

English Literature (Opening Minds)

General Certificate of Secondary Education

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

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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 (Higher Tier)**A INDIVIDUAL ANSWERS**

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

B ASSESSMENT OF WRITTEN COMMUNICATION

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

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 3
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).	4 5
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).	6

C TOTAL MARKS

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

1901 English Literature – Generic Band Descriptors

Unit 2446/02 – Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	30 29 28	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	27 26 25	<ul style="list-style-type: none"> demonstrate engagement and some insight show critical understanding supported by well selected references to the text respond sensitively and in detail to language
3	24 23 22	<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
Below 6	12 11 10 9 8 7 6 5 4 3 2 1 0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text show a little awareness makes some comment show very little awareness make very limited comment fails to meet the criteria for the task and shows scant knowledge of the text

Text:	OCR: <i>Opening Lines : War</i>
Question 1: (30 marks)	<i>The Charge of the Light Brigade: Tennyson, The Drum: Scott.</i> Compare how the poets powerfully portray soldiers and war in these two poems.
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, style or both and make some comment about the differences between the poems. More developed answers might make more of the complexity of Tennyson’s response to the charge and perhaps respond to the different tones, verse forms and perspectives of the poems.	

Text:	OCR: <i>Opening Lines : War</i>
Question 2: (30 marks)	Compare the ways in which the poets create striking impressions of a battlefield in <i>The Destruction of Sennacherib</i> (Byron) and <i>The Hyaeenas</i> (Kipling).
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 striking; “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. Differentiation here will probably spring from the candidates’ ability to analyse some of the striking images in depth and to compare the poems. 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 assess what makes each poem’s impression of the battlefield striking in its own way, or offer some value judgements on which makes the greatest impression should be rewarded accordingly.	

Text:	OCR: <i>Opening Lines : War</i>
Question 3: (30 marks)	Compare the ways in which the poets vividly convey strong feelings about war in <i>After Blenheim</i> (Southey) and <i>Tommy's Dead</i> (Dobell).
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 uses the horror of the disinterred skulls and description of the 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 contrasts. 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 very emotive. More developed answers will need to look behind the content of the poems to the author's strong response to the futility of war and "the ways" in which this is expressed. 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 the authorial standpoint.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 4: (30 marks)	<i>On Wenlock Edge...</i> : Housman, <i>The Eagle</i> : Tennyson. Compare the ways in which the poets strikingly convey the power of nature to you in these two poems.
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 it 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>Candidates are free to interpret "power of nature" liberally as this could apply to the idea of time and human nature in the Housman as well as the wind in the woods idea. Most candidates should be able to make some comment on how the style of the poems creates a feeling of power. Both use strong verbs and personification, for example. More developed answers might look at the effective sole focus on the bird in <i>The Eagle</i> versus the nature/man idea in the Housman or on the impact of the triplets in Tennyson's poem as opposed to the ABAB rhyme scheme of <i>On Wenlock Edge....</i> We should also be responsive to whatever they find striking about the depiction of nature in the poems.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 5: (30 marks)	Compare how the poets convey to you their strong feelings for the places they describe in <i>Composed Upon Westminster Bridge</i> (Wordsworth) and <i>The Lake Isle of Innisfree</i> (Yeats).
<p>NOTES ON THE TASK:</p> <p>Answers here can achieve a fair amount just by looking at the methods used to convey strong feelings in each poem, as there is much to say. Candidates who can then move on to compare the differing approaches or to note some similarities should be rewarded accordingly.</p> <p>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”. 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 experience is spiritual.</p> <p>It is to be hoped that answers can avoid a “see-sawing” superficial comparison and really engage with the joy and enthusiasm expressed in these poems.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 6: (30 marks)	Compare how the poets memorably portray the relationship between the people and the landscapes in <i>Beeny Cliff</i> (Hardy) and <i>The Way Through the Woods</i> (Kipling).
<p>NOTES ON THE TASK:</p> <p>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.</p> <p>Most answers should outline what the relationship between people and landscape consists of in the two poems. Candidates will then need to explore these ideas through close examination of the language and be rewarded according to the depth with which they accomplish this. A strong ability to compare will add more value. 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”.</p>	

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 7: (30 marks)	<i>The Sick Rose</i> (Experience), <i>The Garden of Love</i> (Experience) Explore the different ways in which Blake conveys powerful feelings about destruction and change in these two poems.
NOTES ON THE TASK: The focus in the question is on Blake's writing and, although good answers will undoubtedly explore the nature of Blake's feelings about perversion of innocent love, they will keep the poetry clearly in view. Strong answers should be able to focus explicitly on 'the ways' of the question and really scrutinise the poet at work here. The strongest answers may declare themselves in the extent to which they sustain close attention to the language and structure of each poem and explore the effects of features like the use of direct address and first person, contrast, personification, repetition, sound, and (most important perhaps) the use of imagery and the range of symbolic possibilities in each poem.	

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 8: (30 marks)	Compare the ways in which Blake vividly conveys feelings about childhood to you in <i>Nurse's Song</i> (Innocence) and <i>Nurse's Song</i> (Experience).
NOTES ON THE TASK: The emphasis in the question is on the poet, and differentiation should emerge from the extent to which answers can move beyond a simple exploration of the feelings about childhood to shape a response to the writer at work in these two contraries. Strong answers are likely to focus explicitly on 'the ways' of the question and on the paired nature of the poems. The strongest answers may well be those which sustain close and comparative attention to the parallel elements in the two poems but also explore in detail the significance of some of the key differences: the absence of the children's voices in the Experience poem, the distinction between 'laughing/hill' and 'whisp'rings/dale', the contrasting of spring and winter, of morning and night, the shifting symbolic possibilities of 'dews' and 'green' ...	

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 9: (30 marks)	How does Blake make the different descriptions of animals memorable for you in TWO of the following poems? <i>The Lamb</i> (Innocence) <i>Night</i> (Innocence) <i>The Tyger</i> (Experience)
NOTES ON THE TASK: This is an open question but it maintains the focus on Blake's writing, and good answers are likely to keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal response to the description while focusing on the 'how' of the question and really scrutinising the poet at work. Thoughtful attention to the effect of features like the direct address, rhetorical questions and parallel structures in <i>The Lamb</i> , the contrasts and the use of the lion's voice in <i>Night</i> , the rhetorical questions, rhythm and sound of <i>The Tyger</i> , and most important perhaps the imagery and the range of symbolic possibilities and the religious significance in each of the descriptions should be well rewarded.	

Text:	HARDY: <i>Selected Poems</i>
Question 10: (30 marks)	<i>To Lizbie Brown, The Ruined Maid</i> Compare the ways in which Hardy makes Lizbie and 'Melia such fascinating characters in these two poems.
NOTES ON THE TASK: The focus in the question is on Hardy's writing and, although good answers will undoubtedly explore the fascinating nature of the two women, they will keep the poetry clearly in view. Strong answers should be able to focus explicitly on 'the ways' of the question and really scrutinise the poet at work here. The strongest answers may declare themselves to the extent to which they sustain close, comparative attention to the language and structure of each poem and explore the effects of features like the use of direct address, of the unnoticed lover's point-of-view and of the pathos in <i>Lizbie Brown</i> ; the use of dialogue, dialect and ironic humour in <i>The Ruined Maid</i> ; and the use of contrast, of repetition, of sound, of imagery ... in both poems.	

Text:	HARDY: <i>Selected Poems</i>
Question 11: (30 marks)	Compare the ways in which Hardy's writing encourages you to see situations in a new light in both <i>A Broken Appointment</i> and <i>The Man He Killed</i> .
NOTES ON THE TASK: The emphasis in the question is on the poet and differentiation should emerge from the extent to which answers can shape a personal response to the situations in each poem while maintaining the focus on the 'ways' of the question. Strong answers are likely to be able to pinpoint the exact nature of the jilted lover's disappointment in <i>A Broken Appointment</i> and pay close attention to the irony of the old soldier's reflections in <i>The Man He Killed</i> , while scrutinising the writer at work. The strongest answers are likely to maintain a detailed and well-supported personal response to the revelatory nature of each poem and to explore the effect of particular features of language and structure like: the direct address, the repetition, the imagery and final rhetorical question of <i>A Broken Appointment</i> ; and the colloquialisms, the ironic oppositions and the reflective chattiness of <i>The Man He Killed</i> .	

Text:	HARDY: <i>Selected Poems</i>
Question 12: (30 marks)	Compare how Hardy powerfully conveys his feelings to you about the passing of time in TWO of the following poems: <i>The Darkling Thrush</i> <i>The Self-Unseeing</i> <i>On the Departure Platform</i> .
NOTES ON THE TASK: Good answers are likely to explore the nature of the feelings but will keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal response to Hardy's regret about the loss of fervour, joy and intensity which the passing of time brings, while focusing on the 'how' of the question and really scrutinising the poet at work. The strongest answers may well sustain close and comparative attention to the effect of features like the images of erosion and of joyful family memories in <i>The Self-Unseeing</i> , the description of and the gradual disappearance of the lover in <i>On the Departure Platform</i> , and the sadness about the inability to repeat or recapture the past which the conclusions of these two poems bring. Close attention to the imagery in <i>The Darkling Thrush</i> , which embodies Hardy's bleak feelings about the changing century and his loneliness in a godless universe, should be well rewarded.	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 13: (30 marks)	Chapter 3: <i>They made their appearance... to ...is what I wish you to say</i> How does Austen present Henry Tilney as the hero of the novel in this extract?
NOTES ON THE TASK: It is possible to give a fairly straight answer to this question and comment on his suitability for the unlikely heroine Catherine is. Henry is 'gentlemanlike', the right age, is intelligent and lively, <i>nearly</i> 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 man. More detailed responses might focus on what a suitable hero he is in a novel which makes such use of comparison with the Gothic. He is light, funny, entertaining with his parody of Bath small talk, his comic voices, sharp wit and self deprecating humour: the antithesis of a mean, moody Byronic 'romantic' hero. So much so that the naive inexperienced Catherine does not know how to take him, leaving room for her to understand him more as their relationship develops. 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 most 'unheroic' but very entertaining grasp of female clothing. There are many possibilities for ranging outside the passage to look at Henry's development as the hero during the novel if candidates take them up.	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 14: (30 marks)	Explore some of the ways in which Austen contrasts Catherine's relationship with Eleanor and her relationship with Isabella.
NOTES ON THE TASK: Good answers to this question will go beyond character sketches to consider Austen's purpose in structuring the novel in this way. We become familiar with Isabella much earlier in the novel than Eleanor. 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. We see her mood change dramatically when Catherine stands up to her over the drive, and her treatment of James is heartless. Her idea of a good friend is one who is completely subservient to her whims. Eleanor by contrast is much more gentle and down-to-earth, with none of the flashiness. Like her brother, she has proper values, though there is no doubt that she has problems with her father. There is much more of a meeting of minds with Catherine. Good answers will look at several incidents in detail and will consider how the language used by the two girls reveals their characters.	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 15: (30 marks)	How does Austen use Catherine's love of Gothic novels to entertain and amuse you? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Candidates are free to choose from Austen's depictions of Catherine's early enthusiasms and girly conversation 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. Another possible approach is to explore Austen's use of Catherine and Henry as anti-hero and heroine in Gothic terms or Northanger as a most disappointing Gothic setting in its modernity and ordinariness. Some answers might look at the various comments on the novel - reading by Catherine, Henry and John Thorpe and the entertainment value this has in illustrating their respective characters. Answers will need to show some knowledge of what the novels Catherine reads are like and some appreciation of, or personal response to, the entertainment value afforded by her immersing herself in them. More sophisticated answers will range widely through the text or give a developed response to why the use of the Gothic is entertaining.	

Text:	DICKENS: <i>Hard Times</i>
Question 16: (30 marks)	Book the Third: Chapter VI (six): 'O, my good Lord! ...to... they wanted should come up.' In what ways does Dickens make this such a tense and dramatic moment in the novel?
NOTES ON THE TASK: This is a highly charged passage and should provide many opportunities to examine 'the ways' in which Dickens is operating. Answers 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 and runs frantically for help. Another approach might be to concentrate on style: the dramatic repetition and exclamation in the dialogue and the narrative, the short effective sentences when Sissy tries to ascertain whether Stephen is alive and the listing technique used to chart the obstacles in Sissy's quest for assistance. The most effective answers will probably combine some of the above with an informed sense of context. 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. Thematically, the appalling treatment of the working classes comes to a climax in Stephen's death in the aptly named Old Hell Shaft.	

Text:	DICKENS: <i>Hard Times</i>
Question 17: (30 marks)	Which ONE character does Dickens's writing persuade you 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 he might be excused. 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, a strong sense of author and an ability to make a convincing case. Stronger answers will probably 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: (30 marks)	How does Dickens portray the lives of the mill workers as so shocking? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: The many descriptions of Coketown and its workers 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. It is possible to tackle the question through the generic descriptions of the mill hands/mills or to look at characters like Stephen and Rachael and what happens to them in the novel. Most answers should support their views with textual knowledge but more developed responses will need to look at some of Dickens's methods of conveying his critique of industrialisation or alternatively respond to the horror of the portrayal.	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 19: (30 marks)	<i>Chapter 35: Just before the clock... to ...It would be a pity I think.</i> Explore the ways in which Hardy makes this such a dramatic and moving moment in the novel.
NOTES ON THE TASK: A clear awareness of the context will be an important starting-point for all answers: Oak's love for Bathsheba remains constant and her absence in Bath and Cain Ball's garbled story have made him fear the worse. Even though Boldwood and the reader are cruelly informed of his marriage to Troy in the previous chapter, Hardy delays the painful confirmation of the union for Oak until this moment. The focus in the question is on Hardy's writing and although strong answers will undoubtedly explore the impact of this shocking revelation on Oak, they will keep 'the ways' of the question clearly in view. The strongest answers may declare themselves in the extent to which they sustain close attention to key features of the writing like the use of Oak's point-of-view, the use of Coggan to register Oak's reactions, the presentation of Oak's jumbled yet unselfish feelings in a sequence of questions, the presentation of Troy's proprietorial arrogance, the symbolic conversation about the house.	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 20: (30 marks)	How does Hardy make his portrayal of Fanny Robin such a moving part of the novel? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Differentiation is likely to spring from the extent to which answers can avoid a conventional character study or a narrative reworking of Fanny's story and shape a personal response to the moving elements while focusing on the 'how' of the question. Strong answers are likely to maintain the focus on the writer and to keep the pathos which Hardy generates clearly in view. The strongest answers are likely to pay thoughtful attention to features like: Hardy's introduction to the 'timid girl' and the vulnerability and intensity which mark her out for tragedy; the revelation of her essential innocence and goodness in her letter to Oak and her desperate naivety in the scene outside the barracks; the way the fates repeatedly conspire against her – in the church names, the stoning of the dog, the gargoyle; the agonisingly protracted description of her final journey.	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (30 marks)	In what ways does Hardy make ONE or TWO of the following moments from the novel particularly striking? 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
NOTES ON THE TASK: Most candidates should realise that these moments from the novel have particularly atmospheric settings and that each is of crucial importance in terms of theme, plot and character. We should therefore expect some answers to be richly illustrated by specific and apt references to telling details from the text and to focus effectively on the way Hardy makes the moment particularly striking. Answers that display an awareness of the wider symbolic and thematic implications of the chosen moment(s) should also be rewarded.	

Text:	ELIOT: <i>Silas Marner</i>
Question 22: (30 marks)	<i>Chapter 12: This morning... to...the event could have brought about.</i> How does Eliot's writing here persuade you that this is a turning point for Silas in the novel?
NOTES ON THE TASK: Differentiation here may well spring from the degree of the answer's appreciation of the context of the passage and attention to the imagery, which signifies the importance of the event. Silas is in a state of solitude and despair and fails to see the redemption coming towards him in the form of Eppie. 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 the gold. 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. Candidates may well focus on context and the whole issue of a 'turning point' for Silas in some depth or concentrate more closely on the language of the passage, for example the imagery of the supernatural or the contrast between hard and cold and soft and warm. The best answers will probably combine all these elements.	

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (30 marks)	Does Eliot encourage you to like and admire Nancy, or to feel differently 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. 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. On the other hand, Nancy 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. We might expect the strongest answers to have some grasp that Eliot is not wholly approving of Nancy.	

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (30 marks)	What makes Eliot's portrayal of selfishness and greed so memorable for you? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: The most likely approach here would be to look at characterisation, with Godfrey, Dunsey and Silas himself as obvious choices. It would be possible to answer the question successfully by examining one character's history in depth; for example Godfrey's ultimate punishment for 'wanting to pass as childless once'. Alternatively, answers might take a broader sweep and look at the relatively straightforward punishment doled out to Dunsey for stealing Silas's money, the more complex fate that Godfrey weaves for himself with his initial rejection of Eppie, and the transformation that comes over Silas's lonely and desolate life when he rejects greed in favour of Eppie and love. Eliot combines the complexities of the plot with strands of imagery to bring her point across and candidates might take this route or compare and contrast the characters mentioned above. The best answers will probably show a strong appreciation of the themes outlined in the question and a strong textual knowledge.	

Text:	POE: <i>Selected Tales</i>
Question 25: (30 marks)	<p>a) <i>The Fall of the House of Usher</i>: 'Shaking off from' ... to ... 'studio 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 about the way Poe describes places in these two extracts?</p>
<p>NOTES ON THE TASK: These are both short but melodramatic and atmospheric descriptions and are both of significance in their context. Most answers should be able to make some straightforward comments on the descriptions and adduce some detail in support of the points made. Answers that make detailed and convincing comments about such things as the way in which Poe describes the dilapidated and decayed state of the house or the strange effect of the fire and the clock in the room upon the assembled guests should be rewarded.</p>	

Text:	POE: <i>Selected Tales</i>
Question 26: (30 marks)	<p>How does Poe make you believe that his narrators are mad in <i>The Tell-Tale Heart</i> and <i>The Black Cat</i>?</p> <p>Remember to support your ideas with details from the stories.</p>
<p>NOTES ON THE TASK: It is to be hoped that most answers will be able to avoid the trap of simply reworking the stories and will selectively demonstrate the ways in which the murderous actions of these two narrators clearly confine their insanity. Differentiation is likely to spring from the extent to which answers can move beyond a narrative account and maintain the focus on the 'How' of the question and on Poe's writing. Strong answers are likely to explore the expression of the narrators' thoughts and feelings in some detail and show an understanding of the way in which Poe makes it clear (particularly in <i>The Tell-Tale Heart</i>) that both characters protest their sanity rather too much. Close attention to the repetitive speech patterns, the desperate interaction with the reader, the pride in the execution of the plan, the obsession with the old man's eye, the guilt-ridden imaginings ... in <i>The Tell-Tale Heart</i>; and to the sadistic and sudden violence, the irrational perverseness, the freedom from guilt, the transference of blame to the cat ... in <i>The Black Cat</i>, should be highly rewarded.</p>	

Text:	POE: <i>Selected Tales</i>
Question 27: (30 marks)	Explore the ways in which Poe creates a frightening climax, in TWO of the stories in this selection.
NOTES ON THE TASK: Many of the stories have frightening climaxes and it is important to be receptive to a number of possible choices. The focus in the question is on Poe's writing and differentiation is likely to spring from the extent to which answers can avoid a narrative approach to the two selected stories and shape an argued personal response which foregrounds 'the ways' of the question. Strong answers may well be those which most clearly identify the effective features of the writing at the climactic moment and which establish the context most economically. Close attention to atmospheric descriptions, to the use of clearly characterised narrators, to the careful building of mystery and suspense, to unexpected twists, to disturbing details ... should be rewarded.	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (30 marks)	<i>Chapter Five VII: Look here...to...it came from slight abrasions.</i> How do you think Wells makes this such an embarrassing and important moment in Mr Polly's life?
NOTES ON THE TASK: Good answers are likely to show a clear awareness of the context: Mr Polly has been escaping from the humdrum ordinariness of daily life by weaving a fantasy of courtly love around his conversations with a schoolgirl and this is the moment which brings him down to earth with a bump (literally and metaphorically) and bounces him back to the reality of shopkeeping after an impulsive proposal to Miriam. Strong answers should be able to see the importance of this moment in terms of the conflicts which beset Mr Polly, and focus explicitly on 'the ways' of the question by scrutinising the writing here. The strongest answers may declare themselves in their close attention to features like Polly's exaggerated language, our early awareness of the extended schoolgirl audience on the other side of the wall, the symbolic possibilities of the wall itself, the contrast between the 'goddess' and the 'red-haired girl with pigtails' as illusion collides with reality, the description of his humiliating descent and the pain of acquiring self-knowledge.	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 29: (30 marks)	How does Wells's portrayal of Parsons contribute to your enjoyment of the novel? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: The extent to which answers can move beyond a conventional character study to look at Wells's methods and the effect of Parsons on the reader, is likely to be the key discriminator here. Stronger answers should be able to focus explicitly on the 'How' of the question and scrutinise the writing. The strongest answers, as well as picking up the emphasis in the question on Wells and examining his portrayal of Parsons as the most entertainingly ebullient of the 'three P's', are likely to pay close attention to the climactic window-dressing scene and see that Parsons's doomed attempt to flout convention and express his 'joy de vive', foreshadows Polly's later revolt against the drabness of his daily life.	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 30: (30 marks)	How does Wells make his description of Mr Polly's attempted suicide so entertaining? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: It is perfectly acceptable for answers to see the planning and the aftermath as part of the 'attempted suicide' and to range widely across Chapter Eight. The emphasis in the question is on Wells's writing and differentiation should spring from the extent to which answers can move beyond a narrative account of the episode and shape a selective and personal response to the entertaining elements while focusing on the 'How' of the question. The strongest answers are likely to pay close attention to the farcical element of Polly's misfiring plot, the comic tone which keeps the serious reality of suicide at arm's length, the portrayal of Mr Rumbold's deaf mother-in-law, the irony of the outcomes.	

Text:	CHOPIN: <i>Short Stories</i>
Question 31: (30 marks)	At the 'Cadian Ball: <i>Now and then...to ... touch of a rose.</i> A Respectable Woman: <i>Gouvernail's personality...to...home in the morning.</i> How does Chopin vividly present the relationships between the characters in these extracts?
NOTES ON THE TASK: Chopin gives Calixta and Alcée a romantic setting 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 some of the above, and more detailed responses might respond to the language in detail or show a strong sense of the context of the passages and comment on the role of the third party in each – Mr Baroda and Bobinôt – soon to be Calixta's husband, or examine these passages in relation to the end of the stories. Another possibility is for candidates to approach the question by comparing the relationships in both extracts, although this is not a specific requirement.	

Text:	CHOPIN: <i>Short Stories</i>
Question 32: (30 marks)	Explore the ways in which Chopin vividly presents the impact a child makes on adult relationships in <i>A Matter of Prejudice</i> and <i>The Father of Désirée's Baby</i> (<i>Désirée's Baby</i>).
NOTES ON THE TASK: A starting point here might be to point out that the impact of the little girl in the first story is wholly positive, with her acting as an agent to re-unite Madame Carambeau 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. More detailed responses might well examine the language, which conveys the impact of the child so successfully. 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 focus clearly on the theme, style and tone in both stories or make some perceptive comparisons between the impact of the child in each story.	

Text:	CHOPIN: <i>Short Stories</i>
Question 33: (30 marks)	How does Chopin memorably explore the nature of the relationships in <i>The Storm: A Sequel to 'The 'Cadian Ball' and Her Letters</i> ?
NOTES ON THE TASK:	
<p>The mood and atmosphere of these two stories are very different as is the degree of sympathy that Chopin elicits for the characters, but both show that marriages are not necessarily made in heaven and that compromise may be an essential ingredient. <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 will examine the language of the story in some detail 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 a close focus on the writing.</p>	

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