (Foundation Tier)**A INDIVIDUAL ANSWERS**

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

B TOTAL MARKS

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

1901 English Literature – Generic Band Descriptors

Unit 2444/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	20 19	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	18 17	<ul style="list-style-type: none"> demonstrate engagement and some insight show critical understanding supported by well selected references to the text respond sensitively and in detail to language
3	16 15	<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	14 13	<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	12 11	<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	10 9	<ul style="list-style-type: none"> make some relevant comments show a little understanding give a little support from the text or by reference to language
Below 6	8 7 6 5 4 3 2 1 0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text show a little awareness make some comment show very little awareness make very limited comment not meet any of the above criteria

1901 English Literature – Empathic Band Descriptors

Unit 2444/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	20 19	<ul style="list-style-type: none"> demonstrate all of the below reveal a sophisticated and convincing insight into the character
2	18 17	<ul style="list-style-type: none"> demonstrate a full understanding of the character and text assume a consistently appropriate "voice" with assurance and some insight
3	16 15	<ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	14 13	<ul style="list-style-type: none"> show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	12 11	<ul style="list-style-type: none"> show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	10 9	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
Below 6	8 7 6 5 4 3 2 1 0	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas show a little awareness of character show very little awareness of character not meet any of the above criteria

Text:	Shakespeare: <i>Much Ado About Nothing</i>
Question 1: (20 marks)	Act Three Scene One 'URSULA: O, do not do your cousin such a wrong!' to 'BEATRICE:...Believe it better than reportingly.' How does Shakespeare make this such an entertaining and significant moment in the play?
<p>NOTES ON THE TASK:</p> <p>Though not specifically required to refer outside the passage, it will be very difficult to answer successfully without showing at least a rudimentary awareness of the plot that Ursula and Hero are hatching to bring Beatrice and Benedick together. They are persuaded that indirection is the only way forward because they know if they try to give Beatrice advice directly she will laugh at them. So this conversation, for Beatrice's benefit since they obviously know she is eavesdropping, is part invention of Benedick's passion and part exaggeration of his qualities. It is obvious from Beatrice's response, once they others have left the scene, that she has been 'lim'd'. Not only does she believe what they say, but she determines to requite Benedick's passion. Bearing in mind the prickly nature of their exchanges so far, the audience will be in suspense to see his reactions. Good answers will show strong engagement with the mood of the passage, they will be aware that Claudio and Don Pedro are perpetrating a similar deception on Benedick, and they will enjoy the fact that two such proud characters are being manipulated so easily. The best answers will also explore the language in some detail.</p>	

Text:	Shakespeare: <i>Much Ado About Nothing</i>
Question 2: (20 marks)	You are Claudio. You are about to go to Leonato's house to discuss what you will do now that Hero is proved to be innocent. Write your thoughts.
<p>NOTES ON THE TASK:</p> <p>This occurs at the end of Act five, scene 1. Leonato knows of Borachio's deception and has demanded Claudio's presence at his house with the possibility of marrying him to his 'niece'. Claudio will probably express some nervousness at this and will refer to how things have changed because of Borachio's revelation. Claudio's first reaction is 'I have drunk poison' – he is clearly devastated and reverts (very easily, one might think) to his earlier worship of Hero. It must be remembered that he thinks she is dead, however. He will no doubt be reminiscing about the early stages of their courtship and it is to be hoped that he will be self-flagellating about his harshness to her, though he may find reason to excuse himself because of the duplicity of Borachio and Don John. He does seem repentant, however, and later pledges to visit the shrine to Hero every year. This idea may just be forming in his mind. He may also be wondering what to do about Benedick's challenge. Good answers will show understanding of the character and will achieve a suitably contrite voice, though they may also give an indication of his previous over-confidence.</p>	

Text:	Shakespeare: <i>Romeo and Juliet</i>
Question 3: (20 marks)	Act One, Scene One, line 198: 'BENVOLIO: Tell me in sadness, who is that you love' to the end of the scene. Explore how Shakespeare presents the two characters, Romeo and Benvolio, here.
NOTES ON THE TASK: This passage is part of a longer exchange between Romeo and Benvolio, and candidates should have little difficulty in saying what it is about; the audience have already been introduced to the two young men, and Shakespeare has established Romeo as love-sick and self-centred, while Benvolio is relatively quiet and – as his name suggests – kindly and peacefully disposed. Romeo explains in these lines what exactly makes him so unhappy, while Shakespeare's presentation of Benvolio is as a much more realistic and down-to-earth character, whose advice, while certainly not what Romeo wants to hear, is sensible and as it turns out absolutely correct. Better answers must go considerably beyond simple narrative and/or character study, and explore something of the contrasts that Shakespeare creates between the two; the best should notice the dramatic irony inherent, though not yet explicit, in the closing lines of the extract – they will certainly, however, comment on the words and phrases used by Shakespeare.	

Text:	Shakespeare: <i>Romeo and Juliet</i>
Question 4: (20 marks)	You are the Nurse. You have found Juliet apparently dead and she has been taken to the tomb. Write your thoughts.
NOTES ON THE TASK: There is likely to be some considerable confusion in the Nurse's thoughts at this moment, as well as a genuine horror at Juliet's apparent and sudden death. She will remember her last words to Juliet the previous night, and perhaps regret having advised her to marry Paris despite being already married to Romeo; her first words in the scene, however, do not imply any such regret, but rather an excitement at the prospect of another wedding. She may well also be concerned about the conflict that she has created between her love and loyalty to Juliet, and the position in the family that she owes to Lord and Lady Capulet. There is no doubting her immediate and absolute horror when she cannot wake Juliet, and this may well form the centre of many responses to this question; better ones, however, will try to re-create some sense of doubt, fear, guilt, shame, uncertainty, and perhaps other emotions too. The best answers will certainly attempt to use an appropriate "voice", without necessarily trying to re-create any sort of Shakespearean language.	

Text:	Wilde: <i>An Ideal Husband</i>
Question 5: (20 marks)	Act One: 'LORD CAVERSHAM: Well, sir, what are you doing here?' to 'LORD GORING: I should have thought it was the husbands who were punished.' Explore how Wilde creates such an entertaining impression of upper class society here.
NOTES ON THE TASK: Much of the entertainment value derives from the ironic viewpoint of Lord Goring, whose comments expose the vacuity of people like Lady Basildon. How is it possible to talk about politics 'without listening to them'? Lady Basildon and Mrs Marchmont are obviously fighting boredom. They both admit that their husbands are dull (though 'perfect') and their outlet is parties such as this where they can flirt with Lord Goring. They are 'living for pleasure' as Lord Caversham says, though they seem to be entirely self-aware. Their conversation, though not serious, may reveal some truth. Good answers will engage with the humour of the passage and will explore the by-play between the characters in some detail, showing how, by humorous means, Wilde reveals serious issues.	

Text:	Wilde: <i>An Ideal Husband</i>
Question 6: (20 marks)	You are Mabel. Lord Goring has just asked you to keep silent about the brooch. Write your thoughts.
NOTES ON THE TASK: Mabel will be intrigued by her discovery and by Lord Goring's reaction. First of all, he knows that the brooch can be used as a bracelet, so obviously has an intimate knowledge of it. He admits that he once gave it to someone, presumably a lover, and she will be conscious that this person must be present at the party. Mrs Cheveley has featured quite strongly so far, so Mabel may start to put two and two together. Her relationship with Lord Goring is close, and in fact even at this early stage of the play he talks to her sincerely and directly, not always in his usual ironic fashion. Since they become engaged at the end of the play, candidates will be entitled to speculate on her feelings for him and her possible anxiety at this stage. Good answers will capture something of Mabel's wit and good humour, but also her genuine concern for Lord Goring.	

Text:	Ibsen: <i>An Enemy of the People</i>
Question 7: (20 marks)	Act Five: 'HOVSTAD: That's the law of nature' to 'DR. STOCKMANN: We're staying where we are, Katherine!' What do you think makes Ibsen's portrayal of Dr. Stockmann so striking at this moment in the play? Remember to support your ideas with details from the passage.

NOTES ON THE TASK:

By this point in the play it is likely that few candidates will have no feelings at all about the way in which Dr. Stockmann has acted and is acting at this moment – he will probably be viewed as either completely out of his mind with obsession, or as a man who is right, knows that he is right, and is determined not to let small-minded people destroy him and what he has felt that he must do. A balanced or at least neutral view is perhaps unlikely to emerge in most responses to this question; but if such a view is argued, examiners must of course reward it appropriately, though they must equally and similarly reward well argued and supported arguments that sway either way in their opinions. It is most likely that a clear view will emerge that Ibsen is portraying him as a man who, however right he is, or feels that he is, has gone too far in the way he speaks to Hovstad and Aslaksen, and his bullying attitude to his wife and daughter is unlikely to be much admired. Good answers will explore details of Ibsen's writing here, and make comment not only on what Dr. Stockmann says, but what he does here – Ibsen makes this a very striking and theatrically visual moment.

Text:	Ibsen: <i>An Enemy of the People</i>
Question 8: (20 marks)	How does Ibsen make Petra such an admirable character in the play? Remember to support your ideas with details from the play

NOTES ON THE TASK:

Petra is drawn by Ibsen to be a marked contrast to her mother; Mrs Stockmann's prime function seems to be to support her husband as far as she can, but her care for her family, especially her sons, always comes first, and she does her best to moderate her husband's actions whenever she can, without ever suggesting that he is wrong in his beliefs. Petra is portrayed as a much stronger young woman, with a good deal of her father in her character; without ever showing his monomania or eccentricity, she shares his determination and wants to do all that she can to right what both he and she see as wrong with the town and its narrow-mindedness. Good answers will go well beyond simple character study, and will argue a case with reference to some specific moments when Ibsen demonstrates Petra's strength of character; the best will refer closely to the text in doing this.

Text:	OCR: <i>Opening Lines: War</i>
Question 9: (20 marks)	<p><i>Vitai Lampada</i> (Newbolt) and <i>The Volunteer</i> (Asquith)</p> <p>Compare some of the ways in which these poems present war and the men who join up to be soldiers.</p> <p>Remember to refer closely to some of the words and phrases the poets use.</p>
<p>NOTES ON THE TASK:</p> <p>Some answers will focus on the pathos and/or the sense of waste and futility in both poems. There is a contrast between the boys playing cricket at school and then applying the principles of loyalty and teamwork in battle in <i>Vitai Lampada</i>. Similarly, candidates may admire the way in which the schoolboy ethic can be carried over into war. The death of the man in <i>The Volunteer</i> is sad and wasteful, but the fact that he achieved his dream is perhaps something to be celebrated. Good answers will not merely give a strong personal response but will also explore the ways in which the poets use language and form to condition our responses. The vigour of the verse form of <i>Vitai Lampada</i> conveys admiration and a sense of achievement, and the romantic nature of that in <i>The Volunteer</i> to some extent takes away the harshness of the man's fate. We should not expect equal treatment of the two poems in the time available but there must be at least some element of comparison before an answer can be placed in the highest bands.</p>	

Text:	OCR: <i>Opening Lines: War</i>
Question 10: (20 marks)	<p>Compare some of the ways in which the poets convey feelings of anger about war in TWO of the following poems:</p> <p style="text-align: center;"><i>The Charge of the Light Brigade</i> (Tennyson) <i>The Drum</i> (Scott) <i>The Hyaenas</i> (Kipling).</p>
<p>NOTES ON THE TASK:</p> <p><i>The Charge of the Light Brigade</i> demonstrates anger at the incompetence of the officer who orders the men in to the Valley of Death ('someone had blundered'). It stresses the absolute obedience of the men ('their's not to reason why') and emphasises their courage ('horse and hero') but also stresses that the losses were huge. There is probably a sense of party line that the sacrifice was worthwhile, however ('Cossack and Russian/Reeled from the sabre stroke...'). <i>The Drum</i> focuses on the response to the sound of the drum and what it symbolises: the way in which it seduces young men into volunteering and therefore dying (to 'fall, in foreign lands') and the suffering it causes to those left behind. <i>The Hyaenas</i> demonstrates anger by focusing on the way in which the bodies of men who have fought for their country are scavenged by repulsive creatures, and on the helplessness of the soldiers. Good answers will give a strong personal response supported by relevant detail and will explore the language and form of the poems. We should not expect equal treatment of the two poems in the time available but there must be at least some element of comparison before an answer can be placed in the highest bands.</p>	

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 11: (20 marks)	<i>To Autumn</i> (Keats) and <i>On Wenlock Edge</i> (Housman) Compare some of the ways in which the poets create vivid pictures of nature in these two poems.
<p>NOTES ON THE TASK:</p> <p>There is no shortage of images in either poem and we should not expect answers to be comprehensive. Selection of a few images and exploration in detail is more important than a survey of the poems in their entirety. The qualities of a good answer will be evidence of personal response in the selection and engagement with the qualities of the language, with the sounds and other sensations as well as the visual effects. We should not expect equal treatment of the two poems in the time available but there must be at least some element of comparison before an answer can be placed in the highest bands.</p>	

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 12: (20 marks)	Compare some of the ways in which the poets convey striking experiences to you in TWO of the following poems: <i>London</i> (Blake) <i>Binsey Poplars</i> (Hopkins) <i>Beeny Cliff</i> (Hardy).
<p>NOTES ON THE TASK:</p> <p>All three poems are written in the first person and have an immediacy and a strong emotional response to them. Blake's anger is obvious in the detail of the poverty and suffering that he witnesses in walking through London and the poem has the feel of an actual experience, though it may also be a generalisation. The distress of Hopkins at the destruction of the trees, which very specifically are 'felled 1879' is also apparent and leads on to general philosophising on the impact of such actions. Hardy's description of the meeting with his lover (also dated), though a memory, has such vividness that the importance of the experience is clear. Good answers will respond to a range of the details and will explore the ways in which language is used and form contributes. We should not expect equal treatment of the two poems in the time available but there must be at least some element of comparison before an answer can be placed in the highest bands.</p>	

Text:	Blake: <i>Songs of Innocence and Experience</i>
Question 13: (20 marks)	<i>Nurse's Song</i> (Innocence); <i>London</i> (Experience) Explore how Blake creates such strikingly different pictures of country life and town life in these two poems:
<p>NOTES ON THE TASK:</p> <p>These two poems may not have been studied as a natural pairing, but candidates should nonetheless be able to see plenty of contrasting material in them and respond to some very clear and striking differences in the moods and atmospheres that Blake presents here. The question asks about "country life" in relation to <i>Nurse's Song</i>, so few marks must be given to those answers that simply paraphrase what Blake says; the focus must be upon the idyllic picture he draws of calm nightfall, green space/fields, birds flying, sheep on the hillsides and the general feeling of innocent happiness. What Blake portrays in <i>London</i> is far more dark and bitter, with no sense of innocence or pleasure in any of the scenes drawn by the poem; there is no need for full illustration here, but the words "charter'd", "weakness", "woe", "manacles" and so on, while not strictly descriptive of any concrete scene, nonetheless inevitably create a wholly black and painful picture. The best answers will quote quite extensively from each poem, and comment aptly on what is quoted.</p>	

Text:	Blake: <i>Songs of Innocence and Experience</i>
Question 14: (20 marks)	Compare some of the ways Blake makes TWO of the following poems so very disturbing: <i>Holy Thursday</i> (Experience) <i>The Chimney Sweeper</i> (Experience) <i>The Sick Rose</i> (Experience).
<p>NOTES ON THE TASK:</p> <p>This is a very open question, but candidates should find little difficulty in finding disturbing ideas and images in all of these poems; examiners must be ready to accept whatever is offered, even if unexpected or even apparently "wrong", provided that what is presented is argued and illustrated thoughtfully, though the focus of all answers must be on "disturbing" and not just paraphrase of two poems. The best answers will look closely and thoughtfully at some of the words and phrases that Blake uses.</p>	

Text:	Hardy: <i>Selected Poems</i>
Question 15: (20 marks)	<i>Valenciennes; Drummer Hodge</i> Compare some of the ways in which Hardy creates striking thoughts about war in these two poems.
<p>NOTES ON THE TASK:</p> <p>There is plenty of material in both poems, and candidates should have little difficulty in finding enough to respond fully and thoughtfully; both offer some striking and powerful thoughts about warfare and fighting, and of course also about its effects on those involved. The speaker in <i>Valenciennes</i> is an ordinary foot soldier, following orders gladly but without any real understanding of why he was fighting; his life has been entirely changed by his experiences; he is now profoundly deaf, and so cannot any longer enjoy life in the Wessex countryside as he used to do. He still suffers pain, too, but yet – why? – Hardy makes him “sort o’ glad” that he fought at Valenciennes. Drummer Hodge, too, is portrayed as another ordinary Wessex man, with apparently little understanding either of why he was fighting so far from home; the speaker here, though, is perhaps more concerned with the sheer waste that this war and Hodge’s death have brought about. Comparison is required, and better answers will make sure that this includes some critical linking or contrasting of Hardy’s words and phrases; answers that do not go beyond paraphrase, even if using some quotation, will not achieve high marks.</p>	

Text:	Hardy: <i>Selected Poems</i>
Question 16: (20 marks)	Compare how Hardy creates such vivid pictures of the past or past events in TWO of the following poems: <i>The Self-Unseeing</i> <i>On the Departure Platform</i> <i>The Man He Killed.</i>
<p>NOTES ON THE TASK:</p> <p>The speaker in each of these poems is looking at the past, and reflecting on how this has affected the present and perhaps the future too, so comparisons and contrasts should present no problems for candidates. In <i>The Self-Unseeing</i> the speaker looks back at his innocent unawareness of what the future would bring him; life then (as a child, perhaps?) “glowed like a dream”, and there was no thought at all of the death of the two people in stanza two. <i>On the Departure Platform</i> is in some ways a more immediately personal poem, seemingly relating a real event, and looking back on a now-lost love, or at least one that can never be the same again; we are not told why, but this is perhaps irrelevant – what matters in the poem is simply that once it has gone, happiness can never be re-captured. The speaker in the third poem reflects upon the dreadful ironies of war – had things been different, he could have simply enjoyed a drink with the man he killed, but again this is a situation that can now never happen, and the dead man can never become alive again. Better answers will go beyond simple narrative, and will explore some of the words and phrases that Hardy uses; the best will look in some detail at these and their effects.</p>	

Text:	Austen: <i>Northanger Abbey</i>
Question 17: (20 marks)	Chapter 16 “It is very charming indeed,” said Isabella with a grave face.” to “...and everybody must love you the better for such a noble honest affection.” How does Austen’s writing reveal Isabella’s nature to you in this passage?
NOTES ON THE TASK: There is something of a gap here between what Isabella says she thinks of the provision that Catherine’s father is making for the young couple and what she actually feels. We know her to be money-minded, even grasping, and she is obviously disappointed that there will be only four hundred pounds a year to live on. Her statements that her only concern is for her future husband and that she never thinks of herself are clearly untrue and she is given every encouragement by her mother, who seems to be completely in thrall to her. Isabella’s real feelings begin to be revealed in the fourth paragraph, when she makes it clear that she thinks Mr Morland is mean. When Catherine protests, she hypocritically back-tracks, but it must be clear that she is very disappointed; this is not what she had expected or feels that she deserves and this surely bodes ill for the future of the relationship. Good answers will be informed by previous knowledge of Isabella and will see the way in which Austen uses her own words which convey the opposite meaning to that which she is pretending to convey to damn her here. Austen also uses Mrs Thorpe’s words to enhance the effect.	

Text:	Austen: <i>Northanger Abbey</i>
Question 18: (20 marks)	Explore ONE moment in the novel where Austen makes you particularly admire Catherine.
NOTES ON THE TASK: Candidates have a completely free choice here, and apt selection will be the key to a good answer. Material is more likely to come from later in the novel, when Catherine realises how silly she has been in her Gothic fantasies and tries to make amends or from the journey home, when she feels the disgrace of General Tilney’s expulsion but makes the best of it and shows some courage. These ideas are not exclusive, of course. Good answers will show strong engagement with the character and will explore the ways in which Austen conditions our response to Catherine, who appears in a positive light even when she is being silly in contrast to some of the other characters in the novel. Judicious use of supporting reference and quotation will be a sign of a good answer.	

Text:	Dickens: <i>Hard Times</i>
Question 19: (20 marks)	Book the First Chapter 15: 'He waited, as if he would have been glad that she said something.' to "Difficult to answer it, Yes or No, father?" How does Dickens make this conversation between Louisa and her father so disturbing?
<p>NOTES ON THE TASK:</p> <p>Though there is no requirement to refer outside the passage, good answers will be informed by knowledge of the character of Bounderby and will no doubt be appalled that Gradgrind is even contemplating allowing his daughter to marry a man so much older than herself who is presented as a boor and a bully, in fact as unattractive in every way. He certainly has the financial resources to provide for Louisa but that is all that can be said for him as a suitor. Even more disturbing is Louisa's reaction: there is no protestation, and she merely asks 'dispassionate' questions ('Father...do you think I love Mr Bounderby?', 'Do you ask me to love Mr Bounderby?'). Love does not come into it. Good answers will show engagement with the characters and situation and will see how Dickens shows Gradgrind's discomfort through his fiddling with the paper-knife and the hesitation in his speech and also through description of the inanimate clock.</p>	

Text:	Dickens: <i>Hard Times</i>
Question 20: (20 marks)	What does Dickens's writing make you feel about the way in which the workers of Coketown live?
<p>NOTES ON THE TASK:</p> <p>The key to a good answer will be the selection of appropriate detail. It is unlikely that candidates will feel anything but outrage and sadness for the plight of men and women such as Stephen and Rachael, who are condemned to poverty whilst their masters, such as Bounderby, live in opulence. Their life is constrained in every way, not just by their physical circumstances, but, for example, by the fact that they have no access to the law (notably Stephen's inability to obtain a divorce). They are regarded as a commodity by men like Bounderby, not as individuals. Dickens also makes the drudgery and monotony of life in the factory very vivid (see for example the beginning of Book 1 Chapter 11). This is an open question so we should be prepared to accept any relevant material and the best answers will explore in detail the ways in which Dickens conditions the reader's response. They will also include well selected reference and quotation.</p>	

Text:	Hardy: <i>Far From the Madding Crowd</i>
Question 21: (20 marks)	Chapter 57: 'When Liddy came to Bathsheba's room' to 'I knew those fellows were up to something, by the look on their faces.' How do you think Hardy's writing makes this moment near the end of the novel so satisfying?
<p>NOTES ON THE TASK:</p> <p>This is perhaps best seen as the moment that Hardy has made the whole novel lead towards: Gabriel is the first character he introduces, and his early but unsuccessful marriage proposal to Bathsheba makes it likely that their final marriage is how Hardy could and perhaps should conclude the novel. Both characters have suffered, in different ways and for different reasons, and for them now to enter a maturely-agreed marriage is surely a thoroughly satisfying way to finish; some answers may possibly see it cynically, as being simply a sop to popular romantic wish-fulfilment, especially given the near-tragic events created by Hardy in the Christmas Eve party. Whatever the conclusion reached, good answers will support their arguments with detailed reference to the passage; narrative alone, especially if it goes unnecessarily far and fully beyond the passage, will not score highly, and the best responses will look closely at some of the language used by Hardy here.</p>	

Text:	Hardy: <i>Far From the Madding Crowd</i>
Question 22: (20 marks)	How does Hardy's writing make Sergeant Troy so attractive to Bathsheba?
<p>NOTES ON THE TASK:</p> <p>This question does not at all ask for a character study of either Bathsheba or Troy, and answers that take this approach will not score highly; the focus must be very clearly upon how and perhaps why Hardy makes her so quickly and so totally smitten by him, despite his very obvious faults, which Hardy portrays early in the novel. Some contextualisation will be needed, of course, to explain the fascination that she has for this superficially very attractive and dashing young man – and Fanny Robin's devotion to him may well be adduced as evidence of this aspect of his character. Bathsheba, too, for all her practical maturity as a farm manager (albeit one who constantly needs Gabriel's help), has a very immature and naïve side (witness the valentine card to Boldwood), and it is perhaps easy to see why she is taken in by his military bearing, his handsome uniform, and his glittering sword-play. That she cannot see beyond his surface is perhaps understandable – she has had a sheltered upbringing, and is, as Gabriel sees at the very start of the novel, a very vain young woman. Whatever candidates say should be accepted by examiners, provided as ever that it is relevant to the task, and properly argued and sensibly supported by reference to events in the novel; better answers will explore Hardy's writing in some – though necessarily brief – detail.</p>	

Text:	Eliot: <i>Silas Marner</i>
Question 23: (20 marks)	Part One Chapter 9 “ Fooleries! Pshaw! it’s time you’d done with fooleries.” to “ A man must manage these things for himself”. Explore the ways in which Eliot reveals the relationship between Godfrey and his father here.
NOTES ON THE TASK: The Squire is presented as irascible and intolerant of his son. Godfrey has obviously been looking for some sort of leadership from him, but this has not been forthcoming. The Squire has been indulgent with money, but not with time or attention – or affection – and his way of dealing with Godfrey is by bullying and abuse. Neither is presented as particularly intelligent, but sympathy must be with Godfrey here at having such an unreasonable father. One can only feel pity for what his wife must have had to put up with. Godfrey does seem to be trying to be independent and to be in control of his own life, but he is clearly up against it. The fact that the reader knows of his secret marriage adds another dimension to the conversation and good answers will show an awareness of this. Good answers will be characterised by a clear understanding of the dynamics of the father-son relationship and will consider the way in which the dialogue reveals character and also the way in which Eliot’s comments condition the response.	

Text:	Eliot: <i>Silas Marner</i>
Question 24: (20 marks)	Explore ONE moment in the novel which Eliot’s writing makes particularly dramatic and surprising for you.
NOTES ON THE TASK: This is an open question, but the emphasis must be on the dramatic and surprising qualities of the chosen incident and on the ways in which Eliot’s writing makes it so. The appropriateness of the selection will be vital to success; appropriate moments might be when Silas finds his money has been stolen, when he arrives at the Red House Ball with Eppie, when Godfrey claims Eppie as his daughter, but there are other possibilities and we should allow any choices where a convincing case is made. Good answers will be characterised by strong engagement and careful reference and analysis.	

Text:	Poe: <i>Selected Tales</i>
Question 25: (20 marks)	<p><i>The Premature Burial:</i> 'I endeavoured to shriek' to 'into some ordinary and nameless grave.'</p> <p><i>The Imp of the Perverse:</i> 'At first, I made an effort to shake off this nightmare' to the end of the story.</p> <p>How in your view does Poe make these two moments so exciting and so full of suspense?</p> <p>Remember to support your answer with details from the two passages.</p>

NOTES ON THE TASK:

The question is emphatically not an invitation to tell the whole of each story, and answers that do this will certainly not achieve high marks; they should, however, show an understanding of the contexts of the passages, so that the excitement and suspense that are achieved can be more readily explained. The question does, however, ask for discussion of *how* Poe creates suspense, so that there must be some close exploration and discussion of the language that he uses; given the nature of his writing there should be little difficulty in selecting some of the more fevered phrases and sentences, and better answers will perhaps note the sudden and perhaps unexpected change of mood at the end of the second passage, which in a solemn and thoughtful manner adds to the suspense in a quite powerful manner.

Text:	Poe: <i>Selected Tales</i>
Question 26: (20 marks)	<p>Explore TWO moments (each from a different story) which Poe's writing makes particularly shocking for you.</p> <p>Choose your moments from: <i>The Fall of the House of Usher</i> <i>The Murders in the Rue Morgue</i> <i>The Masque of the Red Death.</i></p>

NOTES ON THE TASK:

A completely open question, and examiners must accept any appropriate moments, provided that each is a clearly defined and self-contained moment rather than a prolonged narrative, and that it is presented and argued appropriately and with textual support. It may not matter if the moments are not ones that examiners themselves would select, so long as the thrust of the response makes it entirely clear why they have been selected and what it is that makes them particularly shocking. Better answers will explore Poe's writing in the selected moments in some detail, and say how this adds to making them so shocking.

Text:	Wells: <i>The History of Mr Polly</i>
Question 27: (20 marks)	Chapter 10 (Miriam Revisited) Section 1: ‘But he was not glad he had left Miriam’ to the end of the Section. How does Wells’s writing make you feel about Mr Polly at this moment in the novel?
<p>NOTES ON THE TASK:</p> <p>Whatever feelings Wells has created towards Mr Polly and his marriage earlier in the novel, he makes a clearly marked change here, and the sense of sadness and guilt that is portrayed in the first paragraph is curiously moving; these are emotions that we have not seen much of before, and our reactions to Mr Polly must surely be affected. He is aware of his own comfort now that he is settled and content in the Potwell Inn, and conscious that maybe Miriam cannot be so happy – and that this may in part be his own fault. In the second part of the passage Wells returns to a more customary humour: Mr Polly’s mis-spelling of “omelette” and the consequent popularity of the fat/plump woman’s cooking have helped both her and him enormously. Candidates should have plenty to write about, and should have little difficulty in noting the change in our view of Mr Polly, and should draw attention to the language used in the passage; better answers will explore in some detail how Wells’s writing affects our responses.</p>	

Text:	Wells: <i>The History of Mr Polly</i>
Question 28: (20 marks)	Explore ONE moment in the novel where Wells’s writing makes you feel sad.
<p>NOTES ON THE TASK:</p> <p>A completely open question, and examiners must accept any appropriate moment, provided that it is a clearly defined and self-contained moment rather than a prolonged narrative, and that it is presented and argued appropriately, and with good textual support. It may not matter if the moment is not one that examiners themselves would select, so long as the thrust of the response is definitely towards sadness, and the reasons why this emotion is felt; answers must be well supported, and better ones will explore Wells’s writing in some detail.</p>	

Text:	Kate Chopin: <i>Short Stories</i>
Question 29: (20 marks)	<p><i>A Respectable Woman</i> : ‘He made some commonplace observation...’ to ‘.. as she might have done if she had not been a respectable woman’.</p> <p><i>Tonie At Chênierre Caminada</i>: ‘And that is how it happened’ to ‘...days that he would have given up for nothing he could think of’.</p> <p>How does Chopin’s writing convey the strong emotions of Mrs Baroda and Tonie in these two passages ?</p>

NOTES ON THE TASK:

Mrs Baroda is very much attracted to her husband’s friend, Gouvernail, but of course she cannot act on this feeling. Gouvernail here is presented as unaware of the effect that he is having on her; he is relaxed and talkative and reveals a good deal about himself to her. She is so infatuated that she is unable to think straight. The final paragraph conveys the strength of the physical attraction that she is feeling and how close she is to throwing herself at him. It is only her status as a ‘respectable woman’ that saves her. Tonie demonstrates uncontrollable obsession with Claire Duvigné. He abandons his normal routine, follows her obsessively and is wildly jealous of any other men who come into contact with her. There is no requirement for comparison of the two extracts, but good answers will explore the words and images and the way in which Chopin builds up the effects.

Text:	Kate Chopin: <i>Short Stories</i>
Question 30: (20 marks)	<p>How does Chopin’s writing make you react to the way that the nuns treat Adrienne in <i>Lilacs</i> and to the way Calixta treats Bobinôt in <i>At the Cadian Ball</i>?</p>

NOTES ON THE TASK:

Though both characters might be considered to be treated badly, there is no requirement to compare and/or contrast. Adrienne to some extent deserves her treatment at the hands of the nuns. She seems to think that she can be absolved of her venial life in Paris by donations to the convent and her yearly visit. The nuns might be seen to be justified in rejecting her when they discover the truth. On the other hand, they have benefited from her generosity for years and they do not tell her the reasons for her rejection. Bobinôt is a more clear-cut case; Calixta gives him the run-around throughout. He is so besotted with her that he does not notice her infidelity and in fact seem prepared to accept it. Look for well constructed argument and good supporting detail in the best answers together with exploration of the ways in which Chopin creates sympathy (or not) for the characters.

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