

**English Literature**

General Certificate of Secondary Education

Unit **2446/02**: Poetry and Prose Pre-1914 (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.

<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 (Higher Tier)****A INDIVIDUAL ANSWERS**

- 1 Mark each answer out of 30.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are three marks at each band.
  - **Highest mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
  - **Lowest mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
  - **Middle mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
- 4 Band 'BELOW 6' should be used **ONLY for answers which fall outside (ie below) the range targeted by this paper.**



**B ASSESSMENT OF WRITTEN COMMUNICATION**

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

<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>3</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>4</b> <b>5</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>6</b>

**C TOTAL MARKS**

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

## 1901 English Literature – Generic Band Descriptors

## Unit 2446/02 – Higher Tier

BAND	MARK	DESCRIPTOR
		<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>
1	30 29 28	<ul style="list-style-type: none"> <li>demonstrate all of the below</li> <li>show sustained insight, confidence and fluency</li> </ul>
2	27 26 25	<ul style="list-style-type: none"> <li>demonstrate engagement and some insight</li> <li>show critical understanding supported by well selected references to the text</li> <li>respond sensitively and in detail to language</li> </ul>
3	24 23 22	<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>
4	21 20 19	<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>
5	18 17 16	<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>
6	15 14 13	<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>Below 6</b>	12 11 10  9 8 7  6 5 4  3 2 1 0	<ul style="list-style-type: none"> <li>make a few straightforward points</li> <li>occasionally refer to the text</li> <li>show a little awareness</li> <li>makes some comment</li> <li>show very little awareness</li> <li>make very limited comment</li> <li>fails to meet the criteria for the task and shows scant knowledge of the text</li> </ul>

<b>Text:</b>	<b>OCR:</b> <i>Opening Lines: War</i>
<b>Question 1:</b>  <b>(30 marks)</b>	<i>The Hyaenas</i> (Kipling), <i>The Drum</i> (Scott)  Compare how the poets vividly express their hatred of war and its consequences in these two poems.
<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 comment on what hatred of war and its consequences the poems express. Differentiation will spring from the extent to which candidates can 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. There is much to say about the structure and style of both poems and those who can make an extended comparison should be rewarded accordingly.	

<b>Text:</b>	<b>OCR:</b> <i>Opening Lines: War</i>
<b>Question 2:</b>  <b>(30 marks)</b>	Compare the ways in which the poets strikingly create a sense of action and drama in <i>Vitai Lampada</i> (Newbolt) and <i>The Charge of the Light Brigade</i> (Tennyson).
<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 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". 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 dramatic by the repetition of "Cannons to the right...cannons to the left of them". The dramatic consequences of "the blunder" are vividly depicted. Most answers should be able to outline some of the sense of action and drama the poems create but the highest marks should be reserved for those who can both compare the techniques and really engage with the skilful creation of sight, sound and movement in these two poems.	

<b>Text:</b>	<b>OCR: <i>Opening Lines: War</i></b>
<b>Question 3:</b> <b>(30 marks)</b>	Compare how the poets powerfully convey the feelings of the bereaved in <i>Come up from the fields father...</i> (Whitman) and <i>Tommy's Dead</i> (Dobell).
<p><b>NOTES ON THE TASK:</b></p> <p>These are long poems and the question is designed to allow candidates to select the relevant sections of the Whitman. Candidates should compare but answers need not look at both poems exhaustively. Most answers should be able to comment on the feelings of the family in Whitman's poem who have lost their only son, initially informed that he would survive – and show that his mother 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 examine and compare techniques. 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: <i>Opening Lines: Town and Country</i></b>
<b>Question 4:</b> <b>(30 marks)</b>	<p><i>The Passionate Shepherd to His Love</i> (Marlowe), <i>The Lake Isle of Innisfree</i> (Yeats)</p> <p>Compare the ways in which the poets vividly convey the attractiveness of the countryside in these two poems.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>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 the attractions of the two "worlds" here and ground their responses by reference to style. Stronger answers will need to focus on how the imagery in both poems creates such an attractive picture but in very different ways. The imagery such as 'bee-loud'... 'noon a purple glow' in the Yeats seems very specific, whereas Marlowe's imagery is quite stereotypical and generalised in the pastoral tradition.</p>	

<b>Text:</b>	<b>OCR:</b> <i>Opening Lines: Town and Country</i>
<b>Question 5:</b> <b>(30 marks)</b>	Compare the ways in which the poets create such striking descriptions in <i>Symphony in Yellow</i> (Wilde) and <i>To Autumn</i> (Keats).
<p><b>NOTES ON THE TASK:</b></p> <p>The wording “such <i>striking</i> descriptions” is aimed to suggest to candidates that they do not have to analyse <i>To Autumn</i>, in particular, exhaustively and can select relevant material. <i>Symphony in Yellow</i> 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 vivid language in the poems and comment on its striking effects. Differentiation will no doubt spring from the extent to which candidates can engage with the descriptions, compare the techniques used and/or make comment on how town and country are brought to life in such a remarkable way.</p>	

<b>Text:</b>	<b>OCR:</b> <i>Opening Lines: Town and Country</i>
<b>Question 6:</b> <b>(30 marks)</b>	In what ways do the poets give you such different impressions of London in <i>Composed Upon Westminster Bridge, September 3, 1802</i> (Wordsworth) and <i>Conveyancing</i> (Hood)?
<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 outline the main differences between the impressions of London in the poems but stronger answers will probably focus clearly on the contrasts and pay more attention to tone and 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: ‘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>(30 marks)</b>	<i>The Little Black Boy</i> (Innocence), <i>The Sick Rose</i> (Experience)  How does Blake convey to you such strikingly different impressions of love in these two poems?
<b>NOTES ON THE TASK:</b>  The emphasis in the question is on the poet and differentiation should emerge from the extent to which answers can move beyond a simple exploration of the different impressions of love themselves to shape a response to the writer at work. Strong answers are likely to focus explicitly on the “how” of the question and on the portrayal of these contrasting views of love (as protective, open, sunlit, generous, gentle, selfless, familial...in <i>The Little Black Boy</i> , and threatening, destructive, dark, secret, selfish, sexual...in <i>The Sick Rose</i> ). 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 focus on and explore the more complex and compressed images of <i>The Sick Rose</i> .	

<b>Text:</b>	<b>Blake:</b> <i>Songs of Innocence and Experience</i>
<b>Question 8:</b>  <b>(30 marks)</b>	Compare the ways in which Blake creates such memorable images of the countryside in <i>Nurse’s Song</i> (Innocence) and <i>Night</i> (Innocence).
<b>NOTES ON THE TASK:</b>  The focus in the question is on the writing and although good answers will undoubtedly explore the nature of pastoral images in each poem, they will keep the poetry clearly in view. Strong answers are likely to sustain close attention to the language and structure of each poem and explore the effects of particular images. 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 explore the more varied and occasionally threatening elements in the images of the countryside in <i>Night</i> . An open-minded sensitivity to the symbolic possibilities of selected images is likely to characterize the strongest answers.	

<b>Text:</b>	<b>Blake:</b> <i>Songs of Innocence and Experience</i>
<b>Question 9:</b> <b>(30 marks)</b>	Compare the ways in which Blake so movingly portrays the suffering of children in <b>TWO</b> of the following poems:  <i>Holy Thursday</i> (Experience) <i>The Chimney Sweeper</i> (Experience) <i>Infant Sorrow</i> (Experience).
<b>NOTES ON THE TASK:</b>  The focus in the question is on the writing and good answers will keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal response to the suffering of the children while focusing on the “the ways” of the question and really scrutinising the poet at work. Well-focused and thoughtful attention to the particular nature of the suffering in each case and to features like the creation of bleak settings, the portrayal of helplessness, repression, exploitation, the use of contrast, questioning, different voices... should be well rewarded.	

<b>Text:</b>	<b>Hardy:</b> <i>Selected Poems</i>
<b>Question 10:</b> <b>(30 marks)</b>	<i>I Look Into My Glass, Drummer Hodge</i>  Compare the ways in which Hardy conveys to you such strong feelings of loneliness and loss in these two poems.
<b>NOTES ON THE TASK:</b>  It is to be hoped that most answers will be able to convey understanding of the different situations and feelings of loneliness and loss in these two poems (the 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> ). Strong answers are likely to engage with the feelings closely and to maintain a detailed and well-supported personal response to the effect of particular features of language and structure without losing sight of meaning and context. The narrative and more obvious pathos are likely to make <i>Drummer Hodge</i> the more accessible of the two poems and so the handling of the subtler mood at the conclusion of <i>I Look Into My Glass</i> might be a key discriminator. Close attention to the effect of specific features like the imagery, the repetition, the personification, the use of first as opposed to third person...should be highly rewarded.	

<b>Text:</b>	<b>Hardy: <i>Selected Poems</i></b>
<b>Question 11:</b> <b>(30 marks)</b>	How does Hardy make the suffering of a wife so moving for you in both <i>A Wife in London</i> and <i>A Wife and Another</i> ?
<b>NOTES ON THE TASK:</b>	
<p>The focus in the question is on Hardy's writing and although good answers will certainly express a personal response to the situations portrayed and to the suffering of the wives in each poem, they will also keep the poetry clearly in view. Strong answers should be able to focus explicitly on the construction of ironic twists in each poem and really scrutinise the poet at work here. The strongest answers may declare themselves in the extent to which they display understanding of the different nature of the painful situations for the two wives, sustain close and comparative attention to the language and structure of each poem and explore particularly striking effects like the symbolic descriptions of setting in <i>A Wife in London</i> and the use of the distinctive voice of the heroically magnanimous wife in <i>A Wife and Another</i> ... 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 developed attention 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: <i>Selected Poems</i></b>
<b>Question 12:</b> <b>(30 marks)</b>	Compare the ways in which Hardy so powerfully conveys to you the feelings of the narrators in <b>TWO</b> of the following poems:  <i>She at His Funeral</i> <i>Her Death and After</i> <i>Valenciennes</i> .
<b>NOTES ON THE TASK:</b>	
<p>Good answers are likely to explore the sad nature of the individual situations but will keep the feelings and the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal and selective response to the particular voice, situation and feelings in each poem while focusing on the "the ways" of the question and really scrutinising the poet at work. The strongest answers may well sustain close and comparative attention to the effect of features like the powerful portrayal of exclusion and regret, the use of moving contrasts... in <i>She at His Funeral</i>, to the pathos of the more fully developed narrative, the portrayal of the narrator's unselfish love and constancy... in <i>Her Death and After</i>, and the use of Corporal Tullidge's distinctive voice, the portrayal of his sense of duty, the absence of self-pity despite his deafness and injuries... in <i>Valenciennes</i>...</p>	



<b>Text:</b>	<b>Austen:</b> <i>Northanger Abbey</i>
<b>Question 13:</b>  <b>(30 marks)</b>	Chapter 12: <i>The play concluded...to...and talking of the play.</i>  How does Austen make Catherine and Henry such likeable characters at this moment in the novel?
<b>NOTES ON THE TASK:</b>  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. Some knowledge of the context is necessary here and should inform most 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 are untypical of a Gothic heroine and make her a very engaging girl. He is likewise keen to be placated and charmingly explains Eleanor's actions in the most diplomatic fashion. The strongest responses might look at the style as in Austen's use of the rhetorical question above or Catherine's anxious repetition of questions or Henry's exclamations: "Me! – I take offence!"	

<b>Text:</b>	<b>Austen:</b> <i>Northanger Abbey</i>
<b>Question 14:</b>  <b>(30 marks)</b>	How does Austen's writing make General Tilney such an unpleasant character?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b>  Most answers should be able to select relevant content but candidates will need a sense of author to move up the mark range. One possible approach is to look at the striking effect of the gradual revelation that the General is not all he appears to be to Catherine at first. Alternatively candidates could look at the General through Catherine's "gothic" viewpoint, contrasted with his real failings as a father and as a person. Responses could also be centred on the dramatic revelation of his true nature when he expels Catherine from Northanger and forbids Henry to marry her. Candidates might also be struck by his materialism and dominating, irascible personality. Whatever path the candidates choose, they will need to support their answer by some telling reference and show some awareness of how Austen determines our response to the General, such as using him to highlight the more attractive moral qualities of his son Henry and daughter Eleanor.	

<b>Text:</b>	<b>Austen:</b> <i>Northanger Abbey</i>
<b>Question 15:</b> <b>(30 marks)</b>	In what ways does Austen often make 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; 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 comment on what they find amusing and entertaining but more detailed answers will probably respond to the writer at work and show how Austen's parody of the Gothic novel or the many comic ironies caused both by Catherine's imagination and her innocence are sources of amusement. The strongest answers might show some awareness of the irony that though the General is not the Gothic monster of her imagination he is a kind of "monster" nonetheless. Though Catherine's behaviour is amusing she is also teetering on the brink of disaster throughout the visit.	

<b>Text:</b>	<b>Dickens:</b> <i>Hard Times</i>
<b>Question 16:</b> <b>(30 marks)</b>	Book the First: Chapter IV: Opening to... <i>for my being here but myself.</i>  How does Dickens create such a vivid first impression of Bounderby here?
<b>NOTES ON THE TASK:</b>  The passage is vivid in many ways. It is vivid in terms of description, characterisation and construction – particularly the use of anaphora ("A man...") in the second paragraph. It sets up Bounderby's 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. 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 some of the imagery Dickens uses for him like the balloon image, the "metallic" idea and the "Bully of humility". Alternatively, developed answers might comment on how the characterisation is essential to Dickens's satire on Coketown mill owners and Utilitarianism.	

<b>Text:</b>	<b>Dickens:</b> <i>Hard Times</i>
<b>Question 17:</b> <b>(30 marks)</b>	In what ways does Dickens's writing make Mr. Sleary such a memorable character?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b>  Sleary is both memorable for the characterisation and for his philosophy contrasting with that 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. 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. His lack of self-interest and materialism contrasts with Bitzer and Bounderby. Most answers should show some idea of why his characterisation and role in the narrative are so memorable. Stronger answers will probably look more closely into his use as a mouthpiece for Dickens's views that people must be amused and that there is a love in the world that goes beyond self-interest. The strongest responses might note the irony 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>(30 marks)</b>	What do you think makes Dickens's portrayal of Gradgrind's school such a powerful part of the novel?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b>  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 point out their effectiveness. Stronger responses might either look at Dickens's style in more depth and detail or look at how Dickens's striking satire of utilitarian ideas of education is central to the novel as a whole.	

<b>Text:</b>	<b>Hardy:</b> <i>Far From the Madding Crowd</i>
<b>Question 19:</b>  <b>(30 marks)</b>	Chapter 7: <i>It was a slim girl... to ...think little of this.</i>  Explore the ways in which Hardy make this such a touching and revealing moment in the novel.
<b>NOTES ON THE TASK:</b>  It is to be hoped most answers will be able to establish a firm starting-point by identifying the context for this mysterious nocturnal meeting between Gabriel and Fanny. The focus in the question is on Hardy's writing and strong answers will not only keep "the ways" of the question clearly in view but also pay explicit attention to both strands of the question. Strong answers are likely to examine the touching portrayal of Gabriel's kindness and generosity here and also the power of the descriptive writing. Detailed exploration of the significance and effect of specific features of the writing (like the depiction of Fanny's secrecy, vulnerability and "tragic intensity"...) should be highly rewarded.	

<b>Text:</b>	<b>Hardy:</b> <i>Far From the Madding Crowd</i>
<b>Question 20:</b>  <b>(30 marks)</b>	How far does Hardy's portrayal of 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 while a complete absence of sympathy might appear flinty-hearted to the point of perversity, it is important to be receptive to a range of possible responses. Differentiation should emerge from the extent to which answers shape an informed and evaluative personal response which focuses explicitly on the portrayal of Bathsheba's experiences as Troy's wife. Strong answers are likely to avoid oversimplification and to pay close attention to the way Hardy positions the reader, through the portrayal of Troy's fecklessness and Bathsheba's suffering (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...). Nevertheless there may be convincing arguments about the extent to which Bathsheba brings suffering on herself. The line adopted is less important than the quality of the argument and the ability to support the argument with sustained attention to textual detail and to the writer at work.	

<b>Text:</b>	<b>Hardy:</b> <i>Far From the Madding Crowd</i>
<b>Question 21:</b> <b>(30 marks)</b>	How does Hardy make 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>  A clear awareness of the context for this incident will be an important starting-point for all answers as Boldwood, having attempted to bribe Troy into marrying Fanny, overhears and is tortured by the intimacies between Bathsheba and Troy. It is to be hoped that many answers will be aware of the crushing irony of the situation (that Troy and Bathsheba are, unknown to Boldwood, already married, that Boldwood abandons the Fanny stratagem and becomes desperate for Troy to save Bathsheba's reputation by marrying her...) but the focus in the question is on Hardy's writing and strong answers will keep the "how" of the question clearly in view. The strongest answers may declare themselves in the extent to which they not only grasp the dramatic context but also pay some close attention to some of the key features of the writing like: the portrayal of Boldwood's suffering (the physical impact on him of the overheard intimacies, the descriptions of his voice, his indecision, his suicidal despair...), the building of suspense, the depiction of the dramatic action (the eavesdropping, the violence, the threats), the foreshadowing of Troy's murder and Boldwood's attempted suicide...	

<b>Text:</b>	<b>Eliot:</b> <i>Silas Marner</i>
<b>Question 22:</b> <b>(30 marks)</b>	Chapter 11: <i>Sister, said Nancy when they were alone...to...from all disavowed discoveries.</i>  In what ways does Eliot's writing make this passage so amusing?
<b>NOTES ON THE TASK:</b>  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 picky about Godfrey's morals and for suggesting that she will not marry him. Most answers should be able to see the comedy in Nancy's insisting they dress the same and look at the other comic contrasts between them. More developed answers might comment on Priscilla's colloquial language, full of vivid domestic imagery, or her comic take on how Nancy quietly always gets her own way. The strongest answers should make a more detailed response to the humour in the style 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!"	

<b>Text:</b>	<b>Eliot:</b> <i>Silas Marner</i>
<b>Question 23:</b> <b>(30 marks)</b>	How far does Eliot's portrayal of Godfrey Cass encourage you to feel sympathy for him?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b>  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. Differentiation here will probably spring from the extent to which candidates can balance Godfrey's obvious faults with reasons for sympathy/empathy. The strongest answers should show some understanding of how Eliot shapes our view of Godfrey. On the one hand, authorial interventions are often critical but on the other we see the internal wrangling in Godfrey's mind.	

<b>Text:</b>	<b>Eliot:</b> <i>Silas Marner</i>
<b>Question 24:</b> <b>(30 marks)</b>	Explore <b>ONE</b> or <b>TWO</b> moments in the novel which Eliot's writing makes particularly tense and dramatic for you.
<b>NOTES ON THE TASK:</b>  There are many possible choices here and we should meet candidates on their own ground. 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. Whatever their choice, candidates will need to support their ideas by reference to the text and be clear about where the tension and drama lie. More developed answers will probably look at Eliot's methods in some detail and respond personally to the chosen moment(s).	

<b>Text:</b>	<b>Poe: <i>Selected Tales</i></b>
<b>Question 25:</b> <b>(30 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>Explore the ways in which Poe's writing makes the fear and suffering of the narrators so vivid for you in these two extracts.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>It is to be hoped that most answers will respond strongly 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. Successful 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 close attention to features of Poe's 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: <i>Selected Tales</i></b>
<b>Question 26:</b> <b>(30 marks)</b>	<p>How does Poe makes the endings to <i>The Black Cat</i> and <i>The Imp of the Perverse</i> so powerful?</p> <p>Remember to support your ideas with details from the stories.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>There are many features to focus on here 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 convey understanding of the power of each situation 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 move well beyond a narrative reworking of the action in each ending, to focus on the endings as resolutions/climaxes, and to explore some of the gripping effects produced by the writing. Close attention to features like the ironically incriminating effect of the narrator's bravado in rapping on the wall, the description of the swelling cry/scream/howl/shriek of the cat and the shocking impact of its resurrection, the descriptions of the corpse, the portrayal of the narrator's terror... in <i>The Black Cat</i>, the portrayal of the narrator's desperate and doomed attempts to escape and suppress his confession, the 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.</p>	

<b>Text:</b>	<b>Poe:</b> <i>Selected Tales</i>
<b>Question 27:</b> <b>(30 marks)</b>	How do you think Poe makes the narrators interesting 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 nature of each narrator and their situations but strong answers are likely to be able to move well beyond the details of the narrators’ experiences, to be explicit about the interesting qualities and to begin to engage with Poe’s portrayal of each narrator’s character, voice 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 attractive 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. Close attention to the details of the first-person approach and to 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>(30 marks)</b>	Chapter Nine, VII: <i>When he thought of Uncle Jim... to ...frighten him off.</i>  Explore the ways in which Wells makes this such a dramatic and amusing moment in the novel.
<b>NOTES ON THE TASK:</b>  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 adopt a selective approach to the range of dramatic material available and suggest understanding of the significance of the decision, both for Mr Polly and for the creation of a happily resolved ending for the novel. Strong answers should be able to focus explicitly on the “the ways” of the question and scrutinise some of the features of the writing which convey the difficulty of the decision and create amusement: the nature of Mr Polly’s thought processes, his recollections of Uncle Jim, the alternative courses of action, the humour of Mr Polly’s debate with himself and his desperate attempts to talk himself into the easier option, his final surprising rejection of the wise choice, the use of amusing descriptive detail.... The strongest answers are likely to appreciate the dramatic significance of the decision in the context of a life blighted by failure, disappointment, defeat, compromise and passivity, and to examine 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”.	



<b>Text:</b>	<b>Wells:</b> <i>The History of Mr Polly</i>
<b>Question 29:</b> <b>(30 marks)</b>	How does Wells make 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 an 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. The extent to which answers can move beyond a conventional study of the relationship between Mr Polly and Aunt Flo/the plump/fat woman to look at Wells's methods in entertaining the reader, is likely to be the key discriminator here. Strong answers should be able to focus explicitly on the "How" of the question and to scrutinise the portrayal of the relationship as warm, kindly, protective, humorous, undemanding and easygoing. Answers which convey an understanding of the landlady's role 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...should be highly rewarded.	

<b>Text:</b>	<b>Wells:</b> <i>The History of Mr Polly</i>
<b>Question 30:</b> <b>(30 marks)</b>	How does Wells's writing make 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 well beyond a narrative approach to the dramatic events and focus selectively on the entertainment which Wells creates. Strong answers are likely to pay close attention to particularly comic features like the descriptions of the two figures on the roof, the portrayal of the old lady as gamely enjoying the experience, her deafness and the faltering dialogue with Mr Polly, her aversion to jumping, Mr Polly's desperate exhortations, the chaotic response of the community...and any exploration of the humorously ironic context – that Mr Polly is saving her from the fire he started and thereby becoming the town hero – should be well rewarded.	

<b>Text:</b>	<b>Chopin: <i>Short Stories</i></b>
<b>Question 31:</b> <b>(30 marks)</b>	<p><i>Beyond the Bayou: The first touch of cool gray morning... to ...the sparkling sheen of dew.</i></p> <p><i>The Storm: Bobinôt and Bibi, trudging home... to ...as far away as Laballière's.</i></p> <p>How does Chopin's writing convey to you such strong feelings of happiness in these two moments in the stories?</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Knowledge of context might well inform the strongest answers here as both moments take place after turmoil – fearful in La Folle's case and passionate in Calixta's. The focus, however, is on Chopin's writing and answers which go beyond the narrative to look at how a sense of happiness and contentment is conveyed, should be rewarded accordingly. 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 paint a picture of domestic bliss. Stronger candidates might, of course, point out the irony 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". Those with a clear grasp of context will probably note that all relationships are more harmonious after Calixta and Alcée have consummated their passion for each other.</p>	

<b>Text:</b>	<b>Chopin: <i>Short Stories</i></b>
<b>Question 32:</b> <b>(30 marks)</b>	<p>What do you find particularly disturbing about Chopin's portrayal of 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>Remember to support your ideas with details from the stories.</p>
<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 the key issues above but stronger responses might look more closely at the language which conveys the inner turmoil and passions of the characters or develop ideas about how Chopin portrays the position of women within marriage at the time in which she was writing. 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>(30 marks)</b>	Explore <b>TWO</b> stories where Chopin's writing makes you change your view of a character as the story progresses.
<b>NOTES ON THE TASK:</b>  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, a sense of author, strong personal response to the chosen characters and an awareness of the ways in which Chopin determines our response. There is a complexity to the portrayal in many cases and candidates who respond to this should be rewarded accordingly.	

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