

English Literature (Opening Minds)

General Certificate of Secondary Education

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

Mark Scheme for January 2012

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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

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INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the texts which candidates have studied
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES**AO1**

respond to texts critically, sensitively, and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.

AO2

explore how language, structure and forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations.

AO3

explore relationships and comparisons between texts, selecting and evaluating relevant material.

AO4

relate texts to their social, cultural and historical contexts and literary traditions.

WEIGHTING OF ASSESSMENT OBJECTIVES

Assessment Objectives are weighted equally and are tested as shown in the following grid. All Assessment Objectives apply equally to papers set at both Foundation and Higher Tiers.

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 2444/01 – Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	15	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <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
7	8 7	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	6 5	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	4 3 2 1 0	<ul style="list-style-type: none"> • show very little awareness • make very limited comment • not meet any of the criteria above

1901 English Literature – Empathic Band Descriptors

Unit 2444/01 – Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	15	Exceptional performance at Foundation Tier. Refer to Higher Tier for Band 1, 2 descriptors <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
7	8 7	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas
8	6 5	<ul style="list-style-type: none"> show a little awareness of the character
Below 8	4 3	<ul style="list-style-type: none"> show very little awareness of the character
	2 1 0	<ul style="list-style-type: none"> not meet any of the criteria above

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (14 marks)	Act Four Scene One: <i>CLAUDIO: Stand thee by ...to CLAUDIO:... to an approved wanton.</i> What do you find surprising about Claudio's words and behaviour here? Remember to support your ideas with details from the extract.

NOTES ON THE TASK:

We have so far seen Claudio as an apparently ordinary and upright young man, in love with Hero from the very opening of the play; the ease with which he falls prey to Don John's insinuations and plans is perhaps unexpected, and certainly suggestive of a weaker and more easily manipulated personality than we might have realised. Despite this, the sheer violence of his language and manner in this extract must surprise audiences, and certainly it shocks all the other characters. His language is forceful – 'rotten orange', 'cunning sin', 'the heat of a luxurious bed', 'approved wanton' – and perhaps says more about Claudio himself than he realises. Better answers may explore the words and phrases that he uses, and some may note the contrast that Shakespeare draws between the earlier Claudio and his behaviour in this scene.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (14 marks)	You are Benedick, immediately after Beatrice has told you to 'Kill Claudio'. You might be thinking about: <ul style="list-style-type: none"> • your astonishment at how your friend Claudio has treated Hero • your growing affection towards Beatrice. Write your thoughts.

NOTES ON THE TASK:

Candidates will certainly know this moment well, and may well have studied it in relation simply to Benedick's character, and in connection with his relationship with Beatrice; they should have little difficulty in showing an understanding of the dilemma in which he finds himself – whether to obey the order to murder his oldest friend, and retain his friendship (love?) for Beatrice, or whether to lose her respect (love) – and save his friend. Is Beatrice serious? Will Benedick take the order as a genuine one, or will he see and treat it as a joke? The most confident answers should be able to suggest something at least of his terrible situation, and show how at this point the play could so easily become a tragic one. Examiners must look too for at least some sensitivity towards the kind of language and tone that Benedick might use.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 3: (14 marks)	<p>Act Four Scene Three: JULIET: <i>Farewell. God knows when we shall meet again ... to ... And there die strangled ere my Romeo comes?</i></p> <p>What do you think makes this such a dramatic and moving moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Juliet is about to do • her thoughts as she prepares to do this. <p>Remember to support your ideas with details from the passage.</p>

NOTES ON THE TASK:

This is of course a highly critical and (melo)dramatic moment, as Juliet says her farewell to her mother and the Nurse, and contemplates the phial of the drug given to her by Friar Lawrence. Examiners must reserve high marks for those answers that look carefully at the language she uses – ‘faint cold fear’, ‘almost freezes up the heat of life’, ‘my dismal scene’, for example – as foreshadowing her waking in the Capulet vault. Less confident answers may simply rehearse the plot, but should demonstrate at least some awareness of the pivotal and crucial nature of this moment in Juliet’s life.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (14 marks)	<p>You are Mercutio, a few moments before you fight with Tybalt.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your loyalty and affection towards Romeo • your hatred of Tybalt and all Capulets. <p>Write your thoughts.</p>

NOTES ON THE TASK:

This moment comes near the start of Act III Sc i; Mercutio has been joking with Benvolio about his (Benvolio’s) supposed aggressiveness, following his suggestion that because the day is so hot and because the Capulets are ‘abroad’, it would be wise to withdraw from the streets of Verona. When Tybalt and others come in, Mercutio’s immediate reaction is ‘I care not’, followed immediately by an invitation to fight. Mercutio is surely thinking of his hatred of all Capulets, and of his affection for Romeo and presumably also Benvolio (though he clearly has little time for any form of what he sees as cowardice or faint-heartedness). He is able to make jokes (the ‘consort’ and ‘fiddlestick’ comments) but under this is a clear determination to pick a fight. Answers should probably include some or all of these emotions – irritation and impatience with Benvolio, hatred of Tybalt, loyalty and affection for Romeo, an itch to fight, a compulsion to joke – and examiners should reward any of these, together perhaps with any other properly presented and convincing view.

Text:	<i>WILDE: An Ideal Husband</i>
Question 5: (14 marks)	<p>Second Act: <i>SIR ROBERT CHILTERN: Arthur, I couldn't tell my wife ...to ... LORD GORING: good thing for most of us that it is not.</i></p> <p>What are your feelings about Sir Robert Chiltern as you read this passage?</p>

NOTES ON THE TASK:

The passage is taken from the beginning of the second Act. The question does not require reference outside the extract, but answers may well be conditioned by knowledge of the previous conversations between Lord and Lady Chiltern and between both them and Mrs Chevely, so opinions about Lord Chiltern and his behaviour may have already been formed. The reactions of Lord Goring are important since they are so patently full of common sense and perhaps represent the reactions of the audience. Sir Robert's predicament will no doubt arouse some sympathy, but he might also be seen as cowardly and self-serving. Can his relationship with his wife really be as strong as he says if he is unable to be honest with her – or with himself? Is he to be sympathised with for having such an inflexible wife? Better answers will go beyond a simple character sketch and will begin to explore the ways in which the language reveals character.

Text:	<i>WILDE: An Ideal Husband</i>
Question 6: (14 marks)	<p>You are Mrs Cheveley at the end of the play.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • the failure of your plan • Sir Robert and Lady Chiltern, and Lord Goring. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Though Mrs Cheveley does not appear after the end of Act 3, she may be expected to have learnt that all her plotting has come to nothing and that the letter that she thought would destroy the Chiltern marriage has not had the desired effect. It is probable that her major emotion will be fury at being thwarted and she will no doubt be reflecting in unflattering terms on the characters of Lord and Lady Chiltern and of Lord Goring. She may also be worried about her failure to acquire funds and may be speculating about future projects. The character is a very powerful one and the most successful answers will show sufficient imaginative engagement with the character to create a recognisable voice for her.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 7: (14 marks)	Act Five: (<i>EILIF and MORTEN come in from the living-room.</i>) ... To ... <i>PETRA: (bravely, grasping his hands) Father!</i> What in your view makes this such a powerful ending to the play? Remember to support your ideas with details from the passage.

NOTES ON THE TASK:

Candidates are not asked to assess whether they find the closing pages powerful, but to explore what makes them so; answers which say or argue that they are *not* powerful should be marked sympathetically, and in line with how well presented they are, but such answers are unlikely to achieve high marks, as not properly addressing the set question. There is plenty of material that can be used to illustrate the powerful nature of the conclusion: the Stockmann family are together, after experiences that could have torn them apart; Dr Stockmann is clearly as fanatical and obsessed as ever (has he actually learned *anything?*), but as they were with the Baths his plans and visions are entirely positive and humane; Mrs Stockmann clearly still loves her husband, despite everything, but nonetheless views him with realism (what exactly is implied in her final words in the play?); Petra remains star-struck, or perhaps she is simply in love with a father who is entirely unable to see the truth? In many senses the play is not ‘finished’ – more questions than answers remain, and some answers may use this idea as evidence of its striking and memorable nature. Whatever the approach taken, and whatever the conclusion reached, it is essential that answers are supported with reference to and/or quotation from the extract.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 8: (14 marks)	What are your feelings about the way Dr Stockmann behaves towards his family? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Dr Stockmann is clearly a man possessed with a fanatical idea, and in almost every respect it is hard to argue with the fact that he puts almost everything before his wife and family; answers are quite likely therefore to be entirely critical of how he behaves towards them. More is needed than just narrative and assertion, however, and better answers will make considerable reference and/or quotation in support of such a view. Whatever is said in the light of how well and convincingly an argument is presented, there is no single “right” response or view.

Text:	OCR: <i>Opening Lines: War</i>
Question 9: (14 marks)	<p><i>The Volunteer</i> (Asquith) and <i>Ode Written in the Beginning of the Year 1746</i> (Collins).</p> <p>What do you find particularly memorable in these two poems?</p> <p>Remember to refer closely to some of the words and phrases the poets use.</p>

NOTES ON THE TASK:

The focus of the question is on personal response, so successful answers will go beyond paraphrase and explanation to the selection of appropriate details and the exploration of what makes them moving. Candidates might find the clerk in *The Volunteer* difficult to sympathise with, because in the light of modern sensibilities he appears to glorify war, and indeed they may find the poet's view ironic. On the other hand, they will be justified in taking the line that the volunteer's 'real life' is far less satisfying than his life as a soldier, and that his fate is actually quite uplifting. *Ode* also deals with notions of honour and glory, but there is much more of a sense of the waste of life. Better answers will begin to comment on the language and imagery and on the sound of the words. Given the time constraints, we should not expect both poems to be dealt with in equal detail.

Text:	OCR: <i>Opening Lines: War</i>
Question 10: (14 marks)	<p>What feelings about war do the poets movingly convey to you in TWO of the following poems?</p> <p><i>On the Idle Hill</i> (Housman) <i>The Drum</i> (Scott) <i>The Hyaenas</i> (Kipling)</p> <p>Remember to refer closely to some of the words and phrases the poets use.</p>

NOTES ON THE TASK:

This is an open task and we should reward whatever candidates offer. Likely responses might focus on the sense of waste of young life in the Housman, the anger of the poet about the carnage of war in the Scott, and the horror of the Kipling. Better answers will be characterised by a strong personal response and by the beginnings of exploration of the language of the poems.

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 11: (14 marks)	<p><i>Binsey Poplars</i> (Hopkins) and <i>The Lake Isle of Innisfree</i> (Yeats).</p> <p>What do you find particularly moving about the love for nature that the poets express in these two poems?</p> <p>Remember to refer closely to some of the words and phrases the poets use.</p>

NOTES ON THE TASK:

The focus is on personal response here, so summaries or paraphrases of the poems will not go very far towards meeting the demands of the question. The key to success is the careful choice of significant details and the exploration of how they create a response. Good answers will begin to see how the language makes the ideas moving; for example, the repetition of 'felled' in *Binsey Poplars* emphasises the finality of the destruction of the trees, and of 'dropping' in *The Lake Isle of Innisfree* conveys a weight of peacefulness and calm. The strongly personal feeling of the poems with the emphasis on the first person is another point that might usefully be explored. Given the time constraints we should not expect candidates to deal in equal detail with both poems.

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 12: (14 marks)	<p>What feelings of unhappiness do TWO of the following poems vividly convey to you?</p> <p><i>London</i> (Blake) <i>The World</i> (Rossetti) <i>The Song of the Shirt</i> (Hood)</p> <p>Remember to refer closely to some of the words and phrases the poets use.</p>

NOTES ON THE TASK:

Unhappiness in both *London* and *The Song of the Shirt* might apply to either the poverty and pain of the people described or to the poet's anger at observing it. *The World* deals with the poet's unhappiness at being in thrall to the material world and is, perhaps, more internalised. Good answers will go beyond merely summarising the poems to an exploration of how the words and images convey the mood. The extreme force of Blake's language, for example 'the marriage hearse', should draw comment, as should the almost biblical imagery of the Rossetti. The Hood is written from the viewpoint of the seamstress and the colloquial style may be seen to make her predicament even more pitiable. There will be many different points and we should not expect both chosen poems to be dealt with in an equal amount of detail.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 13: (14 marks)	<p><i>The Little Black Boy, The Chimney Sweeper</i></p> <p>What pictures of heaven does Blake vividly portray in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what the little black boy's mother describes and what Tom Dacre dreams • some of the words and phrases Blake uses.

NOTES ON THE TASK:

Comparison is not a requirement, provided that use is made of the two poems. The two poems are in many ways difficult ones, despite their simple style; but candidates have studied them, and should be able to write closely about them; examiners must look for detailed reference and/or quotation in better answers, rather than just general comments. The views the two poems express are different in details, but their general mood is similar – heaven will be a release and a reward after the pains of earthly life. In *The Little Black Boy* there is the additional concern of race and colour, which some candidates may find hard to manage – but it is so central to the poem that there must surely be an attempt to explore Blake's ideas that whatever the relationships between races in this life there will be equality in heaven, and also perhaps something of a role/status reversal, as seen in the last two stanzas, ending with the rather over-sentimental picture of the two boys. God's gentleness and warmth (which for a while at least are too hot for the white boy to bear) are ideas that stronger answers may tackle. *The Chimney Sweeper* is also sentimental, and some candidates may again find this a problem (though many will also find it reassuring and comfortable); heaven is once more drawn from a child's viewpoint, with simple colour and play as its centre. The moralistic tone of stanza 5 may be noted in stronger answers ('the Angel told Tom, if he'd be a good boy ...'), and can be compared with the little black boy's mother's comments that we shall see heaven only after we have suffered patiently and long on earth.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 14: (14 marks)	<p>What happy thoughts do TWO of the following poems memorably convey to you?</p> <p><i>The Lamb</i> (Innocence) <i>Nurse's Song</i> (Innocence) <i>A Cradle Song</i> (Innocence)</p> <p>Remember to refer closely to some of the words and phrases Blake uses.</p>

NOTES ON THE TASK:

There should again be ample material here for a good and full answer; candidates should be well capable of outlining the different kinds of happiness and happy thoughts that Blake puts forward in any two of these poems. They all focus upon children, or child-like thoughts, and some answers may draw them together in this way, but comparison is not a requirement, and an answer that is effectively two separate ones may well deserve full marks, though if comparison is attempted it should be rewarded appropriately. Examiners must look for quotation from each of the chosen two poems, and at least some attempt to say what effect(s) these words and phrases have on the reader.

Text:	HARDY: <i>Selected Poems</i>
Question 15: (14 marks)	<p><i>The Darkling Thrush, In Tenebris I</i></p> <p>What do you think makes the pictures of nature so powerful in these two poems?</p> <p>Remember to refer closely to some of the words and phrases Hardy uses.</p>

NOTES ON THE TASK:

Candidates who have studied Hardy's poetry will be well aware of his often gloomy character, and should be able to explore at least something of the way in which these two poems convey nostalgia and sadness. There is ample material in both that is drawn from the natural world, and examiners should look for considerable awareness of the function of, for example, the thrush itself as well as the countryside in which Hardy sets the poem, or the purpose of the petals, birds, leaves and tempests in *In Tenebris*.

Text:	HARDY: <i>Selected Poems</i>
Question 16: (14 marks)	<p>Explore what TWO of the following poems convey to you about the pain that love can cause:</p> <p><i>Neutral Tones</i> <i>A Broken Appointment</i> <i>On the Departure Platform.</i></p> <p>Remember to refer closely to some of the words and phrases Hardy uses.</p>

NOTES ON THE TASK:

In each of these poems there is clear evidence that love can cause pain, and indeed there is more pain than happiness in all of them. There is little else in *Neutral Tones*, in fact, and candidates should find no difficulty in quoting from this poem to support their answer – 'the sun was white', 'the starving sod', 'tedious riddles', 'a grin of bitterness', 'love deceives', 'the God-curst sun', 'a pond edged with grayish leaves' are all phrases full of grief and despair. *A Broken Appointment* is similarly disappointed, though not so bleak – the first and last lines of each stanza act as a kind of refrain, their length and structure echoing sparsely – 'You did not come' and 'You love not me' – and there is ample within each stanza to suggest a loss of hope and of grief that the man's lover did not come as (presumably) promised. *On the Departure Platform* is perhaps the least hopeless of the three, even if only in its more lively rhythms, and in the uncertainty in its conclusion (will the woman return? if not, why not? why cannot happiness return?). But there is, even at the very beginning, a sense of conclusion and finality – 'We kissed', yes, but it was 'at the barrier', surely a symbolic barrier; 'she left me', and became 'smaller and smaller, until . . . she was but a spot' – the woman moved slowly but surely out of the man's view and life. The poem's language suggests an idolisation of the woman, who is dressed in white, a colour repeated three times, and contrasted with 'the lamplight's fitful glowers'. The final line perhaps sums up well what Hardy – or at least the poem's voice – feels about life and love – 'why, I cannot tell'. Comparison is not required, but candidates must write about two of the three poems. Better answers will look at the language and imagery that Hardy uses to create a sense of loss and unhappiness.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 17: (14 marks)	Chapter 21: <i>Catherine's heart beat quick ...to ... with awful intelligence.</i> What do you find amusing about this moment in the novel? You should consider: <ul style="list-style-type: none"> • the books Catherine has been reading • the way in which Austen describes her here.

NOTES ON THE TASK:

Answers which merely re-tell or explain what is happening here will not go very far towards meeting the demands of the question. Better answers will focus on the detail of the writing and will respond to the comic exaggeration. They may show some awareness of Austen in parodying the gothic novel. Though candidates are not strictly required to refer outside the passage, answers will be enhanced by a sense of the context and will perhaps make the point that Catherine is so desperate for Northanger to conform to her romantic expectations of an abbey (which it has so far failed to do) that she is looking for mystery in even the most mundane of household objects. Austen conveys Catherine's excitement through the almost breathless pace of the sentences and the over-statement of the description ('Her heart fluttered, her knees trembled', 'awful sensations', 'motionless with horror', and so on). The blowing out of the candle, the wind, the footsteps all add to the creepiness of the setting. Though not in the passage, candidates might profitably refer to the fact that, despite her assertions and her fear, Catherine still manages to sleep soundly following this escapade and that the piece of paper turns out to be a laundry list.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 18: (14 marks)	What do you think makes Henry Tilney such an attractive hero? Remember to refer closely to details from the novel.

NOTES ON THE TASK:

In the time available, candidates will not be able to explore more than one or two episodes in much detail, but the question requires more than just narrative or prepared character sketch. Perhaps the most profitable incidents to examine would be the first meeting with Catherine, and the final visit to her family when he attempts to put right all that his father has done wrong, but there are many more occasions when he appears in a good light. The best answers will make at least some attempt to consider Austen's writing as well as to respond to the character. She is frequently gently ironic about him, for example, explaining his affection for Catherine as originating 'in nothing better than gratitude or, in other words, that a persuasion of her partiality for him had been the only cause of giving her a serious thought.' But like Mr Morland, we hear nothing evil of him; in fact his heart always seems to be in the right place, even when he is making Catherine feel bad for suspecting his father of murder.

Text:	DICKENS: <i>Hard Times</i>
Question 19: (14 marks)	<p>Book the Third; Chapter Two: <i>I am not a moral sort of fellow, ... to... immediately and finally.</i></p> <p>What are your feelings about James Harthouse here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • why Sissy has come • the way in which Harthouse and Sissy speak to each other. <p>Remember to support your ideas with details from the passage.</p>

NOTES ON THE TASK:

Though not strictly required to move outside the passage, more successful answers may make some contrast between the way in which Harthouse appears here and in previous incidents. It is almost possible to feel sympathy for him at this point, since he plainly has no illusions about himself, and Sissy has had a fairly profound effect on him, touching him 'in the cavity where his heart should have been', working the magic that she works on almost everyone with whom she comes into contact. His despicable manipulation of Tom and his attempt to get Louisa to run away with him temper this sympathy, however, especially when one contrasts his dispassionate account of what he has done and intended with Louisa's distraught interview with her father a few pages earlier. The absolute goodness of Sissy, and the gentle but firm instructions that she gives him, throw his immorality and worthlessness into even sharper relief. Good answers will go beyond mere narrative and character sketch and will begin to examine the words of the passage.

Text:	DICKENS: <i>Hard Times</i>
Question 20: (14 marks)	<p>What do Mr Sleary and the circus people contribute to your enjoyment of the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the kind of people they are • their links with the Gradgrind family. <p>Remember to support your ideas with details from the novel.</p>

NOTES ON THE TASK:

The emphasis of the question is on personal response, and candidates will find a variety of approaches. The circus people offer a direct contrast with the other inhabitants of Coketown in that their lives are unconfined. They are free to wander, they are poor but always seem to be able to support themselves and each other, and there is a strong sense of community, 'an untiring readiness to help and pity one another'. Though Mr Sleary is comic in his appearance with his lisp, his values are the right ones as is his philosophy to make the best of things. They present everything that is missing from the lives of the Gradgrinds, and Mr Gradgrind finds them almost incomprehensible. Better answers will go beyond mere narrative or character sketch and will begin to explore the ways in which Dickens uses the characters, both to make his point and about the effects of materialism and industrialisation on the human spirit, and also in the plot, since it is the circus people who finally come to Tom's rescue.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (14 marks)	<ul style="list-style-type: none"> Chapter 53: <i>Nobody was in the room ... to ... on my being a widow.</i> <p>What do you feel about Bathsheba and Boldwood as you read this passage?</p> <p>Remember to support your ideas with details from the passage.</p>

NOTES ON THE TASK:

Candidates' reactions to Boldwood are likely to be quite mixed, and examiners must be flexible in how they respond to what is written. He has throughout the novel been an increasingly isolated and in many ways unsympathetic character, and a 21st century reader may feel some irritation and frustration at his continuing obsession with Bathsheba, even though the original fault was hers in sending the Valentine. By this stage in the novel, feelings are certain to be ambivalent – irritation that he is still so determined in the face of her clear unwillingness to admit to Troy's death, and to the death of her own feelings for him, but at the same time an annoyance with her for the way she will not be sufficiently firm with Boldwood, and a growing sympathy for him in the face of his obstinacy. The way that he virtually forces Bathsheba to promise to marry him – particularly in view of the, to us, absurdly long wait that he is prepared to allow her – is in some ways distasteful, and candidates may feel a lack of sympathy here. His comment that she is still very beautiful may be seen as desperate flattery, but more alert candidates will note Hardy's insistence that he really does mean it; he is truly a man obsessed. Examiners should not reward simple paraphrase/description very highly, and should look for evidence of real personal response to Boldwood here.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 22: (14 marks)	<p>What are your feelings about how Sergeant Troy treats Fanny Robin and Bathsheba in the novel?</p> <p>Remember to support your ideas with details from the novel.</p>

NOTES ON THE TASK:

Most answers are likely to show a dislike for Troy, but some may also – or alternatively even – talk about his superficial attractiveness and appeal to Fanny and Bathsheba. Hardy does of course present his character in both ways – his behaviour towards Fanny Robin during her life is little short of despicable, though to be fair he did not know (and initially might not have cared?) that she was pregnant, and his grief after her death may perhaps be too self-indulgent and maudlin to suggest much beyond guilt rather than genuine sorrow. His treatment of Bathsheba is not much better: he seduces her very easily - his physical appearance and his swordsmanship do not allow for much hesitation, and his supposed interest in the farm is at first convincing (to Bathsheba, if not to Oak or to us) – but once he has married her, significantly in secret, and away from the area, his selfishness and ultimately cruelty towards her become increasingly clear. His faked death, and his reappearance – significantly at first in the guise of a highwayman, and then in the truly melodramatic scene at Boldwood's Christmas party – make it almost impossible for us to retain sympathy for him, but he surely remains attractive, to the two women and perhaps also to some readers.

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (14 marks)	Chapter 19: <i>Godfrey felt an irritation ... to ... I want to do my duty'</i> What do you think makes this such a powerful moment in the novel? Remember to support your ideas with details from the passage.

NOTES ON THE TASK:

There is no requirement to refer outside the passage but good answers will show some awareness of the background to this visit. The moment is highly charged emotionally: Godfrey thinks he is doing the honourable thing and expiating his previous negligence, and in theory he has everything on his side: money, power, a loving wife and the ability to make Eppie's life much better in a material sense. He is completely overthrown, however, by the strength of Silas's and Eppie's devotion to each other and thus shows a lack of sensitivity. He has come to Silas with the conviction that his offer to adopt Eppie would immediately be accepted and he has had a rude awakening. Silas is admirable in speaking with a power and fluency which are uncharacteristic of him, and Godfrey has no defence to any of his accusations. His moral weakness is again exposed. Weak answers will merely explain the incident; better answers will begin to show how Eliot makes it quite clear whose side she is on in, for example, the ironic tone of the first paragraph and the barbed comments such as 'It seemed to him that the weaver was very selfish (a judgment readily passed by those who have never tested their own power of sacrifice)'.

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (14 marks)	What are your feelings about Silas in the early part of the novel, before the arrival of Eppie? Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

Many answers will probably be heavily reliant on narrative, but the most successful will show a strong personal response and will begin to explore the ways in which that response is shaped, for example by comparison with other characters. More than merely a retelling of the story is required here. Silas is not physically attractive and his reclusiveness and miserliness are not endearing traits but they seem slight when compared with the ruthless selfishness of William Dane and subsequently Dunstan Cass. His fits are not his fault and are one of the causes of his predicament at the beginning of the novel. He is taken advantage of as a result of them: he loses everything, even his faith in God. He is not fully accepted in Raveloe, yet gets on with his life as best he can and is beholden to nobody. The locals even start to value him for his herbal remedies. The theft of his money by Dunstan Cass takes away everything he has lived for over the previous 15 years and leaves him bereft but it gains him more sympathy from the villagers, and direct friendliness from Dolly Winthrop.

Text:	POE: <i>Selected Tales</i>
Question 25: (14 marks)	<p><i>The Tell-Tale Heart, The Black Cat</i></p> <p>What do you think makes these two openings so striking?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • your impression of the narrators • some of the words and phrases Poe uses

NOTES ON THE TASK:

There is no requirement in the question to move outside the printed extracts, and examiners must be ready to award full marks to appropriately good answers which simply focus upon what is here; many will, however, want to support their argument with discussion of how these passages introduce themes, images and moods from the wider stories, and of course due credit must also be given for such answers, provided that little reward is likely for simple paraphrases of either the passages or the stories. There is ample material in both for some comment and exploration: the tension and uncertainty of the first (*The Tell-Tale Heart*), for example, and the impression that it gives of someone not wholly in control of his thoughts, and finally of course the unexpected and apparently cold-hearted way in which the killing is introduced at the end of the second paragraph – what sort of man is this? The second (*The Black Cat*) is on the surface at least much more controlled and relaxed, though the phrase ‘the most wild yet most homely narrative’ at the start is surely a clue to some of the irrationalities that will follow; in the same way the language is calmer (‘my immediate purpose is to place before the world ...’), but rapidly becomes feverish (‘these events have terrified – have tortured – have destroyed me’), and candidates may very appropriately comment on this. It is essential for a higher-band mark that there is quotation from the passages in support of the answer.

Text:	POE: <i>Selected Tales</i>
Question 26: (14 marks)	Explore TWO moments, each from a different story, which you find especially frightening.

NOTES ON THE TASK:

A wholly free choice here, and examiners must be willing to accept any sensibly argued and appropriately illustrated pair of moments, provided that the idea of fear is clearly the focus. Examiners must look for detailed reference to the two moments. Examiners must be prepared to accept whatever definition of a moment that candidates choose, provided it is a relatively brief and clearly defined part of the story.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 27: (14 marks)	Chapter 10, III: <i>I don't see that it does ...to ... we can't sit here for ever.</i> What are your thoughts and feelings about Mr Polly here, at the end of the novel? Remember to support your ideas with details from the passage.

NOTES ON THE TASK:

Candidates are likely to have a wide range of thoughts and responses to this passage, and examiners must be ready to reward any sensibly argued and appropriately illustrated answer, whatever its focus. Mr Polly is clearly now a man at ease with the world, and in his relationship with the fat woman (who was, incidentally, initially 'the plump woman' in Chapter 9), and can discuss the value – though pointlessness – of simply looking at the sunset, and of not feeling any need to justify or worry about things. He can look forward calmly, though with his customary quiet humour, to what he may do after his death; he will be a 'mellowish and warmish' ghost, offering a 'diapholous' feeling – echoing his life-long love of coining words. He and the fat woman are happy to simply sit and to be 'lost in a smooth, still, quiet of the mind', though the final words of the passage (and they are the final words of the novel) are perhaps surprisingly realistic and forward-looking – perhaps Mr Polly has at least come to terms with true life, and the need to be active and positive, but for good and creative reasons now. Candidates may find the ending satisfying in this respect, though some may remember the way he has treated Miriam, and the self-centredness that this reflected, and which led to his arson attack on his own shop; he may be calm and settled now, but at what cost?

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (14 marks)	What do you find amusing about ONE of the following moments in the novel? Parsons' dismissal from the Bazaar Mr Polly's wedding Mr Polly's attempted suicide

NOTES ON THE TASK:

Candidates have a free choice here, and examiners must be prepared to accept answers on any one of the three episodes, and indeed to accept as amusing whatever a candidate proposes as such – whether you find their reasons convincing or not is less important than that there are reasons, supported by appropriate reference and/or illustration from the novel.

Text:	KATE CHOPIN: <i>Short Stories</i>
Question 29: (14 marks)	<p><i>Her Letters: She had given orders ...to ...perishing utterly.</i> <i>The Dream of an Hour/The Story of an Hour: Knowing that Mrs Mallard... to... twittering in the eaves.</i></p> <ul style="list-style-type: none"> • Why do these two openings make you want to read on? • • Remember to support your ideas with details from the stories.

NOTES ON THE TASK:

It is not necessary for candidates to go beyond the extracts, though better answers will show some awareness of how things develop in the stories. Some answers may depend on re-telling, but this will not take them very far. Better answers will begin to explore the writing. An obvious point in the first extract is the rather arresting first sentence, which immediately raises questions in the reader's mind. The weather sets up a gloomy external atmosphere, contrasting with the light and luxury of the inside of the room. The letters seem to be self-explanatory, but the (unnamed) woman's reactions are suggestive of something much more: she had been 'feeding on them' for four years. In the second story, the opening is again very straightforward and direct. The facts about the husband's death are conveyed very economically and the woman's reactions are conventional. It is only in the final paragraph that the reader's expectations are thwarted. References to 'new spring life', 'delicious breath of rain', 'distant song' etc all convey life and hope, in contrast to what has gone before and are intriguing. Answers will be differentiated by the closeness with which they examine the writing of the passages.

Text:	KATE CHOPIN: <i>Short Stories</i>
Question 30: (14 marks)	<p>What are your feelings about TWO of the following characters?</p> <ul style="list-style-type: none"> • Désirée (<i>The Father of Désirée's Baby/Désirée's Baby</i>) • La Folle (<i>Beyond the Bayou</i>) <p>Tonie (<i>Tonie/ At Chênière Caminada</i>)</p> <p>Remember to support your ideas with details from the stories.</p>

NOTES ON THE TASK:

It will be very difficult for candidates not to have sympathy for these characters since they are all portrayed as victims. The only one who has any chance is Tonie, who, ironically is liberated by the death of Claire and can now forget about her and get on with his life. He is portrayed not only as the victim of a helpless passion, but is also treated very badly by an immature and unthinking young woman. They may, however feel some irritation with him for succumbing to such a helpless passion. Désirée is destroyed by Armand's callousness. Ironically, the birth of their son had softened his 'imperious and exacting' nature, which was restored, in fact became almost like the 'spirit of Satan' once it was suggested that the child might have black antecedents. La Folle's initial misfortune is not directly attributable to any other person, just to an unfortunate accident and candidates may well admire the way in which she manages to overcome it because of her devotion to Cheri. The ending of the story is therefore hopeful for her. Good answers will be characterised by freshness of personal response and judicious selection of supporting detail.

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