

# **English Literature (Opening Minds)**

General Certificate of Secondary Education

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

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

**USING THE MARK SCHEME**

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

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

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

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

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

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

**INFORMATION AND INSTRUCTIONS FOR EXAMINERS**

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

**INSTRUCTIONS TO EXAMINERS: Unit 4 (Higher Tier)****A INDIVIDUAL ANSWERS**

- 1 Mark each answer out of 20.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. If most qualities are achieved, award the HIGHER mark in the band.
- 4 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.
- 5 Band 'BELOW 6' should be used **ONLY for answers which fall outside (i.e. below) the range targeted by this paper.**

**B TOTAL MARKS**

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 20; for answer (2) out of 20; for answer (3) out of 20. Write the total mark for the script.
- 2 HIGHER TIER: The maximum mark for the paper is **60** (20+20+20).
- 3 There is NO separate Assessment of Written Communication on this paper. Written Communication is assessed on Unit 2442.



## General Instructions on Marking Scripts

You should refer to the *Instructions for Examiners* documentation for detailed guidance.

For many question papers there will also be subject, or paper-specific, instructions which supplement these general instructions. The paper-specific instructions follow these generic ones.

### 1 Before the Standardisation Meeting

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**.

Bring these **marked scripts** to the meeting.

### 2 Marking and Annotation of Scripts After the Standardisation Meeting

2.1 Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation meeting.

2.2 All scripts must be marked in accordance with the version of the mark scheme agreed at the Standardisation meeting.

#### 2.3 Annotation of scripts

Examiners should use annotation to show clearly where a mark is earned or why it has not been awarded. This will help examiners, checkers and those who review the marking of scripts.

#### Annotation consists of:

- ticks and crosses to show where marks have been earned or not earned
- specific words or phrases as agreed at Standardisation and as contained and included in the final mark scheme to show why a mark has been earned or indicate why a mark has not been earned (eg to show there is an omission)
- standard abbreviations, eg for *follow through*, *special case*, etc.

As scripts may be returned to centres, you should use the minimum of comments and make sure that these are related to the award of a mark or marks and are matched to statements in the mark scheme.

Do **not** include general comments on a candidate's work.

Record any annotation in the body of the answer, or in the margin next to the point where the decision is made to award, or not award, the mark.

## 2.4 Recording of marks

- 2.4.1 Give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- 2.4.2 Record numerical marks for responses to part-questions **unringed** in the right-hand margin. Show the total for each question (or, in specific cases, for each page) as a single **ringed** mark in the right-hand margin at the end of each question.
- 2.4.3 Transfer ringed totals to the front page of the script, where they should be totalled.
- 2.4.4 Show evidence that you have seen the work on every page of a script on which the candidate has made a response.
- 2.4.5 Cross through every blank page to show that you have seen it.
- 2.4.6 Follow the current guidance on crossed-out work.

## 3 Handling of unexpected answers

The Standardisation meeting will include discussion of marking issues, including:

- consideration of the mark scheme to reach a decision about the range of acceptable responses and the marks appropriate to them
- comparable marking standards for optional questions
- the handling of unexpected, yet acceptable, answers.

If you are not sure how to apply the mark scheme to an answer, you should telephone your Team Leader.

## 1901 English Literature – Generic Band Descriptors

Unit 2444/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
<b>1</b>	<b>20 19</b>	<ul style="list-style-type: none"> <li>demonstrate all of the below</li> <li>show sustained insight, confidence and fluency</li> </ul>
<b>2</b>	<b>18 17</b>	<ul style="list-style-type: none"> <li>demonstrate engagement and some insight</li> <li>show critical understanding supported by well selected references to the text</li> <li>respond sensitively and in detail to language</li> </ul>
<b>3</b>	<b>16 15</b>	<ul style="list-style-type: none"> <li>present a clear, sustained response</li> <li>show understanding supported by careful and relevant reference to the text</li> <li>respond with some thoroughness to language</li> </ul>
<b>4</b>	<b>14 13</b>	<ul style="list-style-type: none"> <li>make a reasonably developed personal response</li> <li>show overall understanding using appropriate support from the text</li> <li>make some response to language</li> </ul>
<b>5</b>	<b>12 11</b>	<ul style="list-style-type: none"> <li>begin to organise a response</li> <li>show some understanding</li> <li>give some relevant support from the text or by reference to language</li> </ul>
<b>6</b>	<b>10 9</b>	<ul style="list-style-type: none"> <li>make some relevant comments</li> <li>show a little understanding</li> <li>give a little support from the text or by reference to language</li> </ul>
<b>Below 6</b>	<b>8-0</b>	<ul style="list-style-type: none"> <li>make a few straightforward points</li> <li>occasionally refer to the text</li> </ul>

## 1901 English Literature – Empathic Band Descriptors

Unit 2444/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		***Be prepared to use the FULL range!***
		<b>The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.</b>
		<b>In response to the demands of the text and of the task, answers will</b>
<b>1</b>	<b>20 19</b>	<ul style="list-style-type: none"> <li>demonstrate all of the below</li> <li>reveal a sophisticated and convincing insight into the character</li> </ul>
<b>2</b>	<b>18 17</b>	<ul style="list-style-type: none"> <li>demonstrate a full understanding of the character and text</li> <li>assume a consistently appropriate "voice" with assurance and some insight</li> </ul>
<b>3</b>	<b>16 15</b>	<ul style="list-style-type: none"> <li>show sustained understanding of the character and text</li> <li>create a recognisable "voice" for the character and occasion</li> </ul>
<b>4</b>	<b>14 13</b>	<ul style="list-style-type: none"> <li>show overall understanding of the character and text</li> <li>create a "voice" which is reasonably appropriate to the character and occasion</li> </ul>
<b>5</b>	<b>12 11</b>	<ul style="list-style-type: none"> <li>show some understanding of the character at this point</li> <li>begin to express the character's thoughts, feelings and ideas in an appropriate way</li> </ul>
<b>6</b>	<b>10 9</b>	<ul style="list-style-type: none"> <li>show a little understanding of the character</li> <li>make reference to thoughts, feelings or ideas</li> </ul>
<b>Below 6</b>	<b>8-0</b>	<ul style="list-style-type: none"> <li>make a few straightforward points about the character</li> <li>refer occasionally to thoughts, feelings or ideas</li> </ul>

<b>Text:</b>	SHAKESPEARE: <i>Much Ado About Nothing</i>
<b>Question 1: (20 marks)</b>	Act Four Scene One: <i>CLAUDIO: Stand thee by ...to ... CLAUDIO: to an approved wanton.</i>  How does Shakespeare make this such a dramatic and surprising moment in the play?

**NOTES ON THE TASK:**

The play has so far been almost entirely light-hearted, and its darker elements, such as Don John, have been largely overshadowed by other characters and events, though Don John's plans to foil Claudio's marriage to Hero have made Claudio's reliability and strength of personality very much suspect – the ease with which he is taken in by Don John is suggestive of a real weakness, and makes his apparent change of heart in this extract slightly less of a surprise to the audience, though it is of course a total and dreadful shock to Hero and other characters – the last time we saw Hero (III iv) she was light-heartedly joking with Margaret and Beatrice, and clearly looking forward to her wedding. The violence and energy with which Claudio accuses her in the extract are astonishing, and candidates have plenty of material to use as illustration of this – for high band marks, examiners must look for quotation and reference to his language, especially in his long speech.

<b>Text:</b>	SHAKESPEARE: <i>Much Ado About Nothing</i>
<b>Question 2: (20 marks)</b>	You are Benedick, immediately after Beatrice has ordered you to 'Kill Claudio'.  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. They should also be able to recreate something of Benedick's voice and character.

<b>Text:</b>	SHAKESPEARE: <i>Romeo and Juliet</i>
<b>Question 3: (20 marks)</b>	Act Four Scene Three: <i>JULIET: Farewell. God knows when we shall meet again ...to ... And there die strangled ere my Romeo comes?</i>  How does Shakespeare make this such a dramatic and moving moment in the play?  Remember to refer to details from the passage in your answer.

**NOTES ON THE TASK:**

This is of course a critical and (melo)dramatic moment, as Juliet says her last 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 most should demonstrate some awareness of the pivotal and crucial nature of this moment in Juliet’s life, especially as expressed in the final few lines of the extract, where there is a forecast of some tragic conclusion to the Friar’s plan – another instance, of course, of the continuing involvement in the play of fate and inevitability. Good answers will also show an understanding of how Shakespeare portrays Juliet in the extract – she has developed a great deal from the (apparently) quiet and obedient daughter that we first saw with her parents – and of how her courage in the face of profound fear and grief makes this a strikingly dramatic moment in the play.

<b>Text:</b>	SHAKESPEARE: <i>Romeo and Juliet</i>
<b>Question 4: (20 marks)</b>	You are Mercutio, a few moments before you fight with Tybalt.  Write your thoughts.

**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.

<b>Text:</b>	WILDE: <i>An Ideal Husband</i>
<b>Question 5: (20 marks)</b>	<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 does Wilde's writing make you feel about Sir Robert Chiltern in 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 of them and Mrs Cheveley, 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 note the contrast between what the two men say and also the way that they say it. Sir Robert's use of rhetorical questions, for example, indicates his fear and self-righteousness. His 'Is it fair' questions almost make him sound childish. He certainly does not appear the pillar of the community that he is reputed to be.

<b>Text:</b>	WILDE: <i>An Ideal Husband</i>
<b>Question 6: (20 marks)</b>	<p>You are Mrs Cheveley at the end of the play.</p> <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 create not only an appropriate voice, but one which conveys her controlled malevolence and amorality.

<b>Text:</b>	IBSEN: <i>An Enemy of the People</i>
<b>Question 7: (20 marks)</b>	Act Five: ( <i>EILIF and MORTEN come in from the living-room.</i> ) ... to ... <i>PETRA: (bravely, grasping his hands) Father!</i>  How does Ibsen make this such a powerful ending to the play?  Remember to refer to details from the passage in your answer.

**NOTES ON THE TASK:**

Candidates are not asked to assess whether or not 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 will not achieve high marks, in that they will not be 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 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 powerful and memorable nature. Whatever the approach taken, and whatever the conclusion reached, it is essential that answers are all supported with reference to and/or quotation from the extract, and that there is some attempt to see Ibsen at work in creating the characters and situation, rather than real-life people.

<b>Text:</b>	IBSEN: <i>An Enemy of the People</i>
<b>Question 8: (20 marks)</b>	What does Ibsen make you feel about the way Dr Stockmann behaves towards his family?  Remember to refer to details from the play in your answer.

**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. Very much more is needed than just narrative and assertion, however, and better answers will use reference and/or quotation in support of such a view. If candidates take an opposite view, or indeed a balanced view, examiners must reward whatever is said in the light of how well and convincingly an argument is presented – there is no single "right" response or view.



<b>Text:</b>	OCR: <i>Opening Lines: War</i>
<b>Question 9: (20 marks)</b>	<p><i>The Volunteer</i> (Asquith) and <i>Ode Written in the Beginning of the Year 1746</i> (Collins).</p> <p>Compare the ways in which the poets make these two poems particularly memorable.</p>

**NOTES ON THE TASK:**

The focus of the question is on personal response, so successful answers will go well beyond paraphrase and explanation to the selection of appropriate details and the exploration of what makes them moving. Though the clerk in *The Volunteer* rejoices in achieving his dream of serving his country and is happy and fighting for an honourable cause, candidates may find him a pathetic character because in the light of modern sensibilities, he appears to be misguided in glorifying war. 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 explore the contrasts and the ways in which the language and imagery and the sound of the words contribute to the effects. Given the time constraints, we should not expect both poems to be dealt with in equal detail.

<b>Text:</b>	OCR: <i>Opening Lines: War</i>
<b>Question 10: (20 marks)</b>	<p>Explore some of the different ways in which the poets movingly convey feelings about war in <b>TWO</b> of the following poems:</p> <p><i>On the Idle Hill</i> (Housman)  <i>The Drum</i> (Scott)  <i>The Hyaenas</i> (Kipling).</p>

**NOTES ON THE TASK:**

This is an open task and we should reward whatever candidates offer. The themes of the poems are fairly similar; all focus on the waste of life, but the mood and feeling of the poems differ and better answers will sustain a comparison between the two chosen poems. Likely responses might highlight the sense of despondency in the Housman, the anger 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 some detailed exploration of the imagery and form of the poems.

<b>Text:</b>	OCR: <i>Opening Lines: Town and Country</i>
<b>Question 11: (20 marks)</b>	<i>Binsey Poplars</i> (Hopkins), <i>The Lake Isle of Innisfree</i> (Yeats).  Compare some of the ways in which the poets movingly express love for nature in these two poems.

**NOTES ON THE TASK:**

The focus is on personal response here, and the key to success is the careful choice of significant details and the exploration of how they create a response. Good answers will explore how the language makes the ideas moving; for example, the use of 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. Sound is an important element in both poems and better answers will consider the effect of rhyme and rhythm. Given the time constraints we should not expect candidates to deal in equal detail with both poems.

<b>Text:</b>	OCR: <i>Opening Lines: Town and Country</i>
<b>Question 12: (20 marks)</b>	Compare some of the ways in which the poets vividly convey feelings of unhappiness to you in <b>TWO</b> of the following poems:  <i>London</i> (Blake) <i>The World</i> (Rossetti) <i>The Song of the Shirt</i> (Hood).

**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 explore in some detail how the words and images convey the mood and will sustain a comparison of the poet's methods, though we should not expect both chosen poems to be dealt with in an equal amount of detail. 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 other points, of course.

<b>Text:</b>	BLAKE: <i>Songs of Innocence and Experience</i>
<b>Question 13: (20 marks)</b>	<i>The Little Black Boy, The Chimney Sweeper</i>  Compare the ways in which Blake vividly portrays heaven and the after-life in these two poems.

**NOTES ON THE TASK:**

It is important that there is *comparison* in answers, though absolute balance between the two poems is not essential. The views expressed in these two poems are of course different in some 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 be at least an attempt to grapple with 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 worthy of discussion. *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 better 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. These are in many ways not easy poems, despite their apparently simple rhythms, rhymes and language; but candidates have studied them in depth, and should be able to write well and closely about them; for high marks, examiners must look for detailed reference and/or quotation in answers, rather than just general comments.

<b>Text:</b>	BLAKE: <i>Songs of Innocence and Experience</i>
<b>Question 14: (20 marks)</b>	Compare the ways in which Blake memorably expresses happiness in <b>TWO</b> of the following poems:  <i>The Lamb</i> (Innocence) <i>Nurse's Song</i> (Innocence) <i>A Cradle Song</i> (Innocence).

**NOTES ON THE TASK:**

There should again be ample material here for a good and full answer; candidates should be well capable of outlining and comparing the different kinds of happiness that Blake portrays in any two of these poems. They all focus upon children, or child-like thoughts, of course, and this may be one factor in the comparison, but better answers may also look at the language and/or the style of the poems, and see connections and similarities in these respects. Examiners must require quotation from each of the chosen two poems, and some attempt to say what effect(s) these words and phrases have on the reader. As with Q13, comparison is a requirement.

<b>Text:</b>	HARDY: <i>Selected Poems</i>
<b>Question 15: (20 marks)</b>	<i>The Darkling Thrush</i> and <i>In Tenebris I</i>  Compare the ways Hardy makes the pictures of nature so powerful in these two poems.

**NOTES ON THE TASK:**

Both poems are rooted in natural imagery, and candidates should be well able to make good use of the way in which Hardy uses it to express his particularly gloomy and nostalgic thoughts. *The Darkling Thrush* is particularly rich in pictures from nature – indeed, apart from the final stanza, there is something that candidates could make use of in virtually every line; Hardy’s weary uncertainty at the turn of the century is amply reflected in the cold and bare pictures that he draws. The last stanza could of course also be used, in that the song of the thrush in the gloom does suggest some possible hope of joy to come. *In Tenebris I* is even more gloomy, and again there is hardly a line, and certainly not a stanza, in which natural imagery plays no part; as in the previous poem, the images are cold and loveless, and while not strictly relevant to the question the very last word of the poem sums it up with chilly precision. Good answers will explore at least some of the imagery, and certainly move between the two poems in order properly to compare them.

<b>Text:</b>	HARDY: <i>Selected Poems</i>
<b>Question 16: (20 marks)</b>	Compare how Hardy strikingly portrays the pain that love can cause in <b>TWO</b> of the following poems:  <i>Neutral Tones</i> <i>A Broken Appointment</i> <i>On the Departure Platform.</i>

**NOTES ON THE TASK:**

In each poem there is clear evidence that love can cause pain, and indeed there is more of this than happiness in all of them. Candidates are required to compare two, and to look closely at the language and imagery that Hardy uses to create a sense of loss and unhappiness. There is little else in *Neutral Tones*, in fact, and there should be no difficulty in quoting from this poem – ‘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 redolent 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? 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’ (this last word is powerful). 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’.

<b>Text:</b>	AUSTEN: <i>Northanger Abbey</i>
<b>Question 17: (20 marks)</b>	Chapter 21: <i>'Catherine's heart beat quick' ...to ... 'with awful intelligence.'</i>  How does Austen's writing make this such an amusing moment in the novel?  Remember to support your ideas with details from the passage.

**NOTES ON THE TASK:**

Austen is of course parodying the gothic novel in this passage of description and this should be apparent to most candidates. 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. Better answers will not merely explain the situation, however, but will focus on the detail of the writing. 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.

<b>Text:</b>	AUSTEN: <i>Northanger Abbey</i>
<b>Question 18: (20 marks)</b>	How does Austen make 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 general assertions. 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. Better answers will be characterised by an examination of Austen's writing as well as by a response 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.

<b>Text:</b>	DICKENS: <i>Hard Times</i>
<b>Question 19: (20 marks)</b>	<p>Book the Third; Chapter Two: <i>I am not a moral sort of fellow, ... to... immediately and finally.</i></p> <p>What does Dickens make you feel about James Harthouse at this point in the novel?</p> <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 will make some contrast between the way in which Harthouse appears here and in previous incidents. It is almost possible to feel some 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 explanation of what he has done to close examination of the words of the passage.

<b>Text:</b>	DICKENS: <i>Hard Times</i>
<b>Question 20: (20 marks)</b>	<p>How does Dickens's portrayal of Mr Sleary and the circus people contribute to your enjoyment of the novel?</p> <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 and with his lisp, his values are the right ones as is his philosophy to make the best of things. They represent everything that is missing from the lives of the Gradgrinds and Mr Gradgrind finds them almost incomprehensible. Better answers will show a clear understanding of the ways in which Dickens uses the characters, both to make his point 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.

<b>Text:</b>	HARDY: <i>Far From the Madding Crowd</i>
<b>Question 21: (20 marks)</b>	Chapter 53; <i>Nobody was in the room ... to ... on my being a widow</i> What does Hardy make you feel here about the relationship between Bathsheba and Boldwood? Remember to support your ideas with details from the passage.

**NOTES ON THE TASK:**

Candidates' reactions here to Boldwood and Bathsheba are likely to be quite mixed, and examiners must be flexible in how they respond to what is written. Boldwood has throughout the novel been an increasingly isolated and in many ways unsympathetic character, and a 21<sup>st</sup> 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 this 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. Bathsheba's clinging to the hope of Troy's return may similarly be seen as absurd (though of course he does indeed return very shortly), or as evidence that despite everything that she has learned about him she truly does care for him; her final and unwilling acceptance that she will marry Boldwood 'as the rendering of a debt' may be viewed as hard and cold, but perhaps no more than he deserves? Answers must demonstrate personal response, supported by illustration from the passage, together with reference to the wider novel.

<b>Text:</b>	HARDY: <i>Far From the Madding Crowd</i>
<b>Question 22: (20 marks)</b>	How does Hardy make Sergeant Troy such a fascinating character? Remember to support your ideas with details from the novel.

**NOTES ON THE TASK:**

Most answers are likely to show a general dislike for Troy, but at the same time an awareness that Hardy has also made him very attractive to at least two of the women characters in the novel (Fanny and Bathsheba), and perhaps also to some readers, at least initially. Hardy presents his character in both ways for much of the novel – 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 on her part, 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 many of the novel's characters and perhaps also to some readers. Examiners will probably read a range of differing responses to Troy, and should assess fairly what is presented, provided always that it is clearly argued, and appropriately supported by quotation and/or reference to the text.

<b>Text:</b>	ELIOT: <i>Silas Marner</i>
<b>Question 23: (20 marks)</b>	Chapter 19: <i>Godfrey felt an irritation ... to ... I want to do my duty.</i>  How does Eliot's writing make this such a powerful moment in the novel?  Remember to support your ideas with details from the passage.

**NOTES ON THE TASK:**

Some of the power of the incident undoubtedly comes from the 'David and Goliath' struggle. Godfrey in theory has everything on his side: money, power, a loving wife and the ability to make Eppie's life much better in a material sense, but he is completely overthrown by the strength of Silas's and Eppie's devotion to each other. 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 speaks 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 and Eliot makes it quite clear whose side she is on in the ironic tone of the first paragraph and the barbed comments such as 'it seemed to him that the weaver was very selfish (a judgement readily passed by those who have never tested their own power of sacrifice)'. Though Nancy is not mentioned in the passage, better answers may well be sensitive to her distress and to the fact that she shows more compassion for everyone than does her husband. Good answers will examine the writing in some detail.

<b>Text:</b>	ELIOT: <i>Silas Marner</i>
<b>Question 24: (20 marks)</b>	How does Eliot's writing make you feel 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:**

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 epilepsy is not his fault and is one of the causes of his predicament at the beginning of the novel. He is taken advantage of as a result of it; 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 his 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. Good answers will show some awareness of the way in which the story is structured, of the way in which Eliot controls our responses to Silas and the other characters and of the way in which the narrative builds to the coming of Eppie. They will be supported with judicious textual reference.



<b>Text:</b>	POE: <i>Selected Tales</i>
<b>Question 25: (20 marks)</b>	<p><i>The Tell Tale Heart: True!-nervous-very-very...to...of the eye forever.</i></p> <p><i>The Black Cat: For the most wild but yet most lonely...to...causes and effect.</i></p> <p>In your view, how has Poe made these two openings so effective?</p> <p>Remember to refer to details from both passages in your answer.</p>

**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 and images from the wider stories, and of course due credit must also be given for such answers, provided that little reward is likely for simple paraphrase of either the passages or the stories. There is ample material in both for some critical comment and exploration: the tension and uncertainty of the first (*The Tell-Tale Heart*), for example, and the impression that it gives (how?) 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.

<b>Text:</b>	POE: <i>Selected Tales</i>
<b>Question 26: (20 marks)</b>	Explore how Poe’s writing make <b>TWO</b> moments, each from a different story, especially frightening for you.

**NOTES ON THE TASK:**

A wholly free choice here, and examiners must be willing to accept any sensibly argued and appropriately illustrated pair of tales, 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.

<b>Text:</b>	WELLS: <i>The History of Mr Polly</i>
<b>Question 27: (20 marks)</b>	Chapter 10, III: <i>I don't see that it does ...to ... we can't sit here for ever.</i>  How does Wells make this such a satisfying conclusion to the novel?

**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 even 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 last 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? There is scope for a range of ideas here, and provided that the focus of the question is adhered to (the extent to which candidates find the ending 'satisfying') examiners should be able to welcome all kinds of response.

<b>Text:</b>	WELLS: <i>The History of Mr Polly</i>
<b>Question 28: (20 marks)</b>	Explore how Wells makes <b>ONE</b> of the following episodes from the novel so amusing.  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 we find their reasons convincing or not is less important than that there are reasons, supported by appropriate reference and/or illustration from the novel. The question asks 'how Wells makes (them) so amusing', so more should be said for a high mark than simply why a candidate finds the episode funny – detailed reference to Wells's writing is needed.

<b>Text:</b>	CHOPIN: <i>Short Stories</i>
<b>Question 29: (20 marks)</b>	<p><i>Her Letters: She had given orders ...to ...perishing utterly. The Dream of an Hour/The Story of an Hour: Knowing that Mrs Mallard... to... twittering in the eaves.</i></p> <p>How does Chopin make you want to read on in these two openings to stories?</p>

**NOTES ON THE TASK:**

The emphasis here is on the writing and 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. 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 and better answers may see the symbolism here. 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. They may profitably try to compare the two passages, though they are not required to do so.

<b>Text:</b>	CHOPIN: <i>Short Stories</i>
<b>Question 30: (20 marks)</b>	<p>What does Chopin's writing make you feel about <b>TWO</b> of the following characters?</p> <p>Désirée (<i>Désirée's Baby/ The Father of Désirée's Baby</i>) La Folle (<i>Beyond the Bayou</i>) 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 feel sympathy for these characters since they are all portrayed as victims. Tonie, however, is ironically 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, so the focus of the answer may be on the way in which Chopin portrays Claire Duvigny, as much as on Tonie. Feelings towards him will probably be mixed and his passivity initially may be a cause of irritation. Désirée is destroyed by Armand's callousness. Chopin's portrayal of him lacks any positive attributes and the nearest she gets to saying anything good about him is that the birth of their son had softened his 'imperious and exacting' nature. This was, of course, restored, in fact became almost like the 'spirit of Satan' once it was suggested that the child might have black antecedents. La Folle's misfortune is slightly different in that it is not directly attributable to any other person but to an accident, and she manages to overcome it because of her devotion to Cheri. The ending of the story is therefore hopeful for her and she may well provoke admiration. Good answers will be characterised by freshness of response, close examination of the way in which the character is created and the ways in which Chopin's writing builds up the picture.

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