

English Literature (Opening Minds)

General Certificate of Secondary Education

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

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INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

ASSESSMENT OBJECTIVES**AO1**

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

Unit	Task	AO1	AO2	AO3	AO4
1	1 Drama Post-1914	✓	✓		
2	1 Poetry Post-1914	✓	✓	✓	
	2 Prose Post-1914	✓	✓		✓
	3 Literary Non-fiction Post-1914	✓	✓		✓
3	1 Drama Pre-1914	✓	✓	✓	✓
	2 Poetry Pre-1914	✓	✓	✓	✓
	3 Prose Pre-1914	✓	✓	✓	✓
4	1 Drama Pre-1914	✓	✓		
	2 Poetry Pre-1914	✓	✓	✓	
	3 Prose Pre-1914	✓	✓		✓
5	1 Drama Pre-1914	✓	✓		
6	1 Poetry Pre-1914	✓	✓	✓	
	2 Prose Pre-1914	✓	✓		✓
7	1 Drama Post-1914	✓	✓	✓	✓
	2 Poetry Post-1914	✓	✓	✓	✓
	3 Prose Post-1914	✓	✓	✓	✓
	4 Literary Non-fiction Post-1914	✓	✓	✓	✓
8	1 Poetry Post-1914	✓	✓	✓	
	2 Drama Post-1914	✓	✓		
	3 Prose Post-1914	✓	✓		✓
	4 Literary Non-fiction Post-1914	✓	✓		✓

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS: Unit 6 (Foundation Tier)**A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are three marks at each band.
 - **Highest mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
 - **Lowest mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
 - **Middle mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
- 3 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (ie below) the range targeted by this paper.** See C2 below.

B ASSESSMENT OF WRITTEN COMMUNICATION

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

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

C TOTAL MARKS

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

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

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

1901 English Literature – Generic Band Descriptors

Unit 2446/01 – Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	22	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	21 20 19	<ul style="list-style-type: none"> • make a reasonably developed personal response • show overall understanding using appropriate support from the text • make some response to language
5	18 17 16	<ul style="list-style-type: none"> • begin to organise a response • show some understanding • give some relevant support from the text or by reference to language
6	15 14 13	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding • give a little support from the text or by reference to language
7	12 11 10	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	9 8 7	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	6 5 4 3 2 1 0	<ul style="list-style-type: none"> • show very little awareness • make very limited comment <hr/> <ul style="list-style-type: none"> • fails to meet criteria for the task and shows scant knowledge of the text

Text:	OCR: <i>Opening Lines : War</i>
Question 1: (21 marks)	<i>The Charge of the Light Brigade: Tennyson, The Drum: Scott.</i> What powerful feelings about soldiers and war do you find in these two poems? Remember to refer closely to the words and phrases the poets use.
NOTES ON THE TASK: Tennyson admires the Light Brigade for their unquestioning sense of duty and bravery in the face of blundering generals and inevitable death. They are honourable, noble and their glory will not fade. Scott sees soldiers as thoughtless youth who sell their freedom for superficial reasons, tricked by the ambition of princes and led “to fight, and fall, in foreign lands”, pretty much as happens to the Light Brigade. Tennyson’s view of war, however, is not unequivocal. He makes the blunder and the ensuing losses clear and uses powerful imagery “the mouth of hell... the jaws of death... shattered and sundered...” although the drama of the charge is reflected in the rhythm and the flashing sabres. Scott concentrates on the reality of the ravages of war - the “burning towns... mangled limbs... orphans’ moans” – a litany of misery. Most answers should be able to outline some of the key features of the portrayal in terms of content. More developed answers should make some analysis of style, perhaps responding personally to what is powerful or making some response to the tones, verse forms and perspectives of the poems.	

Text:	OCR: <i>Opening Lines : War</i>
Question 2: (21 marks)	What do you find striking about the portrayal of a battlefield in <i>The Destruction of Sennacherib</i> (Byron) and <i>The Hyaenas</i> (Kipling)? You should consider: <ul style="list-style-type: none"> • the description of the Assyrian army before and after it is destroyed • the actions of the hyaenas • the words and phrases the poets use.
NOTES ON THE TASK: The initial impression of Sennacherib’s army is one of power and glamour. The multitude of troops is emphasised “...like stars on the sea... leaves of the forest...”. This makes the images of their destruction even more powerful; “lay wither’d and strown”. The corpses of men and horses are vividly described and the aftermath of the Angel of the Lord’s destruction is first deadly silence, then the wailing of the widows of Ashur. The hyaenas’ indifference to the corpses and their whooping and hallooing are chilling and the description is vividly realistic “Take good hold of the army shirt, And tug the corpse to light”. The digging up of corpses is a powerful taboo and creates a horrific effect. Most answers should be able to select some of the striking features of the portrayal of a battlefield. Differentiation will probably spring from the candidates’ ability to analyse some of the powerful images in more depth. Byron uses much natural imagery and repetition to amplify the magnitude of the destruction and seems awestruck rather than judgemental. Kipling emphasises the helplessness of the corpses and makes a telling comparison between man and animal in the final verse. Answers that respond to the final bullet should be rewarded accordingly even if the response is fairly implicit.	

Text:	OCR: <i>Opening Lines : War</i>
Question 3: (21 marks)	What strong feelings about war do <i>After Blenheim</i> (Southey) and <i>Tommy's Dead</i> (Dobell) convey to you? Remember to refer closely to the words and phrases the poets use.
NOTES ON THE TASK:	
<p><i>After Blenheim</i> makes its critique through the irony of Old Kaspar's repetition that the battle was a famous victory, despite the destruction of his father's house and his inability to explain to the children what the war was all about. It also conveys the horror of the disinterred skulls and general aftermath of the battle. In <i>Tommy's Dead</i> the speaker's world has clearly ended since Tommy's death. His farm and the surrounding countryside are barren and he is going into the "dark and deep" night.</p> <p>The approach is very different in these two poems and it is to be hoped that most candidates will be able to examine some of the ways in which they convey strength of feeling against war. The "out of the mouth of babes" idea has great impact in <i>After Blenheim</i>, whereas the relentless listing of the futility of carrying on farming and living when Tommy is dead is moving in Dobell's poem. More developed answers will need to look behind the content of the poems to make some comment on the style of writing. There have been some very literal readings of <i>After Blenheim</i> in past sessions, so we must not take it for granted that candidates can see how the poem works, especially at this tier.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 4: (21 marks)	<p><i>On Wenlock Edge...</i>: Housman, <i>The Eagle</i>: Tennyson.</p> <p>What feelings about the power of nature do the poets express to you in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the descriptions of the storm and the passing of time in <i>On Wenlock Edge...</i> • the descriptions of the eagle and his surroundings in <i>The Eagle</i>.
NOTES ON THE TASK:	
<p>Housman uses the gale as a symbol of both the power of nature and the troubles of mankind in <i>On Wenlock Edge...</i> It "plies the saplings double", makes the leaves fall like snow, the Wrekin's forests "heave" and is personified as an angry yeoman threshing the wood. It is, however, transient like man and blows so hard "twill soon be gone". The alliteration in the first line of <i>The Eagle</i>, with all those wonderful hard consonants, conveys the bird's ferocity, confidence and power. It is the master of its element – the azure world serving as its backdrop – and above the Earth and sea like a god. The final simile, "like a thunderbolt he falls", supports this portrayal.</p> <p>Most candidates should be able to use the bullets to make some basic comment on what feelings are expressed in the poems. More developed answers might pick up the term "descriptions" in the bullets and begin to look at how the style of the poems creates a feeling of power. Both use strong verbs and personification, for example. They might make some comment on the powerful focus on the bird in <i>The Eagle</i> and the nature/man idea in the Housman or on the impact of the triplets in Tennyson's poem and the ABAB rhyme scheme of <i>On Wenlock Edge...</i> however tentative these comments might be. We should also be responsive to whatever candidates find about the depiction of the power of nature in the poems.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 5: (21 marks)	What strong feelings for the places they describe do the poets convey to you in <i>Composed Upon Westminster Bridge</i> (Wordsworth) and <i>The Lake Isle of Innisfree</i> (Yeats)? Remember to refer closely to the words and phrases the poets use.
NOTES ON THE TASK: A basic answer here will probably state some of the things the poets love about the places. More developed answers will need to look at some of the methods used to convey strong feelings in each poem. There is much to say and we should not expect answers to be exhaustive at this tier. Wordsworth compares London favourably to the countryside whereas Yeats longs to escape from the city with its “pavements grey” to the calm, peace and simplicity of Innisfree. Wordsworth lauds the glamour and grandeur of London - it is majestic, bright, glittering and silent in the early morning. Yeats has his back-to-nature bean rows and the peaceful humming of the “bee-loud glade” and also uses colour effectively in “glimmer” and “purple glow” to express his feelings for Innisfree. They both describe water beautifully - the Thames gliding “at his own sweet will” and the lake water “lapping with low sounds”. For both poets the sense of place is spiritual. It is to be hoped that answers can really engage with the joy and enthusiasm expressed in these poems.	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 6: (21 marks)	What do you find memorable about the feelings the people have about the landscapes in <i>Beeny Cliff</i> (Hardy) and <i>The Way Through the Woods</i> (Kipling)? Remember to refer closely to the words and phrases the poets use.
NOTES ON THE TASK: Kipling seems to suggest that even though nature has reclaimed the woods, the imprint of man can still be perceived in a ghostly presence. For Hardy, <i>Beeny Cliff</i> will always bear the imprint of his visit there with Emma but is also a poignant reminder of both nature’s indifference to man and of the cruel finality of death. Most answers should be able to simply outline what feelings the people have about the landscape in the two poems or select a feature that makes an impact. More developed responses will then need to explore what they find memorable through close examination of the language and be rewarded according to the depth with which they accomplish this. In <i>The Way Through the Woods</i> Kipling creates a world where animals are at home and feel safe from man: “the otter whistles his mate... badgers roll at ease” but the sounds of human presence are created by alliteration and onomatopoeia “the beat of a horse’s feet... the swish of a skirt”. In <i>Beeny Cliff</i> , Hardy vividly and rhythmically conveys their experience on the cliff “the opal and the sapphire of that wandering western sea,” then contrasts it powerfully with the fact that they will laugh there “nevermore”. There is probably more to get hold of in the Hardy for candidates at this tier and we may expect some unevenness in the response to the two poems. Alternatively, candidates might find the Kipling more accessible.	

Text:	BLAKE : <i>Songs of Innocence and Experience</i>
Question 7: (21 marks)	<i>The Sick Rose</i> (Experience), <i>The Garden of Love</i> (Experience) What do you find moving and memorable about Blake's pictures of destruction and change in these two poems? Remember to refer closely to the words and phrases Blake uses.
NOTES ON THE TASK: It is to be hoped that most answers will be able to respond to some of the images of corruption, decay and repression in these two poems from 'Experience'. Strong answers are likely to maintain a well-supported personal response and to suggest an awareness of Blake's sadness and anger at the perversion of innocent love. The key to differentiation is likely to be the extent to which answers can locate the impact of the poems in an exploration of Blake's words and phrases. The strongest answers may declare themselves in the production of well-supported responses to the effect and significance of particular images, and in the awareness of the effect of the contrasts within each poem.	

Text:	BLAKE : <i>Songs of Innocence and Experience</i>
Question 8: (21 marks)	What feelings about childhood do <i>Nurse's Song</i> (Innocence) and <i>Nurse's Song</i> (Experience) vividly convey to you? You should consider: <ul style="list-style-type: none"> • each nurse's thoughts and feelings about the children • the differences between the poems • the words and phrases Blake uses.
NOTES ON THE TASK: It is to be hoped that most answers will be able to respond to some of the nurses' feelings here of peace, security, contentment ... (Innocence) and anxiety, suspicion, bitterness ... (Experience). Differentiation is likely to spring from the extent to which answers can locate the sources of these feelings in the language of the poems. Strong answers are likely to be explicit about the feelings in each poem and also about the situations/language which produce/convey these feelings, in response to the second bullet. The strongest answers could well declare themselves in their willingness to tackle the third bullet explicitly, to suggest an awareness of the paired nature of the two poems and to comment on the effect and significance of some of the differences and contrasts between them ('laughing' v 'whisp'rings', 'hill' v 'dale' ...).	

Text:	BLAKE : <i>Songs of Innocence and Experience</i>
Question 9: (21 marks)	<p>What do you find memorable about Blake's descriptions of animals in TWO of the following poems?</p> <p><i>The Lamb</i> (Innocence) <i>Night</i> (Innocence) <i>The Tyger</i> (Experience)</p> <p>Remember to refer to the words and phrases Blake uses.</p>
<p>NOTES ON THE TASK:</p> <p>This is an open question but the focus remains on the nature of the descriptions and differentiation will emerge from the extent to which answers can foreground the poetry. It is to be hoped that most answers will be able to respond to particular features of the descriptions (of lambs, lions, tigers ...) in the two selected poems. Stronger answers may well declare themselves in their willingness to grapple with specific elements of the writing, in particular the imagery, and the strongest are likely to show some awareness of the range of symbolic possibilities and of the religious significance in each of the descriptions.</p>	

Text:	HARDY : <i>Selected Poems</i>
Question 10: (21 marks)	<p><i>To Lizbie Brown, The Ruined Maid</i></p> <p>What do you think makes Lizbie and 'Melia such fascinating characters in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the descriptions of Lizbie and 'Melia • the reactions they produce in others • the words and phrases that Hardy uses.
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that most answers will be able to find something fascinating about the descriptions of Lizbie's charm and beauty, and of 'Melia's unabashed pride in her transformation. Strong answers are likely to seize on the second and third bullets and the key to differentiation is likely to be the extent to which answers can locate the impact of the two characterisations in an exploration of language and point-of-view. The strongest answers may declare themselves in the production of well-supported responses to features like: the use of the unnoticed lover's point-of-view and the pathos of <i>Lizbie Brown</i>, the use of dialogue, dialect and humour in <i>The Ruined Maid</i>, and the ironic contrast between the two women and their admirers in each poem.</p>	

Text:	HARDY: <i>Selected Poems</i>
Question 11: (21 marks)	What do you find surprising and memorable about the feelings expressed in <i>A Broken Appointment</i> and <i>The Man He Killed</i> ? Remember to refer closely to the words and phrases Hardy uses.
NOTES ON THE TASK: It is to be hoped that most answers will be able to engage with the feelings expressed in each poem though the surprising empathy the old soldier feels for his vanquished enemy is likely to be easier to deal with than the exact nature of the jilted lover's disappointment, and this may be a key to differentiation. Strong answers are likely to be explicit about the feelings in each poem and also about the situations/language which produce/convey these feelings. The strongest answers could well declare themselves in their willingness to focus explicitly on what they find 'surprising' and to foreground some specific features of the writing to bring out what is 'memorable'. Attention to the effects of features like the lover's use of direct address and questioning, and the soldier's reflective chattiness should be well rewarded.	

Text:	HARDY: <i>Selected Poems</i>
Question 12: (21 marks)	What powerful feelings about the passing of time does Hardy convey to you in TWO of the following poems? <i>The Darkling Thrush</i> <i>The Self-Unseeing</i> <i>On the Departure Platform</i> Remember to refer closely to the words and phrases Hardy uses.
NOTES ON THE TASK: It is to be hoped that most answers will be able to respond to some of the feelings of nostalgia, sadness, regret, isolation... about the loss of fervour, joy and intensity which the passing of time brings in their two selected poems. Strong answers are likely to be explicit about the feelings in each poem and about the situations which confirm the effects of time for Hardy, whilst focusing on key words and phrases. The strongest answers may well declare themselves in their willingness to respond to some of the specific elements of the writing like the images of erosion and of joyful family memories in <i>The Self-Unseeing</i> , the description of and gradual disappearance of the lover in <i>On the Departure Platform</i> , and the bleak imagery of change in <i>The Darkling Thrush</i> .	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 13: (21 marks)	Chapter 3: <i>They made their appearance... to ...is what I wish you to say.</i> How does this passage help you to understand why Catherine is attracted to Henry Tilney?
NOTES ON THE TASK: Henry is 'gentlemanlike', the right age, is intelligent and lively, nearly handsome, agreeable and talks well. So much Austen tells us and most answers should be able to see why Catherine would be attracted to such a suitable man. More detailed responses might comment on how funny and entertaining he is with his parody of Bath small talk, his comic voices, sharp wit and self-deprecating humour. He is obviously attracted to Catherine, wishing her to know more of him, which engages her interest. The passage shows his knowledge and interest in things feminine and some answers may range into the rest of the chapter where he shows his grasp of female clothing or venture into comparison with John Thorpe to show why Catherine finds Henry more congenial than Thorpe on first meeting him. There are many possibilities ranging from outside the passage to look at why Catherine's initial attraction develops during the novel.	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 14: (21 marks)	In what ways is Isabella Thorpe not a good friend to Catherine? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Straightforward character sketches will only give a way into the question. Candidates are expected to evaluate Isabella's behaviour and better answers may see the way in which she is compared with Eleanor Tilney. Isabella appears very early in the novel, she is fatherless and not very well-to-do, but has an over-indulgent mother and obviously a taste for the high life. Her first address to Catherine on only their second meeting is 'My dearest creature...' which epitomises her extravagance and falseness. Her idea of a good friend is one who is completely subservient to her whims. When things are not going her way, she becomes petulant and cold. We see her mood change dramatically when Catherine stands up to her over the drive. It becomes obvious that she is deliberately cultivating Catherine to get to James and her treatment of him is heartless when a more attractive prospect appears. Good answers will look at several incidents in detail and will begin to consider how Isabella's character is revealed through her words.	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 15: (21 marks)	Explore ONE or TWO moments in the novel where you find Catherine's love of Gothic novels particularly entertaining. Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Candidates are free to choose from Catherine's early enthusiasms and girly conversations with Isabella about how 'amazing horrid' the latest novel may be; her frustrated desire for a trip to the unauthentic Blaize Castle; Henry's parody of the Gothic on her arrival at Northanger, which she half believes; or the entertainment value of her misreading of the chest, the cabinet and ultimately the 'murder' of Henry and Eleanor's mother, all brought to an anti-climax by Jane Austen. Answers will need to show knowledge of what the novels Catherine reads are like, however simply this may be expressed, and some appreciation of or personal response to the entertainment value afforded by her immersing herself in them. More detailed responses will range more widely through the text or give a more developed response to why the use of the Gothic is entertaining.	

Text:	DICKENS: <i>Hard Times</i>
Question 16: (21 marks)	Book the Third: Chapter VI (six): 'O, my good Lord! ...to... they wanted should come up. What do you think makes this such a tense and dramatic moment in the novel? You should consider: <ul style="list-style-type: none"> • how Rachael and Sissy react to finding Stephen • Sissy's journey to find help • Stephen's possible fate.
NOTES ON THE TASK: This is a highly charged passage and should provide many opportunities to comment on tension and drama. Responses to the first bullet might focus on the emotions and behaviour of the two women. Rachael's hysteria indicates her depth of feeling for Stephen and her despair. Sissy dramatically takes control of the situation, tries, in an effectively written paragraph, to ascertain whether Stephen is alive or dead; refuses to give up hope and runs frantically for help. Responses to the second bullet might comment on the obstacles in Sissy's quest for assistance and Dickens's precise account of the miles travelled and the time taken as well as the delay caused by the sobering up of the drunken man. The most effective answers will probably combine some of the above with an informed sense of context as required by the third bullet point. The reader has been kept in suspense as to Stephen's fate. Whether Stephen is alive or dead, knowledge skilfully withheld here, is crucial to the exposure of Tom Gradgrind as the thief and the exoneration of Stephen himself.	

Text:	DICKENS: <i>Hard Times</i>
Question 17: (21 marks)	Which ONE character do you think most gets what they deserve in <i>Hard Times</i> ? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: The most likely choices here might be Bounderby, Gradgrind, Mrs. Sparsit on the negative side and Sissy on the positive. Tom Gradgrind junior is also a likely choice, but taking the mitigating circumstances of his upbringing into consideration might suggest a reason for excusing him. Bounderby is finally exposed as a liar and a fraud and his marriage to Louisa is all but over by the end of the novel. Gradgrind finally sees, with help from Bitzer, that his educational philosophy has caused terrible unhappiness to his daughter and turned his son into a heartless, selfish thief. Mrs Sparsit gets her comic comeuppance when she proudly catches Mrs. Pegler only to discover that she is Bounderby's best-kept secret and her attempts to destroy Louisa fail. Only Sissy really has a well deserved (projected) happy ending suited to her warm hearted character. Differentiation will probably spring from personal response or a strong sense of author or an ability to make a convincing case. Stronger answers might respond to the character with some vigour or alternatively qualify their response. Gradgrind, for example, receives his deserts on one hand, but is a far more sympathetic character at the end of the novel than he was at the beginning. There is pathos in Tom's fate. The downfalls of Bounderby and Mrs. Sparsit, however, are treated in far more comic fashion.	

Text:	DICKENS: <i>Hard Times</i>
Question 18: (21 marks)	What do you find so shocking about the lives of the mill workers in <i>Hard Times</i> ? You should consider: <ul style="list-style-type: none"> • the descriptions of the mills they work in • the way they are treated by their employers • the words and phrases Dickens uses.
NOTES ON THE TASK: The many descriptions of Coketown convey the appalling effects of industrialisation. The harsh and unfair treatment of and attitudes towards the mill workers are exemplified in Stephen Blackpool's story and he is also a victim of the inflexible divorce laws. His wife is made particularly unsympathetic to compound Stephen's case and he receives no help from Bounderby. Bounderby is caricatured for his callous and hypocritical attitude to his workers, a view shared by Bitzer and Mrs. Sparsit. Bounderby's motif of workers wanting turtle soup and venison eaten with a gold spoon highlights his stupidity and hypocrisy throughout the novel. He sacks Blackpool for not betraying the secrets of a union he has refused to join, with no thought for the consequences. More successful answers, at this level will probably show a strong personal response along with a sound knowledge of the text or a response to language. The bullets are offered as help but candidates are free to discuss other aspects of the treatment of the mill workers as they see fit.	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 19: (21 marks)	<i>Chapter 35: Just before the clock... to ...It would be a pity I think.</i> What makes this such a dramatic and moving moment in the novel? You should consider: <ul style="list-style-type: none"> • Troy's appearance at the window • Troy's behaviour • the ways Oak's reactions are shown.
NOTES ON THE TASK: It is hoped that most answers will be able to show an awareness of context and of the significance of Troy's appearance at Bathsheba's window. Strong answers are likely to see that the power of the moment lies not just in the shock of Bathsheba's decision to ignore advice and commonsense and marry Troy or in the proprietorial arrogance which Troy displays, but in the impact of his appearance on Oak. The key to differentiation is likely to be the extent to which answers can fully engage with the third bullet and the strongest answers may declare themselves in the production of well-supported responses to features of the writing like Coggan's description of Oak's face and the presentation of Oak's jumbled thoughts.	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 20: (21 marks)	What does Hardy make you feel about Fanny Robin and about what happens to her? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: 'Very sad indeed' is the most likely overall response but this is an open question and answers may take very different approaches, some emphasising the youthful innocence and desperate naivety as causal elements in Fanny's tragic story and others raging at the vagaries of fate or at Troy's callous mistreatment of her. Differentiation is likely to spring from the extent to which answers can avoid a narrative reworking of her story and shape a personal response which pays some attention to features of Hardy's writing. The strongest answers may well declare themselves in their willingness to respond to the detail of specific moments like the introduction to her as the 'timid girl', the scene outside the barracks, the letter to Oak, the agonisingly protracted description of her final journey ...	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (21 marks)	<p>What do you find most striking about ONE or TWO of the following moments from the novel?</p> <p>Fanny's night-time visit to Sergeant Troy at the barracks Gabriel and Bathsheba's protecting the ricks against the storm Troy's visit to the Weatherbury churchyard</p> <p>Remember to support your ideas with details from the novel.</p>
NOTES ON THE TASK:	
<p>Each of these moments from the novel has a particularly atmospheric setting and there is plenty of material that could be used. Most answers should have no difficulty in recalling the simple details of each moment: Fanny goes to ask Troy to marry him; Gabriel and Bathsheba work to cover the ricks against the great storm; and Troy visits Fanny's grave in the churchyard and there is an enormous downpour. Some answers, though, will attempt to identify in more detail what the settings contribute to the impact of the episode and should be rewarded.</p>	

Text:	ELIOT: <i>Silas Marner</i>
Question 22: (21 marks)	<p><i>Chapter 12: This morning... to...the event could have brought about.</i></p> <p>Why do you think this is such a turning point for Silas in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • his feelings at the beginning of the passage • how he reacts to finding Eppie • how finding her alters his life.
NOTES ON THE TASK:	
<p>Most answers should be able to work their way through the first two bullets and give a basic answer in terms of content. Differentiation may well spring from the extent to which answers can analyse the language of the passage and tackle the third bullet point. Silas is initially in a state of solitude and despair and fails to see the redemption coming toward him in the form of Eppie, although he has opened his door to let luck in at the New Year as suggested by his neighbours. In this case his cataleptic trance opens him up to good rather than evil as at Lantern Yard and Eppie's 'soft' hair replaces the 'hard coin' of gold. Answers that examine the imagery in the section should be rewarded. The seeming mystery of Eppie's arrival restores his faith in a power presiding over his life and ultimately leads to restored human relationships with the community of Raveloe and domestic happiness with Eppie. Stronger answers may well show a clear grasp of context and the whole issue of a 'turning point' for Silas, or concentrate more closely on the language of the passage.</p>	

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (21 marks)	Do you like and admire Nancy, or do you have different feelings about her? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: This is an open question and we should respond to candidates' feelings and lines of argument, providing these are well supported with reference to the novel, at the upper ends of the mark range. Possible references might include, in Nancy's favour, her moral stance towards Godfrey in the days of his inconsistent courting of her, her unwavering love of Godfrey, the fact that she has been such a good wife to him, and her assertion that if he had told her Eppie was his child she would have readily accepted her. The loss of her own baby is also a factor in our sympathy for her. Candidates might have more difficulty in seeing the less admirable side to Nancy and it is possible for a perfectly good answer to concentrate solely on her admirable qualities. Candidates may, however, perceive that she has some rigidity in her thinking, especially over the adoption of Eppie and bourgeois notions of respectability, for example her relief, when Eppie refuses them, that the truth about Godfrey and Dunsey will not be exposed. Candidates might also feel a lack of sympathy when she tries to persuade Eppie that she has a duty to Godfrey, although her love for him seems her main motive here. Another possible approach may be to argue that she deserved a better man than Godfrey.	

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (21 marks)	What do you feel about the ways in which Godfrey treats the women in his life? You should consider: <ul style="list-style-type: none"> • his relationship with Molly • his relationship with Nancy • his relationship with Eppie.
NOTES ON THE TASK: Most candidates will probably be pretty hard on him but differentiation may well spring from the degree to which answers can weigh up the selfishness in Godfrey's behaviour towards these three women with the understandable human weakness in his motives. Such answers may also appreciate how he changes and develops during the novel and learns to regret his past actions. Most candidates should show some grasp of the course of his relationships. He was tricked into marrying the drug dependent Molly and does provide for her financially. He is heartily relieved, however, by her death. He fails to come clean about Molly because he fears losing Nancy – weak but understandable. He loves Nancy and their marriage is happy apart from the loss of an heir. Then Nancy rejects his idea of adopting Eppie as he has kept her true parentage from her. It is most likely that candidates will see his treatment of Eppie as the most reprehensible. As he himself recognises, he wanted to pass for childless once and must now do so again against his will. Stronger answers will probably appreciate that his arrogance and class-consciousness in his dealings with Silas and Eppie are what loses our sympathy. Alternatively it is possible to sympathise with his desire to complete his family, make Nancy happy and repair the wrong he did to Eppie. Strong, well-substantiated personal response to Godfrey's treatment of these women should be rewarded accordingly.	

Text:	POE: <i>Selected Tales</i>
Question 25: (21 marks)	<p>a) <i>The Fall of the House of Usher</i>: ‘Shaking off from’ ... to ... ‘of his master’.</p> <p>b) <i>The Masque of the Red Death</i>: ‘But in the western’ ... to ... ‘reverie or meditation’.</p> <p>What do you find most striking in these two descriptions?</p> <p>Remember to refer closely to the words and phrases Poe uses.</p>
<p>NOTES ON THE TASK: These are both short and melodramatic descriptions and are of significance in their context. Most answers will probably make some straightforward comments about the way in which the dilapidated and decayed state of the house is described or the strange effect of the fire and the clock in the room upon the assembled guests. Some answers may attempt to engage in a more detailed way with the atmospheric descriptions of the two places and should be rewarded.</p>	

Text:	POE: <i>Selected Tales</i>
Question 26: (21 marks)	<p>What makes you believe that the narrators are mad in <i>The Tell-Tale Heart</i> and <i>The Black Cat</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • their thoughts and feelings • their actions • the words and phrases Poe uses.
<p>NOTES ON THE TASK: It is to be hoped that the first two bullets will assist most answers to avoid the trap of simply reworking the stories and to demonstrate the ways in which the bizarre reflections and murderous actions of these two narrators confirm their insanity. The key to differentiation is likely to be the extent to which answers select and focus on specific details, and seize on features of the writing in response to the third bullet. Considered response to the way in which both narrators protest their sanity rather too much, to obsessive repetition, to examples of irrational perverseness, apparent freedom from guilt, sadistic violence ... should be highly rewarded.</p>	

Text:	POE: <i>Selected Tales</i>
Question 27: (21 marks)	Explore TWO moments, each from a different story, which you find particularly frightening. Remember to support your choices with details from the stories.
NOTES ON THE TASK: Many of the stories have frightening climaxes and it is important to be receptive to a number of possible choices and reasons for these choices. Strong answers are likely to be precise in the way they identify a particular moment and economical in the way they establish the context without excessive re-telling of the story. Reasons for the selections which include some response to features of the writing like the building of mystery and suspense, shock effects, disturbing descriptive details, the responses of the narrators ... should be highly rewarded.	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (21 marks)	<i>Chapter Five VII: Look here...to...it came from slight abrasions.</i> What do you think makes this such an embarrassing and important moment in Mr Polly's life? You should consider: <ul style="list-style-type: none"> • Mr Polly's expression of his feelings for Christabel • the way she treats him • the effect of the incident on him.
NOTES ON THE TASK: It is to be hoped that the first two bullets will assist most answers to respond to the humiliating nature of this encounter, though an awareness of the broader context and of the consequences for Mr Polly, in response to the third bullet, might be the key to differentiation. This is the moment which undermines Mr Polly's romantic fantasies, bringing him down to earth with a bump (literally and metaphorically) and bouncing him back to the reality of shopkeeping after an impulsive proposal to Miriam. The strongest answers are likely to show some appreciation of this moment as a turning-point for Polly, and to pay some attention to features like his exaggerated language, Christabel's uneasy reactions and rather innocent betrayal of him, the unseen presence of the schoolgirl audience, the huge gap between illusion and reality, the painful self-knowledge which Polly acquires.	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 29: (21 marks)	What do you think makes Parsons a memorable character in the novel? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: This is an open question and there should be plenty of scope for personal response to this striking character. Differentiation is likely to spring from the extent to which answers can move beyond a narrative account to shape an argued personal response to Parsons supported by selective references to specific moments and details. It is to be hoped that many answers will be able to convey some of the impact of the climactic window-dressing scene, and the strongest answers are likely to demonstrate some of the ebullience, 'joy de vive' and attempted non-conformity which make him not only a memorable character for the reader but a lingering influence on Mr Polly himself.	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 30: (21 marks)	What do you find entertaining about the description of Mr Polly's attempted suicide? You should consider: <ul style="list-style-type: none"> • Mr Polly's planning and state of mind • his use of the razor and his reaction to the fire • the outcome of his suicide attempt.
NOTES ON THE TASK: Successful answers are likely to use the bullets to shape a selective and personal response to the entertainment value in this episode without slipping into a narrative reworking of events. The strongest answers are likely to range widely across Chapter Eight, to suggest a secure grasp of the context for the attempted suicide and of the ironic outcomes, in response to the first and third bullets, and to pay some attention to the farcical elements of Polly's misfiring plot like his realisation that razors inflict pain, his instinctive attempts to put his fire out, his rescue of Mr Rumbold's deaf mother-in-law.	

Text:	CHOPIN: <i>Short Stories</i>
Question 31: (21 marks)	<p><i>At the 'Cadian Ball:</i> Now and then were short lulls ...to ... touch of a rose.</p> <p><i>A Respectable Woman:</i> Gouvernail's personality...to...home in the morning.</p> <p>What do you find so striking about the characters' feelings in these two passages?</p>
<p>NOTES ON THE TASK:</p> <p>Calixta and Alcée's meeting has a romantic setting outside the 'Cadian Ball and their actions and dialogue are filled with fun and flirtation. Calixta's feisty nature comes through in her attitude to the scandal they have previously created with their meeting in Assumption and there is a strong sensuality in the description used in the narrative. Mrs Baroda, on the other hand, wants to avoid scandal. She is, however, attracted to Gouvernail, is puzzled by him and piqued at his indifference and reserve. Her stung reaction to her husband saying he is surprised at her making such a commotion indicates her strength of feeling. Most answers should outline a little of the above and more detailed responses might respond to the language in detail or show a sense of the context of the passages and might possibly comment on the role of or their own feelings about the third party in each – Mr Baroda and Bobinôt – soon to be Calixta's husband. A strong personal response to the characters and the nature of their relationship should be rewarded.</p>	

Text:	CHOPIN: <i>Short Stories</i>
Question 32: (21 marks)	<p>Explore the ways a young child makes a strong impact on adults' lives in <i>A Matter of Prejudice</i> and <i>The Father of Désirée's Baby</i> (<i>Désirée's Baby</i>).</p> <p>You should consider:</p> <ul style="list-style-type: none"> • how Madame Carambeau reacts to 'the American child' • how both Désirée and Armand react to their baby • what happens to Madame Carambeau and Désirée at the end of the stories.
<p>NOTES ON THE TASK:</p> <p>A starting point here might be to point out that the impact of the little girl on Madame Carambeau is wholly positive with her acting as an agent to re-unite her with her son and daughter-in-law. Conversely, Désirée's baby splits the family apart because of its black ancestry supposedly coming from Désirée and leads to the deaths of both mother and baby. The American child brings out all Madame's nursing skills and finally penetrates the 'crust of madame's prejudice' and becomes a 'seed' which blossoms on Christmas morning into 'the flower of Truth'. The shock impact when her child's race becomes clear to Désirée is stated in the graphic 'her blood turned to very ice in her veins' and the 'evil' of Armand's reaction is shown in the imagery: 'the very spirit of Satan'. The most successful answers might show some implicit knowledge of the social background, which creates Madame's prejudice and leads Désirée and Armand to react as they do.</p>	

Text:	CHOPIN: <i>Short Stories</i>
Question 33: (21 marks)	What do you find particularly memorable about the relationships depicted in <i>The Storm: A Sequel to 'The 'Cadian Ball' and Her Letters</i> ? Remember to support your ideas with details from the stories.
<p>NOTES ON THE TASK:</p> <p>Straight re-telling of the stories will not go very far towards meeting the demands of the question, which focuses on personal response. Better answers may make the point that neither marriage is shown as ideal; both are constructed on deception, the difference being the extent to which the deceiver is able to maintain the deceit and not hurt the other partner. <i>The Storm</i> quite explicitly portrays infidelity, for which one partner in both marriages is specifically responsible. Both Calixta and Alcée are motivated by infatuation, which they are unable or unwilling to control even after they are married. Both have good, if unexciting, partners, and both appear to have no difficulty in deceiving and flattering. The story ends with 'The storm passed and everyone was happy', the storm symbolic of the physical passion that has erupted and then passed. Better answers may begin to examine the language of the story to show, for example, the way in which Chopin makes Calixta appear irresistible to Alcée, and the way in which the latter lies to his wife. <i>Her Letters</i> is much darker in tone, and also concerns deception, though in this story the deception and betrayal are much more cerebral and Chopin is more concerned to depict the turmoil of feelings in the betrayed partner. Again, good answers will be characterised by an awareness of the writing.</p>	

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