



GCSE

English Literature

Session: 2010 June
Type: Mark scheme
Code: 1901
Units: 2441; 2442; 2444; 2445; 2446; 2448



OXFORD CAMBRIDGE AND RSA EXAMINATIONS

General Certificate of Secondary Education

ENGLISH LITERATURE

1901

Unit 2441: Drama Post-1914
Foundation Tier

UCLES

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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.

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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	✓	✓		✓
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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 1 (Foundation Tier)**A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are three marks at each band.
 - **Highest Mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
 - **Lowest Mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
 - **Middle Mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
- 3 Be prepared to use the full range of marks. Do not reserve (eg) high Band 4 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 4 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (ie above) the range targeted by this paper.** See B2 below.

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **21**.
 - This represents performance **at the top of Band 4**.
 - An answer which clearly falls into the 'Above 4' band may be acknowledged with a mark above 21. However, **the maximum mark that may be recorded for the paper is 21**.
 - This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.
- 3 There is NO Assessment of Written Communication on this paper.

1901 English Literature – Generic Band Descriptors

Unit 2441/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	22	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> • present a clear, sustained response • show understanding supported by careful and relevant reference to the text • respond with some thoroughness to language
4	21 20 19	<ul style="list-style-type: none"> • make a reasonably developed personal response • show overall understanding using appropriate support from the text • make some response to language
5	18 17 16	<ul style="list-style-type: none"> • begin to organise a response • show some understanding • give some relevant support from the text or by reference to language
6	15 14 13	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding • give a little support from the text or by reference to language
7	12 11 10	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	9 8 7	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	6 5 4 3 2 1 0	<ul style="list-style-type: none"> • show very little awareness • make very limited comment • not meet any of the criteria above

1901 English Literature – Empathic Band Descriptors

Unit 2441/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	22	Exceptional performance at Foundation Tier. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	21 20 19	<ul style="list-style-type: none"> show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	18 17 16	<ul style="list-style-type: none"> show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	15 14 13	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
7	12 11 10	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas
8	9 8 7	<ul style="list-style-type: none"> show a little awareness of the character
Below 8	6 5 4 3 2 1 0	<ul style="list-style-type: none"> show very little awareness of the character not meet any of the criteria above

Text:	MILLER: <i>Death of a Salesman</i>
Question 1: (21 marks)	<p><i>Act Two: WILLY: They're knocking on the wrong door... to ...and horrified at the WOMAN.</i></p> <p>What do you think makes this such a dramatic moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> Willy's situation and behaviour here the relationship between Willy and Biff the way the tension builds up.
NOTES ON THE TASK:	
<p>This is a packed and highly-charged moment in the play and it is important to be receptive to a range of possible responses as long as they are grounded in the text. It is to be hoped that the first bullet will nudge many answers into a successful appreciation of the dramatic context and of the way Willy responds to the shock of Biff's arrival. Strong answers are likely to focus on the apparent closeness of their relationship at this point (Biff's naive faith that his father can secure his graduation, the shared joke...) and on the details of the suspense-building (the knocking, the concealment, Biff's horrified reaction to the Woman's entrance...). Any attention to the dramatic ironies (in Biff's feeling that he has let his father down, in his proud reference to "the kind of man" he believes his father to be, in the need for laughter/approval which betrays both father and son...), and any awareness of the climactic nature of the extract or of the way Miller has primed us for this moment, should be highly rewarded.</p>	

Text:	MILLER: <i>Death of a Salesman</i>
Question 2: (21 marks)	<p>What are your feelings about Happy's relationship with his father?</p> <p>Remember to support your ideas with details from the play.</p>
NOTES ON THE TASK:	
<p>This is a very open question and it is important to be receptive to a range of possible responses so long as they are grounded in the detail of the play. There may be much sympathy for the young Happy as the overlooked second sibling desperate for approval, and there is likely to be much hostility for the older Happy who becomes the selfish "philandering bum", lying and seducing his way through life, and ultimately denying his own father when he needs him most. The quality of the argument and of the support is much more important than the line adopted and strong answers are likely to maintain an evaluative focus on the relationship. The strongest may be able to convey an understanding that he is very much what his father has made him and is, in this respect, a victim who retains the phoney dream to the bitter end and never achieves his brother's self-knowledge. Close attention to the detail of the relationship in any of the dramatic family confrontations, particularly in the restaurant, in the final showdown at home, in the Requiem... should be well rewarded.</p>	

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (21 marks)	You are Willy on your way to see Howard (near the start of Act Two). You might be thinking about: <ul style="list-style-type: none"> • what you are going to say to Howard • your working life as a salesman • your family and the future. <p>Write your thoughts.</p>
NOTES ON THE TASK:	
<p>Willy's exhaustion and mental instability have been made very clear in Act One, and so it is important to be receptive to a wide range of possible thoughts, both honest and delusional. The poisoned relationship with Biff, the money worries, the car "accidents", the guilt about Boston, the rubber hose...are all crowding in on him, but he has an extraordinary ability to repress unpalatable truths, and the opening to Act Two has struck a particularly optimistic (if deluded) note as Willy insists, to Linda at least, that he's "gonna knock Howard for a loop...get an advance...come home with a New York job...". Willy's thoughts may well focus hopefully on Biff's business opportunity with Bill Oliver, on the prospect of securing a desk job with Howard after thirty-four years of loyal service to the firm and on making a fresh start, but honest doubts are also likely to intrude, and when he actually arrives at Howard's office, he appears far from confident. The strongest answers are likely to maintain the focus on the prescribed moment, and suggest a secure grasp of appropriate detail and of Willy's character, as well as a developing sense of his "voice". The bullets are offered as suggestions only.</p>	

Text:	PINTER: <i>The Caretaker</i>
Question 4: (21 marks)	<i>Act Two: Suddenly the electrolux... to ... MICK: I'm impressed, anyway.</i> What do you think makes this such a striking moment in the play? You should consider: <ul style="list-style-type: none"> • Mick's words and behaviour • Davies's reactions to Mick • the way the tension builds up.
NOTES ON THE TASK:	
<p>It is to be hoped that many answers will be able to respond to the first bullet: Mick's actions serve to strengthen the idea that he is a person who enjoys victimising others. However, there is uncertainty as we have no way of knowing whether these incidents were accidental. Moreover, Mick becomes more cordial as the passage unfolds. Differentiation is likely to emerge from the extent to which answers can deal with the second and third bullets. The extract not only reveals a sudden change in Mick, from aggressor into civil listener, but also in Davies, who initially takes a defensive stance before becoming mollified. Stronger answers may also highlight the contrast in Mick's and Davies's behaviour and responses here: the contrast between Davies's defensiveness and the brief affirmations that follow from Mick, for example. An understanding of the changing situation, relationships and conflicts might also characterise the strongest answers.</p>	

Text:	PINTER: <i>The Caretaker</i>
Question 5: (21 marks)	What do you think are the main differences between Aston and Davies, and what makes these differences so striking? Remember to support your ideas with details from the play.
NOTES ON THE TASK:	
<p>The question is a very open one and there should be plenty of scope for personal response to Davies and Aston. It is important to be receptive to a range of ideas about what makes the men so different. For example, Davies's roguish and conniving tendencies, his selfish and manipulative nature, combined with his disloyalty, contrast with Aston's sensitive and quiet demeanour, his generosity and kindness, his practical nature, his ability to trust alongside an alarming mental confusion. There is plenty of scope for comparison. The best answers are likely to be firmly anchored to the detail of selected scenes. Attempts to engage with the idea of what makes these differences so striking by seeing the men in the context of the whole play should also be well rewarded.</p>	

Text:	PINTER: <i>The Caretaker</i>
Question 6: (21 marks)	You are Aston. Mick has just left, leaving the broken pieces of the Buddha behind him (near the end of Act Three). You might be thinking about: <ul style="list-style-type: none"> • the situation you find yourself in • Mick's words and behaviour • Davies's behaviour. <p>Write your thoughts.</p>
NOTES ON THE TASK:	
<p>Successful answers are likely to be firmly grounded in the ambiguous details of the relationship Aston has with Davies and Mick at this point. Just before this point, Davies, in conversation with Mick, has referred to Aston as 'nutty' provoking Mick to the point that he has told Davies to leave. As Mick's anger mounts, he hurls the Buddha against the stove, breaking it. However, immediately before Aston enters Mick expresses his frustration with his brother. Nevertheless, the shared smile between the brothers as Aston enters suggests a bond, further alienating Davies who remains on stage. The strongest answers are likely to suggest a secure grasp of appropriate details and of Aston's character, as well as a developing sense of his 'voice'. Aston has already asked Davies to leave, before Mick's tirade, so he is likely to explore this, and his feelings towards his brother and what has happened in detail. The bullets are offered as suggestions only.</p>	

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 7: (21 marks)	<i>Act One: DR EMERSON Morning... to ...five milligrams.</i> What do you think makes this such a powerful moment in the play? You should consider: <ul style="list-style-type: none"> • Ken's situation and his reactions to it here • Dr Emerson's treatment of him • the way the tension builds up.

NOTES ON THE TASK:

It is to be hoped that the first bullet will nudge most candidates into a consideration of the dramatic context: Ken has been in hospital for four months, knows that he is likely to be paralysed for the rest of his life and eventually receives confirmation of this here, from Dr Emerson. Strong answers are likely to declare themselves in their attention to Ken's bleak humour ("racing around...vegetables...") and in their evaluation of Dr Emerson's approach to his patient: Ken thanks him for the honest answer he eventually receives but there are also elements of the professional detachment which Ken so detests, and both of his recommendations (increased Valium and Mrs Boyle) are to prove disastrously counter-productive. The strongest answers might well declare themselves in the response to the third bullet and any attention to features like Ken's tenacious interrogation of Dr Emerson, his withering directness, his courageous insistence on hearing the absolute truth, his final silence as he absorbs the confirmation of his fate...should be highly rewarded.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 8: (21 marks)	Which ONE member of the hospital staff do you think has the least success in dealing with Ken Harrison? Remember to support your choice with details from the play.

NOTES ON THE TASK:

The most popular choices are likely to be Mrs Boyle, Dr Travers or Dr Emerson but this is an open question with a great deal of potentially relevant material to work with so it is important to be receptive to a variety of nominees, arguments and textual references. Differentiation is likely to spring from the extent to which answers can move beyond a conventional character study or a narrative working-through of the chosen character's involvement in the action, to a selective evaluation of the character's dealings with Ken, and to the shaping of an argued personal response. Ken's encounters with Mrs Boyle and Dr Travers are both set up by Dr Emerson to undermine and thwart Ken's desire to seek his own death and both leave Ken breathless, angry and frustrated that the medical professionals are not listening to him and not treating him like a human being, and strong answers are likely to display an awareness of this perceived failing. However others might argue that Dr Scott's personal involvement or Kay's inexperience make them ill-equipped to do their jobs effectively. The quality of the argument and of the textual support is much more important than the medical professional selected or the line adopted.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 9: (21 marks)	You are Mr Hill just after your dinner date with Dr Scott (in Act Two). You might be thinking about: <ul style="list-style-type: none"> • Dr Scott and your conversation with her • your decision to represent Ken • the legal battle to come. Write your thoughts.

NOTES ON THE TASK:

Philip Hill has enjoyed a very pleasant evening on a first dinner date with Dr Scott and hopes to see her again. Their frank conversation, in the course of which Dr Scott even admits that she might be tempted to assist Ken's suicide, has helped him to decide to represent Ken even though this difficult case puts him in the position of arguing for his client's death. He is under no illusions as to the difficulty and knows that Dr Emerson is a formidable adversary determined to keep Ken in hospital under the Mental Health Act. Nevertheless he has already ensured that Ken's consciousness will not be dulled by any more anti-depressants and is in the process of lining up an independent psychiatrist and a barrister, Peter Kershaw, and may already be mulling over the habeas corpus option which he is to suggest later in Act Two. Mr Hill is an intelligent, articulate and dedicated solicitor and differentiation is likely to emerge in the extent to which answers can convey his professional dedication and his interest in Dr Scott, alongside an understanding of the legal and moral issues involved in the case. The strongest answers are likely to suggest a secure grasp of appropriate detail rooted in his conversations with Dr Scott, Ken and Dr Emerson, and of his character, as well as a developing sense of his "voice". The bullets are offered as suggestions only.

Text:	SHERRIFF: <i>Journey's End</i>
Question 10: (21 marks)	<p><i>Act 2 Scene 1: RALEIGH: Right. He crosses towards the door and turns... to THE CURTAIN FALLS</i></p> <p>What makes this such a dramatic and moving moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the situation at this point • Stanhope's behaviour and state of mind here • how the tension builds.
NOTES ON THE TASK:	
<p>Raleigh's arrival signals a noticeable change in Stanhope, following his frank and easy discussion with Osborne, where he brutally tears the unsealed letter Raleigh brings in from his hand. Most answers should be able to find fruitful areas for comment – in Stanhope's quick temper, in his sudden change of mood, in Osborne's shocked response and Raleigh's astonishment, in the letter itself Differentiation is likely to emerge from the extent to which answers can show an awareness of the situation– Stanhope's distrust of Raleigh and his 'hero worship', their shared past history and memories of happier times, Stanhope's 'nerve strain'- and grapple with the dramatic and moving elements here. Answers which look closely at the language of the men and attempt to engage the sources of the drama should be well rewarded.</p>	

Text:	SHERRIFF: <i>Journey's End</i>
Question 11: (21 marks)	<p>Explore ONE or TWO moments where you feel particularly sorry for Raleigh.</p> <p>Remember to support your choice(s) with details from the play.</p>
NOTES ON THE TASK:	
<p>The question is very open indeed and most answers may be able to find sufficient material to shape a response to moments of pity for Raleigh in the play. The answer's choice of moment(s) must be respected and the interpretation of what constitutes a 'moment' will, of course, vary. Answers may refer to the death of Osborne, the unpredictable nature of Stanhope's behaviour, the censorship of his letter, his inability to join the men for supper...for example. The band and mark will depend on the answer's knowledge of, and engagement with the plot and character, and with the answer's ability to respond to the situation in which Raleigh finds himself. Answers should be rewarded for going beyond narrative, for quality of argument and of support.</p>	

Text:	SHERRIFF: <i>Journey's End</i>
Question 12: (21 marks)	<p>You are Osborne. You have reassured Raleigh that you were both picked specially for the raid and you have finished your letter home (Act Two, Scene Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your last night before the raid • your feelings about Raleigh and Stanhope • the future. <p>Write your thoughts.</p>
NOTES ON THE TASK:	
<p>Raleigh, young, naïve, excited about the imminent raid has just reminded Osborne that he will be responsible for his young life as he leads ten soldiers out on the raid the following day. The friendly dialogue with Raleigh and Trotter earlier is in stark contrast with the situation Osborne faces now. He has clearly been preparing by writing to his family and calming his nerves by reading 'Alice's Adventures in Wonderland'. It is to be hoped that most answers will register some of Osborne's feelings at this point, the night before the raid, towards his family, Stanhope, Raleigh and the men he is leaving behind. Fear, courage, a strong sense of duty and responsibility and a sense of the harsh reality of war, are likely to be the dominant notes. The bullets are offered as suggestions only.</p>	

English Literature (Specification 1901)

General Certificate of Secondary Education 2441/02

Unit 1: Drama Post-1914

Mark Scheme for June 2010

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of pupils of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, OCR Nationals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support which keep pace with the changing needs of today's society.

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

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

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

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

- 1 Mark the 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 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 (ie below) the range targeted by this paper.**

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 HIGHER TIER: The maximum mark for the paper is **30**.
- 3 There is NO Assessment of Written Communication on this paper.

1901 English Literature – Generic Band Descriptors

Unit 2441/02 - 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 make some comment show very little awareness make very limited comment not meet any of the above criteria

1901 English Literature – Empathic Band Descriptors

Unit 2441/02 - 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 reveal a sophisticated and convincing insight into the character
2	27 26 25	<ul style="list-style-type: none"> demonstrate a full understanding of the character and text assume a consistently appropriate "voice" with assurance and some insight
3	24 23 22	<ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	21 20 19	<ul style="list-style-type: none"> show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	18 17 16	<ul style="list-style-type: none"> show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	15 14 13	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
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 about the character refer occasionally to thoughts, feelings or ideas show a little awareness of character show very little awareness of character not meet any of the above criteria

Text:	MILLER: <i>Death of a Salesman</i>
Question 1: (30 marks)	<i>Act Two: WILLY: They're knocking on the wrong door...to...and horrified at the WOMAN.</i> Explore the ways in which Miller makes this such a dramatic moment in the play.
NOTES ON THE TASK: This is a packed and highly-charged moment in the play and it is important to be receptive to a range of possible responses as long as they are grounded in the text. It is to be hoped that many answers will be able to display a clear awareness of the dramatic context and of the way Willy responds to the shock of Biff's arrival. Strong answers are likely to explore the details of the suspense-building (the knocking, the concealment, the Woman's laugh, Biff's horrified reaction to the Woman's entrance...) and convey the emotional impact of the passage, but also see the ways that Miller has primed us for this revelatory climax throughout the play. Detailed attention to the dramatic ironies (the evidence of the close relationship between father and son which is about to be undermined, Biff's naive faith that his father is the "kind of man" to secure his graduation, the shared joke and need for laughter/approval which betrays both father and son...) should be highly rewarded.	

Text:	MILLER: <i>Death of a Salesman</i>
Question 2: (30 marks)	Does Miller's portrayal of the relationship between Happy and his father encourage you to feel any sympathy for Happy? Remember to support your ideas with details from the play.
NOTES ON THE TASK: This is an open question and while a complete absence of sympathy for the attention-seeking younger brother might appear overly censorious, it is important to be receptive to a range of possible responses. Differentiation should emerge from the extent to which answers shape an informed and evaluative personal response, and it is the quality of the argument and of the support provided which matters rather than the nature of the conclusion reached. There may be much sympathy for the young Happy as the overlooked second sibling desperate for approval, and there is likely to be much hostility for the older Happy who becomes the serial seducer, lying and charming his way through life, and ultimately denying his own father when he needs him most. The strongest answers may be able to convey an understanding that Miller portrays Happy not just as an uncaring and ungrateful son but also as a victim of his upbringing who retains the phoney dream to the bitter end and never achieves his brother's self-knowledge. Detailed exploration of Happy's role in any of the dramatic family confrontations, particularly in the restaurant, in the final showdown at home, in the Requiem... should be well rewarded. The strongest answers are likely to pick up the emphasis on the writer at work and explore the way Miller positions his audience by using contrast with other sons (Biff, Bernard...) and the testimony of key characters in shaping our response ("you don't give a good goddam about him... he doesn't mean anything to you...").	

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (30 marks)	You are Willy on your way to see Howard (near the start of Act Two). Write your thoughts.
NOTES ON THE TASK: Willy's exhaustion and mental instability have been made very clear in Act One, and so it is important to be receptive to a wide range of possible thoughts, both honest and delusional. The poisoned relationship with Biff, the money worries, the car "accidents", the guilt about Boston, the rubber hose...are all crowding in on him, but he has an extraordinary ability to repress unpalatable truths, and the opening to Act Two has struck a particularly optimistic (if deluded) note as Willy insists, to Linda at least, that he's "gonna knock Howard for a loop...get an advance...come home with a New York job...". Willy's thoughts may well focus hopefully on Biff's business opportunity with Bill Oliver, on the prospect of securing a desk job with Howard after thirty-four years of loyal service to the firm and on making a fresh start, but honest doubts are also likely to intrude, and when he actually arrives at Howard's office, he appears far from confident. Successful answers are likely to suggest a secure understanding of appropriate detail and of Willy's character. The strongest answers are likely to avoid oversimplification, to develop beyond a strong grasp of context and character, and represent a convincing "voice" and point-of-view.	

Text:	PINTER: <i>The Caretaker</i>
Question 4: (30 marks)	<i>Act Two: Suddenly the electrolux... to MICK: ...I'm impressed, anyway.</i> How does Pinter make this such a striking moment in the play?
NOTES ON THE TASK: Most answers are likely to focus on Davies's production of the knife and Mick's cruel teasing followed by his sudden and unpredictable change of mood towards Davies. The balance of power seems to lie with Mick at this point, as Davies is clearly unnerved by Mick's surprise attack with the electrolux in the dark. Most answers should be able to find rewarding areas for comment on the violence, shock, uncertainty, tension and tone shifts in the extract and offer some explanation as to how this is an intriguing moment in the relationship between the men. The strongest answers are likely to focus explicitly on the 'how' of the question and really scrutinise the playwright at work here, alongside an awareness of the context of the passage.	

Text:	PINTER: <i>The Caretaker</i>
Question 5: (30 marks)	How does Pinter strikingly portray the differences between Aston and Davies? Remember to support your ideas with details from the play.
NOTES ON THE TASK: The question is a very open one and there is plenty of scope for comparison. It is important to be receptive to a range of ideas about how the differences between Davies and Aston are dramatic for the audience. For example, Davies's roguish and conniving tendencies, his selfish and manipulative nature, combined with his disloyalty, contrast with Aston's sensitive and quiet demeanour, his generosity and kindness, his practical nature, his ability to trust alongside an alarming mental confusion. Stronger answers may be able to focus explicitly on the 'how' of the question and really scrutinise the playwright at work here. The extent to which answers can move beyond a straightforward comparison to look at Pinter's dramatic methods and effect on an audience is likely to be the key discriminator here. The strongest may declare themselves in their awareness of the way Davies and Aston speak and how this reveals differences between them. Aston's language is clipped, monosyllabic and largely dignified whilst Davies's is illogical, meandering and repetitive. Detailed attention to their characters and their contribution to the impact and ideas of the play should be generously rewarded.	

Text:	PINTER: <i>The Caretaker</i>
Question 6: (30 marks)	You are Aston. Mick has just left, leaving the broken pieces of the Buddha behind him (near the end of Act Three). Write your thoughts.
NOTES ON THE TASK: Successful answers are likely to be firmly grounded in the ambiguous details of the relationship Aston has with Davies and Mick at this point. Just before this point, Davies, in conversation with Mick, has referred to Aston as 'nutty' provoking Mick to the point that he has told Davies to leave. As Mick's anger mounts, he hurls the Buddha against the stove, breaking it. However, immediately before Aston enters Mick expresses his frustration with his brother. Nevertheless, the shared smile between the brothers as Aston enters suggests a bond, further alienating Davies who remains on stage. Aston has already asked Davies to leave, before Mick's tirade, so he is likely to explore this, and his feelings towards his brother and what has happened in detail. The best answers are likely to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point of view.	

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 7: (30 marks)	<i>Act One: DR EMERSON Morning... to ...five milligrams.</i> Explore the ways in which Clark makes this such a powerful moment in the play.
NOTES ON THE TASK: This is a packed and highly-charged moment in the play and it is important to be receptive to a range of possible responses as long as they are grounded in the text. It is to be hoped that most answers will be informed by an understanding of the dramatic context: Ken has been in hospital for four months, knows that he is likely to be paralysed for the rest of his life and eventually receives confirmation of this here, from Dr Emerson. Strong answers are likely to explore the way in which Clark portrays Ken's state of mind through his bleak humour ("racing around...vegetables...") and in the tenacious interrogation of Dr Emerson which breaks through the professional detachment which Ken so detests. Detailed attention to the ways in which the tension is built up throughout this extract (in Ken's persistent questioning, in his withering directness, his courageous insistence on hearing the absolute truth, his refusal to accept professional prevarication, in his final silence as he absorbs the confirmation of his fate...), and any awareness of the irony that both of Dr Emerson's recommendations (increased Valium and Mrs Boyle) are to prove disastrously counter-productive, should be highly rewarded.	

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 8: (30 marks)	Which ONE member of the hospital staff do you think Clark portrays as having the least success in dealing with Ken Harrison? Remember to support your choice with details from the play.
NOTES ON THE TASK: The most popular choices are likely to be Mrs Boyle, Dr Travers or Dr Emerson but this is an open question inviting an argued personal response and there is a great deal of potentially relevant material to work with so it is important to be receptive to a variety of nominees, ideas, lines of argument and textual references. The emphasis in the question is on Clark's writing and differentiation is likely to spring from the extent to which answers can move beyond a conventional character study to a selective exploration of the way the chosen character's unsuccessful dealings with Ken are portrayed. Ken's encounters with Mrs Boyle and Dr Travers are both set up by Dr Emerson to undermine and thwart Ken's desire to seek his own death and both leave Ken breathless, angry and frustrated that the medical professionals are not listening to him and not treating him like a human being, and strong answers are likely to explore the portrayal of the way this perceived failing. However others might argue that Dr Scott's personal involvement or Kay's inexperience make them ill-equipped to do their jobs effectively. The quality of the argument and of the textual support is much more important than the medical professional selected or the line adopted, but the strongest answers are likely to pick up the emphasis on the writer at work and explore the way Clark positions his audience by making Ken's strong views on the subject of "professionalism" absolutely clear.	

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 9: (30 marks)	You are Mr Hill just after your dinner date with Dr Scott (in Act Two). Write your thoughts.
NOTES ON THE TASK:	
<p>Philip Hill has enjoyed a very pleasant evening on a first dinner date with Dr Scott and hopes to see her again. Their frank conversation, in the course of which Dr Scott even admits that she might be tempted to assist Ken's suicide, has helped him to decide to represent Ken even though this difficult case puts him in the position of arguing for his client's death. He is under no illusions as to the difficulty and knows that Dr Emerson is a formidable adversary determined to keep Ken in hospital under the Mental Health Act. Nevertheless he has already ensured that Ken's consciousness will not be dulled by any more anti-depressants and is in the process of lining up an independent psychiatrist and a barrister, Peter Kershaw, and may already be mulling over the habeas corpus option which he is to suggest later in Act Two. Mr Hill is an intelligent, articulate and dedicated solicitor and differentiation is likely to emerge in the extent to which answers can convey his professional dedication and his interest in Dr Scott, alongside an understanding of the legal and moral issues involved in the case. The strongest answers are likely to suggest a secure grasp of appropriate detail rooted in the conversations with Dr Scott, Ken and Dr Emerson, and of Mr Hill's character, but also to develop beyond a strong grasp of context and character, and represent a convincing "voice" and point-of-view.</p>	

Text:	SHERRIFF: <i>Journey's End</i>
Question 10: (30 marks)	<i>Act 2 Scene 1: RALEIGH: Right. He crosses towards the door and turns... to THE CURTAIN FALLS</i> Explore the ways in which Sherriff makes this such a dramatic and moving moment in the play.
NOTES ON THE TASK:	
<p>Raleigh's arrival signals a noticeable change in Stanhope, following his frank and easy discussion with Osborne, where he brutally tears the unsealed letter Raleigh brings in from his hand. Most answers should be able to find fruitful areas for comment – in Stanhope's quick temper, in his sudden change of mood, in Osborne's shocked response and Raleigh's astonishment, in the letter itself Answers will move up the mark range according to the degree of personal engagement with the text and effective use of the text in support. Stronger answers should be able to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work here. The strongest answers are likely to be characterized by a consistent and selective attempt to explore the dramatic and moving nature of the extract, and in their attention to the context of the moment - Osborne and Stanhope's discussion of Raleigh, his 'hero worship', their situation in the dugout, Stanhope's 'nerve strain', Osborne's family, censorship of letters, Stanhope's personal relationship with Raleigh - rather than just working through the extract.</p>	

Text:	SHERRIFF: <i>Journey's End</i>
Question 11: (30 marks)	How does Sherriff's portrayal of Raleigh encourage you to feel sympathy for him? Remember to support your ideas with details from the play.
NOTES ON THE TASK: Differentiation may emerge from the extent to which answers avoid a conventional character study and shape an informed personal evaluation of the sympathy produced for Raleigh fully grounded in the text. Stronger answers are likely to show a sharp awareness of Raleigh's character: his naïvety and innocence, his devotion and respect for his friend Stanhope, his easy nature, his sense of duty, his bravery. All these qualities serve to establish Raleigh's sympathetic nature. The strongest answers will pick up on the emphasis in the question on Sherriff and examine the dramatist at work. Each answer should be marked on its merits as an argued and supported personal response to the portrayal of Raleigh in the text.	

Text:	SHERRIFF: <i>Journey's End</i>
Question 12: (30 marks)	You are Osborne. You have reassured Raleigh that you were both picked specially for the raid and you have finished your letter home (Act Two, Scene Two). Write your thoughts.
NOTES ON THE TASK: Raleigh, young, naïve, excited about the imminent raid has just reminded Osborne that he will be responsible for his young life as he leads ten soldiers out on the raid the following day. The friendly dialogue with Raleigh and Trotter earlier is in stark contrast with the situation Osborne faces now. He has clearly been preparing by writing to his family and calming his nerves by reading 'Alice's Adventures in Wonderland'. The strongest answers are likely to explore Osborne's feelings at this point, the night before the raid, towards his family, Stanhope, Raleigh and the men he is leaving behind. The strongest answers are likely to develop beyond a strong grasp of context and character to represent a convincing 'voice' and point of view. Fear, courage, a strong sense of duty and responsibility and a sense of the harsh reality of war, are likely to be the dominant notes.	

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OXFORD CAMBRIDGE AND RSA EXAMINATIONS

General Certificate of Secondary Education

ENGLISH LITERATURE

1901

Unit 2442: Poetry and Prose Post-1914
Foundation Tier

UCLES

Your mark scheme consists of the following:

	Page
Introduction	2
Assessment Objectives	3
Using the Mark Scheme	5
Information and Instructions for Examiners	6
Assessment of Written Communication	8
Question specific guidance: Band Descriptors and Notes on the Task	9
Co-ordination Scripts (issued separately)	

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 2 (Foundation Tier)

A INDIVIDUAL ANSWERS

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

B ASSESSMENT OF WRITTEN COMMUNICATION

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

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

C TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 21; for answer (2) out of 21; for Written Communication out of 4. Write the total mark for the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **46** (21+21+4).
 - This represents performance **consistently at the top of Band 4**.
 - An answer which clearly falls into the 'Above 4' band may be acknowledged with a mark above 21. However, **the maximum mark that may be recorded for the paper is 46**.
 - *This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.*

1901 English Literature – Generic Band Descriptors

Unit 2442/01 – Foundation Tier

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

Text:	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 1 (21 marks)	<p><i>Defying Gravity</i> (McGough); <i>Sometimes</i> (Pugh)</p> <p>What do you find particularly moving about these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> what the poet writes about life, death and gravity (in <i>Defying Gravity</i>) what the poet writes about things sometimes turning out well (in <i>Sometimes</i>) the words and phrases each poet uses.
NOTES ON THE TASK:	<p>The bullet points should guide the responses. The situation in <i>Defying Gravity</i> is that 'one of my closest friends' is about to die. By using the extended metaphor of gravity to portray the death of 'the man that I love (not the armful of bones)' nor the 'box of leftovers' and by linking it with the further image of a game of rugby ('freeing himself from the tackle ... sidestep ... streak down the wing'), the sadness of the impending event is turned to the perhaps more optimistic circumstance of moving 'towards a dimension as yet unimagined'. The plethora of imagery – 'yo-yo' with an 'invisible string' -, enjambment – 'aw/Kwardly' -, and technique – '(open brackets ...)' – should give plenty of scope for response. <i>Sometimes</i> is an ambiguous poem and we may find answers which do not view it as totally optimistic but which point out the underlying pessimistic attitude towards human achievements. There are indications that 'Sometimes things don't go, after all,/from bad to worse' but the situations cited in the second stanza – 'step back from war;/elect an honest man' – are ones that invite cynicism, a feeling that can be seen to spill over into the final stanza, perhaps causing the last half line to sound rather unhelpful. The word 'sometimes' in the question should allow either interpretation to be accepted provided there is textual support and discussion. Basic answers will paraphrase and explain; sound responses will focus on the interpretations of life and death and make some comment on the poetic technique. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>

Text:	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 2 (21 marks)	<p>What do you find striking about the portrayal of moments of happiness in <i>Wedding-Wind</i> (Larkin) and <i>In Your Mind</i> (Duffy)?</p> <p>Remember to refer closely to the words and phrases of the poems.</p>
NOTES ON THE TASK:	<p>In both poems the moments of happiness are recalled from the past. The first stanza of <i>Wedding-Wind</i> contains these memories and they are detailed and vividly described – the wind, the stable-door, the reflection ...-. Although, whilst reading this stanza, it might appear that the happiness was incomplete ('high wind ... leaving me'), the last line and the second stanza belie this thought and it is as though the wind and the interruption to the love-making were needed to make the night perfect. The use of alliteration and repetition, the rhythm and enjambment, as well as the language used, are worthy of comment. The trigger for the memories of happiness in <i>In Your Mind</i> is a wet autumn day at work. The events are at first 'half-remembered' and 'muffled' but the memories and the emotions ('You love this job') gradually, through the stanzas, become more detailed and intense, culminating in the blurring of memory and reality ('For a moment/you are there'). The imagery (eg 'dawdling/ on the blue bridge... six swans ...'), the structure (questions, one word sentences, enjambment ...) almost convey a stream of consciousness. Basic answers will recognise the portrayal of happiness, show understanding and make some comment on the way the poets express it. Answers will move up the bands according to how they focus on and respond to the language of the poems. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>

Text:	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 3 (21 marks)	What criticisms of modern life do you think the poets are making in <i>A Consumer's Report</i> (Porter) and <i>I Am a Cameraman</i> (Dunn)? You should consider: <ul style="list-style-type: none"> • what Porter writes about life being a 'product' (in <i>A Consumer's Report</i>) • what Dunn writes about film and real life (in <i>I Am a Cameraman</i>) • the words and phrases each poet uses.
NOTES ON THE TASK: Both structure and language express Porter's criticisms: he writes his poem in the form of a parody of answers to questions in an annoying consumers' questionnaire, subtly criticising this modern market research tool ('please ask your man/to stop calling me "the respondent" ...'). The very idea that society can view life as a 'product' and that it can therefore be evaluated like washing-up liquid ('it seemed gentle on the hands') is a powerful criticism of the 'experts' (philosophers or market researchers or historians) mentioned later. The poem is, of course, light-hearted but beneath the humour Porter is making serious points about life from his middle-aged perspective: that it lacks excitement ("I didn't feel much while using it'), is over complex ('instructions ... so many'), dangerous ('I'm not sure such a thing/should be put in the way of children') and to him and some other people apparently meaningless ('It's difficult to think of a purpose/for it'), though Porter ends with accepting life ('I'd buy it') but not committing himself as to whether it really is the 'best buy'. His comments on the nuisance of individuality ('sizes and colours should be uniform') and the inconveniences of the human body ('the shape is awkward ... waterproof ... not heat resistant') are obviously ironic. In <i>I Am a Cameraman</i> , Dunn criticises 'young friends' who think that they will always record the truth through their lenses, for he realises that 'film' (and indeed all art) does not show reality. This reality, as stated in the first line, is that people 'suffer' and that today there is 'matchless despair' which has been reduced to a documentary for political purposes. Lower band answers will paraphrase or explain; middle band responses will focus on the question and make some comment on the poets' techniques and language. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.	

Text:	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 4 (21 marks)	<i>The Seed-Merchant's Son</i> (Herbertson); <i>The Send-Off</i> (Owen) What feelings of sadness do these two poems memorably convey to you? Remember to refer closely to the words and phrases of the poems.
NOTES ON THE TASK: The Seed-Merchant had only one son ('His dear, his loved, his only one') and he has 'lost' him. The sadness is introduced in the first two lines of the poem and the emphasis on the vitality of the boy ('race ... bright, bright ... fair and healthy') and especially his youth, with the poignant phrase 'His school books ... Have scarcely had time to gather dust' is a reminder of what the father has lost and a reason for his sadness. The Seed-Merchant has prematurely aged ('last glint of his youth is gone') and seems to have lost the will to live ('so still he was') until one reads the last section with the ambiguity - 'Thank God, Thank God' – is he thanking God that he had a son? Or that he has seeds for new life? <i>The Send-Off</i> shows the sadness of the soldiers leaving for the front, though they put a brave face on it – 'grimly gay' and the whole scene evokes pathos as they are given funeral flowers by women, the station staff (and the signals) watch unmoved and the only person who will miss them is the sponging tramp. The sadness continues when Owen projects forward to the return from war of 'A few, a few, too few' who will not be greeted (as they were not dispatched) with fanfares but will 'creep back' to half-remembered places. Paraphrase and/or explanation will only reach the lower bands. To gain higher marks there must be some comment on the language. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.	

Text:	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 5 (21 marks)	What do you find particularly moving about the reactions of the women to the loss of their loved ones in <i>Reported Missing</i> (Keown) and <i>Perhaps-</i> (Brittain)? Remember to refer closely to the words and phrases of the poems.
NOTES ON THE TASK: The key word in this question is 'reactions' because the two women are reacting to their loss in different ways. <i>Reported Missing</i> concerns the effect on a woman back home whose lover, husband or son (it doesn't matter which) has been posted missing. She is 'in denial' and refuses to believe that he will not return as can be seen in the telling omission of 'presumed dead' in the title, the repetition, and rhyme of 'dead' and 'dread', the word 'culling', the hysterical reaction to well-meaning comforters as expressed by the plosive alliteration of 'piteous platitudes of pain' and the repetition of 'I laugh!' and the 'very sure' of the final line. Brittain, on the other hand, despite the repetition of 'perhaps', is not very sure that she will live fully again now her fiancé is dead. She utilises imagery of nature and the seasons to express her loss and grief, especially Christmas time as that was when Leighton was killed. The dedication, the capitalisation of 'You' and the brief, interrupted last line (almost with a sob in it) make this a very moving poem. Lower band answers will paraphrase and explain, perhaps with textual support; middle band responses will focus on the question and understand the different reactions and make some comment on the language. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.	

Text:	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 6 (21 marks)	What criticisms of the war do the poets powerfully convey to you in any TWO of the following poems? <i>Recruiting</i> (Mackintosh) <i>The Target</i> (Gurney) <i>The Bohemians</i> (Gurney) Remember to refer closely to the words and phrases of the poems.
NOTES ON THE TASK: Propaganda is a key word for <i>Recruiting</i> and Mackintosh clearly expresses his criticism of war by contrasting, in the first and last lines of the poem – "Lads, you're wanted, go and help"/ 'Lads, you're wanted. Come and die' -: the lie of the recruiting poster and the truth of the reality of war. The bitter, ironic tone ('swell the names in the casualty list', 'Help to make the column's stuff/For the blasted journalists') accentuated by the colloquial ('blasted'), vulgar ('fat old men') and more noble ('martyrdom', 'gallant sacrifice') perfectly portrays this difference. The jolly rhythm and black humour ('nice and safe') add to the damning indictment of the government. Gurney's persona in <i>The Target</i> is tortured by guilt because 'I shot him, and it had to be' and the poem gives a moving picture of a man so distraught by the effect of the war on himself and his mother that he wishes to die and has lost his faith in God. Well might he call the war 'a bloody mess indeed' with the ambiguity of 'bloody' adding to the effect. <i>The Bohemians</i> does not criticise the 'free spirits' who will not accept army regulations but the regulations, the army and the war which, for those who took soldiering seriously 'wrenched/What little soul they had still further from shape'. Everyone ends up dead – there are no winners or losers. Answers will move up the bands depending on how well they demonstrate understanding of the criticism of the war in the chosen poems and especially how the poets express this. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.	

Text:

Question 7
(21 marks)

Poems 2: Larkin and Fanthorpe

What feelings about love do *Wild Oats* and *Going Under* vividly convey to you?

You should consider:

- the speaker and the girls in *Wild Oats*
- the speaker's worries in *Going Under*
- the words and phrases the poets use.

NOTES ON THE TASK:

Answers should show understanding of both poems and of the feelings about love that they convey. Larkin's feelings are hardly deep; "the whole shooting-match" might have been started off if the bosomy English rose had been more forthcoming. But Larkin had to make do with the "friend in specs" with whom he drifted into an unenthusiastic courtship and a finally broken engagement. An air of wryly comic disappointment hangs over the poem and a sense of "What if?" The existence of the two snaps suggests perhaps what might have been. *Going Under* reflects the way love can comfort and support when a would-be sleeper, anxious not to disturb her sleeping partner, suffers the agonies of insomnia and is given the casual heavy arm that anchors her. Basic answers here will offer a brief paraphrased point or two. They will rise through the bands as understanding of the poems becomes clearer and better sustained. Best answers will be those which comment on the language the poets use to present their feelings. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each poem.

Text

Question 8
(21 marks)

Poems 2: Larkin and Fanthorpe

What feelings about people and places do **TWO** of the following poems convey to you?

An Arundel Tomb (Larkin)
Home Is So Sad (Larkin)
Old Man, Old Man (Fanthorpe)

Remember to refer to words and phrases from the poems in your answer.

NOTES ON THE TASK:

Answers should show reasonable understanding of each of the two chosen poems and of the feelings about people and places the poets portray. In *An Arundel Tomb* candidates might write about how they feel about the earl and countess and the "sharp tender shock" of seeing the hand-holding; or about the way Larkin measures the passage of time as generations of visitors tread the church paths; or about the tomb and its setting. About *Home Is So Sad* they might recognise the sad failure of "the joyous shot at how things ought to be". Response to *Old Man, Old Man* is likely to focus on the old man and the changes wrought in him by age and on the house and garden, where he was "Lord once of shed, garage and garden". Basic answers here will do little more than provide a few comments on two poems, whilst better answers will offer a more extended paraphrase showing some understanding of what the poems are about. Best answers here will attempt to engage with and respond to the language used in the poems. Answers do not need to comment on each poem at equal length, but there should be comment of substance on each.

Text:

Question 9
(21 marks)

Poems 2: Larkin and Fanthorpe

What powerful sympathies for people do the poets create in you in any **TWO** of the following poems?

Toads (Larkin)
Half-past Two (Fanthorpe)
Casehistory: Alison (head injury) (Fanthorpe)

Remember to refer to words and phrases from the poems in your answer.

NOTES ON THE TASK:

It is expected that responses will focus on the little boy and Alison. However, *Toads* is deliberately included as a possible choice since the voice in the poem so powerfully expresses his desire to escape from the toad squatting on his life and envies those who've apparently escaped it (perhaps because of the poet's choice of the letter I). His own inner toad, and inner cautiousness or lack of courage, doom him to submission to the squatting toad. The little boy, a committer of "Something Very Wrong" who has fallen foul of a cross teacher, has sadly made a rite of passage "for ever" ... "into ever". Alison's contemplation of her photograph and the contrast between what she was with what she has become should call forth powerful sympathies. Basic answers here are likely to make brief comment on one or two aspects of the characters for whom they feel sympathy. Better answers will show a little understanding of why the "voice", the little boy, and Alison deserve sympathy. Best answers will make a link between the situation the characters find themselves in with the language the poets use. Answers do not need to preserve an even balance of discussion, but there should be comment of some substance on each of the two poems.

Text:

Question 10
(21 marks)*Touched with Fire* ed. Hydes*Mid-Term Break* (Heaney); *Digging* (Heaney)

What do you find particularly striking about Heaney's memories of his family in these two poems?

Remember to refer closely to the words and phrases of the poems.

NOTES ON THE TASK:

The question asks about family members, which in *Mid-Term Break* are the schoolboy, his parents, the baby and the dead four year old brother. The most striking thing about the schoolboy is his lack of emotion (apart from embarrassment at 'old men standing up to shake [his] hand'), though there is the proleptic 'knelling' in the first stanza. He uses clinical terminology ('corpse, stanced and bandaged'), sees the 'poppy bruise' as an item of clothing ('wearing') and the simple last line, which is heartbreaking for the reader, is merely the boy's factual observation. The other family members do show emotion: the father crying, the mother beyond tears, the baby oblivious and happy. In *Digging*, some answers may mention the poet's familiarity with his pen ('snug as a gun') and his desire to work as hard and as successfully with it as his forebears did in digging, but the main focus should be on the father and grandfather at their work where the images emphasising their expertise are particularly vivid, invoking the senses ('rasping sound', 'cool hardness', 'cold smell', 'squelch and slap'), using alliteration ('curt cuts') and assonance ('Nicking and slicing') etc. Stronger answers here will not merely describe the family members but will make some comment on the language. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

Text:	<i>Touched with Fire</i> ed.Hydes
Question 11 (21 marks)	What do you find memorable about the clashes of cultures portrayed in <i>Piano and Drums</i> (Okara) and <i>Our History</i> (Dipoko)? Remember to refer closely to the words and phrases of the poems.
NOTES ON THE TASK: Both poems are about Africa. <i>Piano and Drums</i> has the poet's childhood rooted in the culture of that country with 'jungle drums', animals and hunters with primitive spears – a simple life with 'no innovations'. This is contrasted with present adulthood in a new culture and the sophistication and 'labyrinth' of the piano with its 'complexities'. The two cultures combine in the final stanza: 'wandering ... jungle drums and the concerto'. There is no such union in <i>Our History</i> , which also uses imagery of wildlife for the past African culture, but there is a sinister undertone in this past as the colonialists' canoes look like the 'carcass of drifting whales' and 'Their lustre gave the illusion of pearls' After the 'gun-fire of conquest', the present, Westernised culture, is 'false' (and not only literally, in that real hide has given way to printed T-shirts!), has destroyed the indigenous culture and left it in 'tatters', using the striking image of a fragile beautiful butterfly being viciously 'whipped'. The clash is at the heart of each poem and is vigorously portrayed. There is a wealth of imagery in each poem and more is required than paraphrase, explanation or 'metaphor-spotting' for marks above the lower bands. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.	

Text:	<i>Touched with Fire</i> ed.Hydes
Question 12 (21 marks)	What do you find striking about what people say in <i>Telephone Conversation</i> (Soyinka) and <i>In Westminster Abbey</i> (Betjeman)? You should consider: <ul style="list-style-type: none"> • what the would-be lodger and the landlady say (in <i>Telephone Conversation</i>) • what the lady prays for (in <i>In Westminster Abbey</i>) • the words and phrases the poets use.
NOTES ON THE TASK: The 'lady' in <i>In Westminster Abbey</i> gives a monologue, whilst <i>Telephone Conversation</i> is a dialogue, with added thoughts. The 'lady' in the first poem is jingoistic, selfish, snobbish, avaricious (one could go on) and totally un-Christian, whilst the landlady in <i>Telephone Conversation</i> is a racist. So much is clear and needs to be stated but it is the use that the poets make of direct speech that should be explored here. All personae are, as it were, 'condemning' themselves out of their own mouths by what they say and how they speak. The lady's prayer contains <i>non sequiturs</i> ('Democracy and proper drains'), hypocrisy and self interest ('do not let my shares go down') and there is a clear 'voice' ('And now, dear Lord ...') just as <i>Telephone Conversation</i> has minutely observed detail about the landlady's diction ('lipstick coated ...clanged her accent') and, of course, the way she speaks in CAPITAL LETTERS. She has 'pressurized good-breeding' which slips when she is confused by the would-be lodger. The man, however, has natural good-breeding ('Madam') and this never slips even when he mischievously invites the lady to scrutinise the colour of his bottom. Simple paraphrase will not reach higher than the lower bands; to move up the bands there must be comment on the poets' techniques. Comparison and/or contrast are not required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.	

Text:	OCR: <i>Opening Worlds</i>
Question 13 (21 marks)	(a) <i>The Red Ball</i> 'Suddenly the boy recognised his father ...' to '... his mother took hold of the switch in his hand.' (b) <i>Two Kinds</i> 'She yanked me by the arm...' to '...like a small brown leaf, thin, brittle, lifeless.' What makes the confrontations between parents and children here so disturbing for you? Remember to refer to details from both extracts.
NOTES ON THE TASK: There are several ways of approaching these extracts: some answers may focus on the violence of the parent, for example Bolan's father beating him with a piece of wood (and redoubling his efforts when the mother tries to intervene) until the boy's legs are 'marked with thin red welts' (<i>The Red Ball</i>) and the mother dragging her daughter to the piano stool (<i>Two Kinds</i>). Others may also look at the confrontations between father and mother in the first story and the point where the girl retaliates in <i>Two Kinds</i> by bringing up the unmentionable topic, the dead babies, so that her mother is silenced and stunned. Whichever approach is adopted, paraphrase will only earn a place in the lower bands. To gain higher marks there must be an awareness of the context of the confrontation, and textual support. Comparison is not required in this question.	

Text:	OCR: <i>Opening Worlds</i>
Question 14 (21 marks)	What makes the portrayal of hardship so moving for you in <i>The Gold-Legged Frog</i> (Srinawak) and <i>The Pieces of Silver</i> (Sealy)? Remember to refer closely to details from the stories.
NOTES ON THE TASK: The description of the poverty-stricken, inhospitable land at the beginning of <i>The Gold-Legged Frog</i> portrays the hardship suffered by Nak in that he has sunstroke, burned feet, lives in a land where there is 'portent of drought, want, disaster, and death', has no money and has to catch frogs for food. Added to this is the lack of proper medical care in the village, the insulting attitude of the officials when he goes to collect the money and the fact that his son dies. His financial hardship may have been alleviated but the other troubles of his life remain and have been increased by the loss of his child. In <i>The Pieces of Silver</i> , Clement's hardship is shown in the description of the house 'a wretched coop of a room', the 'one substantial meal' a day of rice and the obvious malnutrition of the mother. The poverty of the Dovecots is the reason that he is humiliated at school too. It will be easy for answers to fall into the trap of narrative in this question and we should be looking for responses that are focused on the question and give suitable detail from the two stories. Comparison is not required in this question.	

Text:	OCR: <i>Opening Worlds</i>
Question 15 (21 marks)	In some stories in this collection, events do not turn out how characters expected them to. What makes unexpected events memorable for you in any TWO of the following stories? <i>Dead Men's Path</i> (Achebe) <i>Games at Twilight</i> (Desai) <i>The Train from Rhodesia</i> (Gordimer)
NOTES ON THE TASK: There will, of necessity, be some narrative in answers to this question but we are asking for more than story telling. For example, in <i>Dead Men's Path</i> it is not only the destruction of the school gardens and part of the buildings that is unexpected to both Obi and the reader but the irony of the white Supervisor visiting the following day and the comment in his report that there was 'a tribal-war situation developing ... arising in part from the misguided zeal of the new headmaster'. In <i>Games at Twilight</i> Desai has built Ravi up (both in his own mind and to the reader) to be a conquering hero in the game of hide and seek. The outcome is unexpected when he realises that the game has finished, he has not won and the children have forgotten about him. This is then compounded by his reactions and realisation at the end of the story that he is, after all, insignificant. The young wife in the third story is devastated to discover that her marriage has not turned out as she expected, whilst her husband is dismayed at her attitude to his 'bargain' of the lion. Either character or both may be considered. Answers will move up the bands according to how they go beyond narrative into examination as to why the outcomes are unexpected. Comparison is not required in this question.	

Text:	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 16 (21 marks)	(a) <i>Tickets, Please</i> 'There is in the Midlands...' to '...jaunty sprig of parsley out of a black colliery garden.' (b) <i>The Shades of Spring</i> 'Syson was extraordinarily glad.' to 'It was quite unaltered.' What do you find so memorable about the descriptions here of town (in <i>Tickets, Please</i>) and country (in <i>The Shades of Spring</i>)? Remember to refer to details from both extracts.
NOTES ON THE TASK: Extract a) is a fast moving description of the route of a tram through a Midland town. It begins sedately but, with 'plunges', sets off in a long sentence listing the features 'tilting' on its way until, after a 'rush', the terminus is reached. A short sentence indicates the 'pause', as does the metaphorical description of the tram as a cat ('purr'). Then it's off again and the sentence and language once more mirror the action, including the rhyme 'reckless swoops ... bouncing the loops', the drawn out 'so on and on', the alliteration of 'sidle ... standstill', until the final audacious metaphor 'green as a jaunty sprig of parsley out of a black colliery garden' bringing the 'adventure' to a halt and the passenger back home. In extract b) Syson returns to the home of his youth and finds it 'quite unaltered'. The countryside is welcoming him ('hazel ... spread glad little hands') and the personification is continued in 'diapered'. There are hints of a cathedral in 'as through a great window' which contrast with the 'stiff, modern, grey little church' in the village which is like a pile of bricks fallen from a cart. Even the coal mine seems attractive with the 'twinkling headstocks' and the bleak land without trees is celebrated like a naked human form. Paraphrase will not climb higher than the lower bands. What we should be looking for to reward at Foundation Tier is textual support and some comment on the language. Comparison is not required in this question.	

Text:	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 17 (21 marks)	What brings the relationship between teachers and pupils to life for you in <i>A Lesson on a Tortoise</i> and <i>Lessford's Rabbits</i> ? Remember to refer to details from the stories.
NOTES ON THE TASK: The teacher in <i>A Lesson on a Tortoise</i> begins the lesson feeling 'pleased' with himself watching a 'great gold sunset ... immense gold beauty' and ends it 'very tired and very sick' as the clouds are 'moving darkly'. The pathetic fallacy says it all! The cause of the change, the reason for the sunset being 'smeared out', is four missing rubbers and the fact that the thief will not own up. Lawrence magnificently catches the voices of these London boys – 'I've never 'ad no rubbers' – and the exasperation of the teacher who 'Like a bad teacher ... went back on [his] word' and then pays the price by having to accuse his monitor, one of his favourites. In <i>Lessford's Rabbits</i> the equally unfortunate teacher has to supervise Tuesday breakfast where he too comes across a thief, Lessford, who is taking bread for his rabbits. In this story it is the boy who is to the fore rather than the teacher and his distress at the loss of his animals, as seen by the teacher, is very vivid: "My rabbits has all gone!" he cried, as a man would announce his wife and children slain'. Lower band answers will rely on narrative; middle band ones will make some comment. Comparison is not required in this question.	

Text:	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 18 (21 marks)	What do you think makes any TWO of the following relationships between men and women vivid? Frances and Tom (in <i>Second Best</i>) Nellie and Fred (in <i>A Prelude</i>) Hilda and Syson (in <i>The Shades of Spring</i>)
NOTES ON THE TASK: Tom is initially 'Second Best' for Frances as she is still hankering after Jimmy ('If she could not have the best ... she would have second best'). However, his taunting her about her inability to kill a mole, opens her eyes to her feelings and she does the deed (killing the mole which she finds 'after a secret persistent hunt' and her previous love) and accepts Tom. Thus one of the ways in which the relationship is portrayed is through the symbolism of the mole. The love discussed in <i>The Shades of Spring</i> may be either that between Arthur Pilbeam and Hilda or Hilda and Syson or both. Hilda and Syson are past lovers and Hilda took Arthur as her lover deliberately on the night of Syson's wedding and has found her soulmate and can love him in his and her own setting ('I am like a plant ... I can only grow in my own soil') as he allows her to be herself. The complexity of her feelings and the difference between her current relationship with Arthur and earlier one with Syson is expressed by the unusual description of the keeper's hut with its combination of barbaric furs and fragile scented honeysuckle and the moment when Hilda removes the bee poison from Arthur's arm. Again symbolism and metaphor are employed by Lawrence. <i>A Prelude</i> is less symbolic, being more of a 'poor man and a lady' story but both the holly bough and the humble yet warm and homely kitchen play their part in this charming love story. Lower band answers will present narrative or perhaps character study. Middle band responses will begin to look at the relationships and make some comment on them. Comparison is not required in this question.	

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 19 (21 marks)	<p>'Jim returned to his Latin primer.' to '... had killed several of the prisoners.'</p> <p>What do you think makes this such an exciting and dramatic moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the attack by the planes • what Jim sees and hears • the words and phrases Ballard uses.
NOTES ON THE TASK:	
<p>The question asks for the extract to be grounded in the novel so we should expect some comment on the context: Jim is in a vulnerable position in the assembly hall with a damaged roof, quietly doing his prep when suddenly there is an American air raid. The contrast between the calm of the Latin homework and the personified fighter '... shadow crossed ... raced along the ground' and the 'tornado of noise' of the plane with wings 'broader than the assembly hall' only thirty feet above Jim's head is exciting and shocking, as is the anti-aircraft guns' response, especially as it is compared to a domestic peacetime image of Christmas lights. The bravery of the US pilots 'undeterred' and their cunning 'hid until the last moment' is dramatic. There is much to comment on in this extract and stronger answers will do more than just describe the actions; they will pick out suitable details and comment on how they, and Jim's thoughts and reactions, make this such an exciting and dramatic moment.</p>	

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 20 (21 marks)	<p>What do you think makes Dr Ransome such a good friend to Jim?</p> <p>Remember to refer closely to details from the novel.</p>
NOTES ON THE TASK:	
<p>Dr Ransome is a good friend to Jim (even though the latter does not initially accept it - 'there was a self-confident air about this young physician that he distrusted' -) from the first meeting on the journey from the detention centre but it is at Lunghua camp that the doctor really cares for the wayward boy, keeping him occupied with lessons and homework, attempting to discipline him and keep him out of danger, ensuring, as far as possible, that he remains healthy ('had given too much of his own food to Jim') and that he does not annoy the Japanese guards too much ('Don't argue with Sergeant Nagata today'). Finally Dr Ransome reunites Jim with his parents. But, despite being a friend and surrogate father, Jim feels (quite correctly) that 'in many ways the physician disapproved of him' and his turning into a 'war child'. More than just a character study of Ransome is required for higher bands; there should be examples of the doctor's kindly actions and care and Jim's responses to them and to the man.</p>	

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 21 (21 marks)	<p>What makes the conditions in Lunghua Camp so vivid for you?</p>
NOTES ON THE TASK:	
<p>There is a vast amount of information that can be used to answer this question: Jim living with the Vincents and being literally 'squeezed out'; the food; the Japanese soldiers and how they treat the prisoners; the violence and uncertainty; how the inmates adapt or make the best of it ... Lower band answers will describe or narrate and answers will move up the bands according to their personal response as to what makes these descriptions vivid.</p>	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 22 (21 marks)	<p>'Okonkwo sat in his obi crunching happily...' to '...a peaceful dance from a distant clan.'</p> <p>What are your feelings as you read this extract leading up to the death of Ikemefuna?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Ezeudu says • the reactions of Okonkwo and his family • the words and phrases Achebe uses.
NOTES ON THE TASK:	
<p>The emphasis of the question is on the feelings of the candidate as reader, and it is anticipated that likely feelings will be shock, indignation, and strong sympathy for Ikemefuna, and, to a lesser extent, Nwoye. Although Ikemefuna's death is only a matter of time, he has been with Okonkwo for three years and Okonkwo has even been planning his future. So Ezeudu's words come as a shock, both to Okonkwo's family and to the reader. Candidates are likely to note Ezeudu's first words to Okonkwo, which he will, of course, disregard. Nwoye's tears at the departure of someone he has come to regard as a brother bring, unsurprisingly, a heavy beating. Perhaps ominously, Ikemefuna knows he will not see his mother and sister, and Okonkwo's wife knows the purpose of the boy's departure. The almost ceremonial procession to the outskirts of Umuofia creates suspense, as do the change of mood of the men and the references to silence, emphasised by the shortness of the sentences, the beating of the <i>ekwe</i> and the contrast between the peaceful dance it accompanies and the murderous intentions of these men. Basic responses are likely to paraphrase part of the passage and link that paraphrase to what they feel here. Answers will move up the bands as more detailed response is made to the extract. Reasonably developed understanding of how feelings are provoked here by some consideration of language will characterise best answers.</p>	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 23 (21 marks)	<p>What do you think makes Ekwefi and Ezinma's relationship with each other so moving?</p> <p>Remember to support your ideas with details from the novel.</p>
NOTES ON THE TASK:	
<p>The thrust of the question is personal response to the relationship rooted in knowledge of the text. The relationship is moving because Ekwefi bore ten children, nine of whom had died in infancy, and had become bitter and resigned to the deaths of her children. Ezinma's survival, despite bouts of worrying ill-health, overcomes Ekwefi's bitterness. Her anxiety over Ezinma partly results in the episode over the <i>iyi-uwa</i>, which reveals the playful side of Ezinma, and is powerfully revealed when Chielo abducts Ezinma on Agbala's orders. Her concern over her daughter is moving, as are the stories they tell. Their relationship brings out the softer side of life in the Ibo tribe, which can often seem harsh and violent. Basic answers here will make a simple comment about the relationship and possibly about how it is moving. Answers will move through the bands as they look in more detail at the relationship. Best answers will show reasonably sustained understanding of the relationship and the light it throws on both characters, using textual detail in support.</p>	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 24 (21 marks)	What are your thoughts about the ways in which the white men behave in Umuofia? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: This is a completely open question. Candidates may approve of what the white man does, principally bringing Christianity and government to Umuofia; or disapprove strongly with the imposition of an alien religion and cold colonialism on Umuofia's traditional way of life. The discussion of particular moments will be vital. There will be responses to injustice in the Umuofian way of life (the cutting down of Ikemefuna; wife-beating; firing a gun at a wife; exposing twins in the forest, burning down a church ...); and responses to the white man's injustice (the massacre at Abame, the intolerance of Mr Smith, the bad faith of the District Commissioner, his absence of sympathy with the people for whom he is responsible ...). It is hoped that candidates will be able to make a strong response to what the white man does. Basic answers here are likely to choose a moment and make a simple comment on it. Responses will move up the bands as they explore the white man's actions in more detail showing greater response to them. Best responses here will show a reasonably developed understanding of, and response to what the white man does and link that response to the language Achebe uses.	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 25 (21 marks)	'He was happy feeling the gentle pulling...' to '...still braced solidly with the line across his back.' What do you find so exciting about this moment in the novel? You should consider: <ul style="list-style-type: none"> • the movements of the fish • what the old man thinks and says • the words and phrases Hemingway uses here.
NOTES ON THE TASK: Responses may refer to the change of tempo when the contented old man becomes suddenly aware of the great weight of the fish. It moves away and then stops, encouraging the old man to feel that this is the moment to strike. When he does, using all the strength of his arms and weight of his body, "Nothing happened". The fish tows the old man who, despite his skill and experience, is no longer certain of what to do. After four hours, the fish is not dead, but swimming steadily, with the old man in his solidly braced position. The outcome of the battle with the fish remains uncertain here. The words of the old man reflect his respect for the fish, and his need of and fondness for the boy. His thoughts reflect his awareness that he is engaged in a struggle with an adversary of a kind he has not previously encountered. Basic responses to the extract will offer paraphrase only. Responses will move through the bands as the excitement/suspense it generates becomes ever more clearly defined and supported. Best answers here will link understanding of the relationship to the words and phrases of the extract.	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 26 (21 marks)	"I will show him what a man can do and what a man can endure." What does <i>The Old Man and the Sea</i> tell you about what a man can do and endure? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Candidates are expected to respond to aspects of the old man's struggle to catch and bring in the marlin. Santiago does a great deal, showing his strength, courage, refusal to give up; he also endures a great deal, whether it is in the form of ill-luck, pain, disappointment, physical exhaustion ... However, acceptable responses may refer to the early part of the novel to show that he endures poverty, bereavement and, despite the boy's attention, loneliness. Responses may show some of the old man's methods of enduring; thinking of Joe DiMaggio, for example. Basic answers are likely to make some supported comment about what the old man does and suffers. Answers will move through the bands as the textual detail becomes denser, and the response more securely based on an understanding of what the old man does and endures. The best answers here will refer to some of the language Hemingway uses.	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27 (21 marks)	What, in your view, makes the old man so different from the other members of the Cuban community in <i>The Old Man and the Sea</i> ? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Responses are expected to identify some of the qualities of the old man and show how these make him different from other members of the community. They might focus on his age and appearance, his poverty which seems greater than that of others; his methods of fishing, his ill-luck, his determination to go out far to catch a big fish, his references to the sea as feminine, and his heroic qualities evident in his catching of the marlin and fighting off the sharks. It is a fair assumption for candidates to make that the old man's personal qualities make him different from others; after all, these attract the devotion of Manolin, who does not show similar admiration for other fishermen. Responses will move through the bands as they become more detailed and the understanding of the old man and the community more secure. Best responses here will provide appropriate reference to language to support a reasonably sustained understanding of the way the old man is different from other members of the community.	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 28 (21 marks)	'The prisoners sat very still...' to '...all the fight gone out of him.' What do you find so horrifying about this extract? You should consider: <ul style="list-style-type: none"> • what the skull-faced man says and does • what the guards do • the words and phrases Orwell uses.
NOTES ON THE TASK: The setting is a windowless cell in the Ministry of Love. The skull-faced man is dying of starvation and the chinless (it is hoped no candidates will take this literally) man has offered him a piece of grimy bread, an act of kindness which has earned him "a frightful blow" in the mouth. It is therefore horrifying that the skull-faced man should try to save himself by denouncing the chinless man as one who has spoken against the Party. The skull-faced man's terror of Room 101 is palpable. Also horrifying is his readiness to "give away" his wife and three children and watch their throats being cut rather than face Room 101. His terror gives him superhuman strength, but his resistance is broken along with his hand. The physical violence and terror in the extract make it horrifying. Basic answers here will make some comment on what is happening in the extract or provide a straightforward paraphrase with a nod to the word "horrifying". Better answers will support their response with detail from the extract, whilst the best are likely to look at some aspects of the language Orwell uses.	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 29 (21 marks)	What do you think makes Winston's relationship with Julia so important in <i>Nineteen Eighty-Four</i> ? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Candidates are expected to do more than simply summarise what happens between Winston and Julia, although they should show a sound knowledge of the relationship. There should be some discussion of rebellion against the Party, the development of the relationship from being simply physical to something much more fulfilling, of the way that Winston and Julia believe that they will not truly betray each other, and the power the Party possesses to "get inside" both Winston and Julia and destroy their love. Basic responses here will make some comment on the relationship and re-tell parts of the story. Responses will move through the bands as awareness of how central this relationship is to defeating the Party and that it is itself defeated. Best answers here are also likely to make some link between the relationship and some detail of Orwell's language.	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 30 (21 marks)	What do you find particularly horrifying about the Party and its methods in <i>Nineteen Eighty-Four</i> ? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Candidates are expected to feel horror/disgust/determination never to tolerate a totalitarian state. At Foundation Tier it is very unlikely that there will be a clear understanding of Goldstein's book and its abstract outlining of the basis of the Party's position. However, even fairly basic responses should be able to identify concrete examples of why the Party is detestable (for example, the kind of living conditions it forces upon the people in the early pages of the novel) and say something about such things as telescreens, the Thought Police or the Ministries. Basic responses here will indicate feelings with a little textual support. Answers will move through the bands as understanding of how the Party operates becomes clearer and better supported by textual detail. The best will link their feelings to some detail of Orwell's writing.	

Text:	Susan Hill (ed.) <i>Modern Women's Short Stories</i>
Question 31 (21 marks)	<i>Stone Trees</i> : 'Sweetie, do you remember the smell...' to '...the Robertsons went away.' <i>Weekend</i> : 'I wish you'd wear scent...' to '...established spouses.' What do you find so striking about the relationships between husbands and wives in these two extracts? You should consider: <ul style="list-style-type: none"> • what the wife says to her husband in <i>Stone Trees</i> • what she says about Tom and Anna • Martha's thoughts in <i>Weekend</i> • the words and phrases the writers use.
NOTES ON THE TASK: Answers are expected to show knowledge of both stories through a close focus on these extracts. Comparison of the extracts and the stories from which they are taken is not required. Candidates should show that the wife in the first extract is "talking" to her dead husband, reviewing the past. She knows that, after marriage, there were many "others" for her husband, possibly because of her obsession, her loving of him so much. She seems unaware that Anna was one of the others, since she looks upon both Anna and Tom with slight contempt; yet Tom's not noticing Anna might have driven her to the speaker's husband. At the end of the story the narrator is well aware of the affair and how Peter is Anna's and her husband's son. The Weldon extract catches "the dreary world of established spouses" where Martha's low, Martin-induced self-esteem and indeed exploitation by her husband make their relationship striking. Basic responses will make a brief comment on each story. They will move through the bands as knowledge of the details of the stories becomes more secure and the response more closely linked to the stories in general, and the language used in the extracts.	

Text:	Susan Hill (ed.) <i>Modern Women's Short Stories</i>
Question 32 (21 marks)	What do you find so unkind about any TWO of the following? <ul style="list-style-type: none"> • The way Alison treats Millicent in <i>The New People</i> (Tremain) • The way Mrs Burton treats Addy in <i>Addy</i> (Blackwood) • The way Rudi treats Faith in <i>Another Survivor</i> (Fainlight)
NOTES ON THE TASK: Knowledge and reasonably sustained understanding of any two of the specified stories are expected here. Comparison of stories and characters is neither asked for nor expected, but if attempted should not be penalised. Alison leaves Millicent for Diana, not accompanying her to Italy, although Millicent's irritating pessimism might be seen as contributing to Alison's decision. Mrs Burton leaves the dog Addy to die alone. Rudi attempts to recreate his mother in Faith and rips off the dress Faith likes so much, forcing him to confront his own resemblance to the Fascist guards responsible for his mother's death in the Holocaust. Basic responses are likely to summarise two stories. Answers that focus on unkindness and how it is shown and are able to use textual detail in support should be well rewarded.	

Text:	Susan Hill (ed.) <i>Modern Women's Short Stories</i>
Question 33 (21 marks)	What do you find so moving about the way the writers portray as outsiders any TWO of the following characters? <p>Mabel in <i>Savages</i> (O'Brien) Sally in <i>Nothing Missing But the Samovar</i> (Lively) The man in <i>The Man Who Kept the Sweet Shop at the Bus Station</i> (Harris)</p>
NOTES ON THE TASK: Responses should at best here show reasonably developed understanding of the way any two of the characters seem to be outsiders. Comparison is not required here, but may give structure to answers, but may equally be pursued as an end in itself, in which case candidates will penalise themselves by not focusing on the question. Mabel is a prickly character who has been away and becomes, unfairly in the event, the subject of rumour and innuendo. Sally attracts Dieter's interest and is lovably unaware of the increasing poverty of her family. The man in the Harris is an ordinary chap who is the object of the girls' gossip and, when they return on visits, someone they treat with indifference. Basic answers will comment on two characters. Better responses will explore the outsider aspects of two characters in increasing detail and with more textual reference. Best responses will link the outsider status to some detail of the writing. There should be discussion of some substance on both stories, although the response need not be equally divided between the two.	

Text:	PALIN: <i>Pole to Pole</i>
Question 34 (21 marks)	Day 98: 'Each balloon can carry a dozen people ...' to '... low breakfast-table by a line of spears.' What makes this account of a balloon ride over the Masai Mara so entertaining for you? Remember to refer closely to the extract.
NOTES ON THE TASK: The balloon ride begins with the attack of the safari ants which Palin describes in his usual light hearted style, playing down the obvious discomfort ('very light electric shocks'). This method of comparing the unfamiliar with the domestic is continued with 'like milk bottles in a crate'; 'cork's distance'. John Coleman's dreadful jokes and puns ('Chicken in a basket') are perhaps more cringe-making than entertaining but the information about the construction of the basket, the facts about the fauna of the region and the slight hint of danger if they stray over the border, all attract the reader. So does the vivid description of the colour of the legs of 'the randy male ostrich' and the sumptuous breakfast (or 'kill') that awaits the balloonists. Most of the features of Palin's style appear in this extract and answers will move up the bands according to the details they give, the comments they make and the personal response.	

Text:	PALIN: <i>Pole to Pole</i>
Question 35 (21 marks)	What do you find memorable about the way Palin describes TWO unusual customs he encounters on his journey? You might choose customs such as: <ul style="list-style-type: none"> • the exchange of gifts at Novgorod on Day 32 • the Cypriot wedding on Day 49 or any other custom.
NOTES ON THE TASK: 'One of Novgorod's eternal claims to fame is that it is twinned with Watford' and Palin has brought a glass decanter as a gesture of friendship. The ceremony of exchanging gifts is singularly low-key: Novgorod is obviously promiscuous with its favours; the Mayor is a lad lurking with his hands in his pockets who has to rush away to return to 'running his city' and Palin is left with only the folk dancers. Much of what is memorable about this scene is what is hinted at and then left to the reader's imagination – vigorous dancing in a jacket and tie and with loose bowels! The wedding in Cyprus is a much more lavish affair, with over 3000 guests, a public shaving, an extremely long service and a feast that goes on for hours. The detail of the food and the actions, the couple being soaked with champagne and the dance 'which could be called the Lumbago' are all memorable. Paraphrase and narration will only reach the lower bands; to achieve higher there must be carefully selected details and comment on how Palin makes it memorable.	

Text:	PALIN: <i>Pole to Pole</i>
Question 36 (21 marks)	What do you find vivid about Palin's discomfort in hotels on Days 77 and 103? Remember to refer closely to details from the text.
NOTES ON THE TASK: Most hotels in which Palin stays have some measure of discomfort but these are extreme cases. At Shedi (Day 77) there is a 'fetid smell' and 'a treasure trove of insects', to say nothing of noises that sound 'like a donkey having a nightmare'. Nigel has fared no better. The Railway Hotel at Kigoma (Day 103) is a little better – 'not the heart of darkness' – and more familiar – 'a cross between a pub in Earl's Court and a minor Hilton' – but the facilities, especially the lavatory, are still primitive and it is noisy. This is a more humorous description as the rugby supporters exhibit (continuing the Conrad metaphor) 'the howling sorrow of savages'. Paraphrase and/or narrative will only reach the lower bands; to achieve higher there must be details from the text and personal response.	

Text:	HORNBY: <i>Fever Pitch</i>
Question 37 (21 marks)	FROM NW3 TO N17 Tottenham v Arsenal 4.3.87 'I usually hate...' to '...signifies less.' What vivid impressions of football fans does this extract convey to you? You should consider: <ul style="list-style-type: none"> • what fans say and do here • how cup-ties are different • the words and phrases Hornby uses.
NOTES ON THE TASK: The behaviour of fans at games between Arsenal and Tottenham, the local north London derby, is appalling enough for Hornby not to attend derbies at White Hart Lane any longer. It is the behaviour of the Arsenal fans, of which he is one, that so disgusts Hornby. The wish that Roberts's wife should die of cancer, the demand for the hanging of the Tottenham manager, the blow-up dolls, "amusing breast spectacles", vandalism and mindless anti-Semitism are more than sufficient reasons for Hornby's boycotting away derbies. Cup-ties attract older supporters as well as the younger ones, and those provide some dilution of the general "bile". The language reflects the supporters' aggression; such words as "hostile territory", "shouted" "roaring" "disturbing ugliness" and "bile" contribute to the impression of Arsenal fans at away derbies being thoroughly obnoxious. Basic responses here are likely to limit themselves to paraphrase. They will rise through the bands as they become more detailed, with the best supporting a reasonably sustained understanding with reference to Hornby's language.	

Text:	HORNBY: <i>Fever Pitch</i>
Question 38 (21 marks)	What do you think makes the two words <i>Fever Pitch</i> such an appropriate title for Hornby's book? Remember to support your ideas with details from the book.

NOTES ON THE TASK:
Responses should show some awareness that "fever pitch" is the height of excitement or that "fever" indicates a kind of restless illness of which Hornby himself shows severe symptoms (he is given psychiatric help) and football is played on a pitch (!). Other fans in the book exhibit the same, or similar, or aggravated symptoms of the fever, some much more offensive to others than are Hornby's (see Bananas) and destructive (Heyssel). There are many areas of the book for candidates to explore. Basic answers will offer a simple comment whilst better ones will paraphrase, but responses will move through the bands as focus on incidents illustrating fever becomes sharper, with best answers making some comments on the way Hornby's language conveys the feverish nature of being a fan.

Text:	HORNBY: <i>Fever Pitch</i>
Question 39 (21 marks)	What do you find in the section <i>THE GREATEST MOMENT EVER</i> that makes this the greatest moment ever for Hornby? Remember to support your ideas with details from the book.

NOTES ON THE TASK:
The section records Arsenal's winning of the Championship at Anfield in the last match of the season, when the press, and *The Daily Mirror* in particular, had written Arsenal's chances off. Hornby's emotions during the season are turbulent, believing for the early part of the season that Arsenal might win the title for the first time in many seasons and for the latter part that catastrophic failure to win points means that the title is unachievable. His excitement at hearing what happens on the radio impels him to the belief that this is the greatest moment ever (the winning goal coming in the ninety-second minute). He compares this moment to orgasm and childbirth, deciding that these cannot be the greatest moments ever, since both, unlike Arsenal's last-gasp victory are predictable. Basic responses here will make a comment on Arsenal winning the title. They will move through the bands as they comment on Hornby's roller-coaster feelings, the best making some comment on Hornby's language.

English Literature

General Certificate of Secondary Education **2442/02**

Unit 2: Poetry and Prose Post - 1914

Mark Scheme for June 2010

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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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Your mark scheme consists of the following:

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Assessment of Written Communication	8
Question specific guidance: Band Descriptors and Notes on the Task	9
Co-ordination Scripts (issued separately)	

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	A01	A02	A03	A04
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 2 (Higher Tier)**A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are three marks at each band.
 - **Highest mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
 - **Lowest mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
 - **Middle mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
- 3 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 4 Band '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 2442/02 – 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 make some comment show a little awareness make very limited comment fails to meet criteria for the task and shows scant knowledge of the text

Text:	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 1 (30 marks)	<i>Defying Gravity</i> (McGough); <i>Sometimes</i> (Pugh) Explore the differing ways in which the poets make these two poems particularly moving for you.
NOTES ON THE TASK: The situation in <i>Defying Gravity</i> is that ‘one of my closest friends’ is about to die. By using the extended metaphor of gravity to portray the death of ‘the man that I love (not the armful of bones)’ nor the ‘box of leftovers’ and by linking it with the further image of a game of rugby (‘freeing himself from the tackle ... sidestep ... streak down the wing’), the sadness of the impending event is turned to the possibly more optimistic circumstance of moving ‘towards a dimension as yet unimagined’. The plethora of imagery – ‘yo-yo’ with an ‘invisible string’ -, enjambment – ‘aw/Kwardly’ -, and technique – ‘(open brackets ...)’ – should give plenty of scope for response. <i>Sometimes</i> is an ambiguous poem and we may find answers which do not view it as totally optimistic but which point out the underlying pessimistic attitude towards human achievements. There are indications that ‘Sometimes things don’t go, after all,/from bad to worse’ but the situations cited in the second stanza – ‘step back from war;/elect an honest man’ – are ones that invite cynicism, a feeling that can be seen to spill over into the final stanza, perhaps causing the last half line to sound rather unhopeful. The word ‘sometimes’ in the question should allow either interpretation to be accepted provided there is textual support and discussion. Basic answers will paraphrase and explain; sound responses will focus on the interpretations of life and death and make some comment on the poetic technique, whilst those achieving the higher bands will demonstrate secure understanding and give comment with an increasing sensitivity to the language. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.	

Text:	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 2 (30 marks)	Compare the ways in which the poets vividly convey moments of happiness in <i>Wedding-Wind</i> (Larkin) and <i>In Your Mind</i> (Duffy).
NOTES ON THE TASK: In both poems the moments of happiness are recalled from the past. The first stanza of <i>Wedding-Wind</i> contains these memories and they are detailed and vividly described – the wind, the stable-door, the reflection ...-. Although, whilst reading this stanza, it might appear that the happiness was incomplete (‘high wind ... leaving me’), the last line and the second stanza belie this thought and it is as though the wind and the interruption to the love-making were needed to make the night perfect. The use of alliteration and repetition, the rhythm and enjambment, as well as the language used, are worthy of comment. The trigger for the memories of happiness in <i>In Your Mind</i> is a wet autumn day at work. The events are at first ‘half-remembered’ and ‘muffled’ but the memories and the emotions (‘You love this job’) gradually, through the stanzas, become more detailed and intense, culminating in the blurring of memory and reality (‘For a moment/you are there’). The imagery (eg ‘dawdling/ on the blue bridge... six swans ...’), the structure (questions, one word sentences, enjambment ...) almost convey a stream of consciousness. Paraphrase will be of little help here (though an overview may be useful); sensitive response to the language is required. Basic answers will recognise the portrayal of happiness, show understanding and make some comment on the way the poets express it. Answers will move up the bands according to how they focus on and respond with increasing sensitivity to the language of the poems. Comparison and/or contrast are required. Comment of equal balance on each poem is not necessary but there should be substantial discussion of each.	

Text:	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 3 (30 marks)	Explore the differing ways in which the poets make their criticisms of modern life so memorable for you, in <i>A Consumer's Report</i> (Porter) and <i>I Am a Cameraman</i> (Dunn).
NOTES ON THE TASK:	
<p>Both structure and language express Porter's criticisms: he writes his poem in the form of a parody of answers to questions in an annoying consumers' questionnaire, subtly criticising this modern market research tool ('please ask your man/to stop calling me "the respondent" ...'). The very idea that society can view life as a 'product' and that it can therefore be evaluated like washing-up liquid ('it seemed gentle on the hands') is a powerful criticism of the 'experts' (philosophers or market researchers or historians) mentioned later. The poem is, of course, light-hearted but beneath the humour Porter is making serious points about life from his middle-aged perspective: that it lacks excitement ('I didn't feel much while using it'), is over complex ('instructions ... so many'), dangerous ('I'm not sure such a thing/should be put in the way of children') and to him and to some other people apparently meaningless ('It's difficult to think of a purpose/for it'), though Porter ends with accepting life ('I'd buy it') but not committing himself as to whether it is really is the 'best buy'. His comments on the nuisance of individuality ('sizes and colours should be uniform') and the inconveniences of the human body ('the shape is awkward ... waterproof ... not heat resistant') are obviously ironic. In <i>I Am a Cameraman</i>, Dunn criticises 'young friends' who think that they will always record the truth through their lenses, for he realises that 'film' (and indeed all art) does not show reality. This reality, as stated in the first line, is that people 'suffer' and that today there is 'matchless despair' which has been reduced to a documentary for political purposes. Lower band answers will paraphrase or explain; middle band responses will focus on the question and make some comment on the poets' techniques and language. Those that reach the higher bands will demonstrate complete understanding of the poets' criticisms of modern life and will shrewdly analyse how these criticisms are expressed. Comparison and/or contrast are required. Comment of equal balance on each poem is not necessary but there should be substantial discussion of each.</p>	

Text:	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 4 (30 marks)	<i>The Seed-Merchant's Son</i> (Herbertson); <i>The Send-Off</i> (Owen)
Compare the ways in which the poets memorably convey feelings of sadness in these two poems.	
NOTES ON THE TASK:	
<p>The Seed-Merchant had only one son ('His dear, his loved, his only one') and he has 'lost' him. The sadness is introduced in the first two lines of the poem and the emphasis on the vitality of the boy ('race ... bright, bright ... fair and healthy') and especially his youth, with the poignant phrase 'His school books ... Have scarcely had time to gather dust' is a reminder of what the father has lost and a reason for his sadness. The Seed-Merchant has prematurely aged ('last glint of his youth is gone') and seems to have lost the will to live ('so still he was') until one reads the last section with the ambiguity - 'Thank God, Thank God' – is he thanking God that he had a son? Or that he has seeds for new life? <i>The Send-Off</i> shows the sadness of the soldiers leaving for the front, though they put a brave face on it – 'grimly gay' and the whole scene evokes pathos as they are given funeral flowers by women, the station staff (and the signals) watch unmoved and the only person who will miss them is the sponging tramp. The sadness continues when Owen projects forward to the return from war of 'A few, a few, too few' who will not be greeted (as they were not dispatched) with fanfares but will 'creep back' to half-remembered places. Paraphrase and/or explanation will only reach the lower bands. To gain higher marks there must be a concentration on the poets' techniques and a sensitive, informed personal response to the language rather than just to the situations. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text:	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 5 (30 marks)	Explore the differing ways in which the poets movingly portray the reactions of women to the loss of their loved ones, in <i>Reported Missing</i> (Keown) and <i>Perhaps-</i> (Brittain).
NOTES ON THE TASK:	
<p>The key word in this question is 'reactions' because the two women are reacting to their loss in different ways. <i>Reported Missing</i> concerns the effect on a woman back home whose lover, husband or son (it doesn't matter which) has been posted missing. She is 'in denial' and refuses to believe that he will not return as can be seen in the telling omission of 'presumed dead' in the title, the repetition, and rhyme of 'dead' and 'dread', the word 'culling', the hysterical reaction to well-meaning comforters as expressed by the plosive alliteration of 'piteous platitudes of pain' and the repetition of 'I laugh!' and the 'very sure' of the final line. Brittain, on the other hand, despite the repetition of 'perhaps', is not very sure that she will live fully again now her fiancé is dead. She utilises imagery of nature and the seasons to express her loss and grief, especially Christmas time as that was when Leighton was killed. The dedication, the capitalisation of 'You' and the brief, interrupted last line (almost with a sob in it) make this a very moving poem. Lower band answers will paraphrase and explain, perhaps with textual support; middle band responses will focus on the question and understand the different reactions and make some comment on the language, whilst those deserving to be placed in the higher bands will root their answers firmly in a response to the poets' language, tone and technique. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text:	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 6 (30 marks)	Explore the differing ways in which the poets powerfully convey criticisms of the war in any TWO of the following poems: <i>Recruiting</i> (Mackintosh) <i>The Target</i> (Gurney) <i>The Bohemians</i> (Gurney).
NOTES ON THE TASK:	
<p>Propaganda is a key word for <i>Recruiting</i> and Mackintosh clearly expresses his criticism of war by contrasting, in the first and last lines of the poem "Lads, you're wanted, go and help"/ 'Lads, you're wanted. Come and die': the lie of the recruiting poster and the truth of the reality of war. The bitter, ironic tone ("swell the names in the casualty list", 'Help to make the column's stuff/For the blasted journalists') accentuated by the colloquial ('blasted'), vulgar ('fat old men') and more noble ('martyrdom', 'gallant sacrifice') perfectly portrays this difference. The jolly rhythm and black humour ('nice and safe') add to the damning indictment of the government. Gurney's persona in <i>The Target</i> is tortured by guilt because 'I shot him, and it had to be' and the poem gives a moving picture of a man so distraught by the effect of the war on himself and his mother that he wishes to die and has lost his faith in God. Well might he call the war 'a bloody mess indeed' with the ambiguity of 'bloody' adding to the effect. <i>The Bohemians</i> does not criticise the 'free spirits' who will not accept army regulations but the regulations, the army and the war which, for those who took soldiering seriously 'wrenched/What little soul they had still further from shape'. Everyone ends up dead – there are no winners or losers. Answers will move up the bands depending on how well they demonstrate understanding of the criticism of the war in the chosen poems and especially how the poets express this – that is, the tone, structure, language etc. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 7 (30 marks)	<i>Wild Oats: Larkin, Going Under: Fanthorpe</i> Compare some of the ways in which Larkin and Fanthorpe powerfully convey feelings about love in these two poems.
<p>NOTES ON THE TASK: Answers should show understanding of both poems and of the feelings about love that they convey. Larkin's feelings are hardly deep; "the whole shooting-match" might have been started off if the bosomy English rose had been more forthcoming. But Larkin had to make do with the "friend in specs" with whom he drifted into an unenthusiastic courtship and a finally broken engagement. An air of wryly comic disappointment hangs over the poem and a sense of "What if?" The existence of the two snaps suggests perhaps what might have been. <i>Going Under</i> reflects the way love can comfort and support when a would-be sleeper, anxious not to disturb her sleeping partner, suffers the agonies of insomnia and is given the casual heavy arm that anchors her. Basic answers here will show some understanding of the poets' feelings and make some comment on the language the poets use. Sound answers here will be those which comment on the language used to convey the poets' feelings about love and respond to the word "powerfully" in the question. Reference might be made to Larkin's more colloquial language ("friend in specs" the "whole shooting match") to suggest that love here is hardly romantic; and to Fanthorpe's use of sea-related language ("a dipper", "I am a fish", "anchor" and "sound"). Answers will rise through the bands as the understanding of the poems becomes more perceptive and the comments on the language more sensitive. Comparison is expected in answers to this question. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each poem.</p>	

Text	<i>Poems 2: Larkin and Fanthorpe</i>
Question 8 (30 marks)	Compare some of the ways the poets vividly portray the relationship between people and places in any TWO of the following poems: <i>An Arundel Tomb</i> (Larkin) <i>Home Is So Sad</i> (Larkin) <i>Old Man, Old Man</i> (Fanthorpe). Remember to refer to words and phrases from the poems in your answer.
<p>NOTES ON THE TASK: Answers should show reasonable understanding of each of the two chosen poems and of the feelings about people and places the poets portray. In <i>An Arundel Tomb</i> candidates might write about how they feel about the earl and countess and the "sharp tender shock" of seeing the hand-holding; or about the way Larkin measures the passage of time as generations of visitors tread the church paths; or about the tomb and its setting. About <i>Home Is So Sad</i> they might recognise the sad failure at the falling wide of "the joyous shot at how things ought to be". Response to <i>Old Man, Old Man</i> is likely to focus on the old man and the changes wrought in him by age and on the house and garden, where he was "Lord once of shed, garage and garden". Fairly basic answers here are likely to offer an extended paraphrase of two poems, showing some understanding of what they are about, with a little comment on the language. Sound answers here will engage, with some success, with the language, going beyond offering paraphrases of the two chosen poems. Answers will move up the bands as they respond more closely to the power of the language used in the chosen poems, and comment on it more sensitively and perceptively. Comparison/ contrast of the poems is expected here. Answers do not need to comment on each poem at equal length, but there should be comment of substance on each.</p>	

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 9 (30 marks)	<p>Compare some of the ways in which the poets powerfully create sympathy for people in any TWO of the following poems:</p> <p><i>Toads</i> (Larkin) <i>Half-past Two</i> (Fanthorpe) <i>Casehistory: Alison (head injury)</i> (Fanthorpe).</p> <p>Remember to refer closely to the words and phrases the poets use.</p>
<p>NOTES ON THE TASK:</p> <p>It is expected that responses will focus on the little boy and Alison. However, <i>Toads</i> is deliberately included as a choice since the voice in the poem so powerfully expresses his desire to escape from the toad squatting on his life and envies those who have apparently escaped it (perhaps because of the poet's choice of the letter l). His own inner toad, and inner cautiousness or lack of courage, doom him to submission to the squatting toad. The little boy, a committer of "Something Very Wrong", so awful that "I forget what it was" (and no doubt the child never knew) who has fallen foul of a cross teacher, has sadly made a rite of passage "for ever" ... "into ever". Alison's contemplation of her photograph and the contrast between what she was with what she has become should call forth powerful sympathy. All three poems offer candidates the opportunity to respond to the particularly powerful language the poets use. Fairly basic answers will paraphrase two poems, or parts of two poems, and offer a comment about sympathy. Better answers will make a link between the situation the characters find themselves in with the language the poets use. Solid answers here will provide a clear overview of the poems, showing understanding of the poets' feelings of sympathy for the characters from the words and images they use and will rise through the bands as the understanding of the poems becomes more subtle and the candidate's response to the language more sophisticated. Comparison or contrast is expected here. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each of the two poems.</p>	

Text:	<i>Touched with Fire</i> ed. Hydes
Question 10 (30 marks)	<p><i>Mid-Term Break</i> (Heaney); <i>Digging</i> (Heaney)</p> <p>Compare the ways in which Heaney here uses striking images to convey his memories of his family.</p>
<p>NOTES ON THE TASK:</p> <p>The question asks about family members which in <i>Mid-Term Break</i> are the schoolboy, his parents, the baby and the dead four year old brother. The most striking thing about the schoolboy is his lack of emotion (apart from embarrassment at 'old men standing up to shake [his] hand'), though there is the proleptic 'knelling' in the first stanza. He uses clinical terminology ('corpse, stanced and bandaged'), sees the 'poppy bruise' as an item of clothing ('wearing') and the simple last line, which is heartbreaking for the reader, is merely the boy's factual observation. The other family members do show emotion: the father crying, the mother beyond tears, the baby oblivious and happy. In <i>Digging</i>, some answers may mention the poet's familiarity with his pen ('snug as a gun') and his desire to work as hard and as successfully with it as his forebears did in digging, but the main focus should be on the father and grandfather at their work where the images emphasising their expertise are particularly vivid, invoking the senses ('rasping sound', 'cool hardness', 'cold smell', 'squelch and slap'), using alliteration ('curt cuts') and assonance ('Nicking and slicing') etc. A key discriminator here will be a focus on the images and analysis of the effects of the language, tone etc. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text:	<i>Touched with Fire</i> ed.Hydes
Question 11 (30 marks)	Explore the differing ways in which a clash of cultures is vividly conveyed in <i>Piano and Drums</i> (Okara) and <i>Our History</i> (Dipoko).
NOTES ON THE TASK: Both poems are about Africa. <i>Piano and Drums</i> has the poet's childhood rooted in the culture of that country with 'jungle drums', animals and hunters with primitive spears – a simple life with 'no innovations'. This is contrasted with present adulthood in a new culture and the sophistication and 'labyrinth' of the piano with its 'complexities'. The two cultures combine in the final stanza: 'wandering ... jungle drums and the concerto'. There is no such union in <i>Our History</i> , which also uses imagery of wildlife for the past African culture, but there is a sinister undertone in this past as the colonialists' canoes look like the 'carcass of drifting whales' and 'Their lustre gave the illusion of pearls' After the 'gun-fire of conquest', the present, Westernised culture, is 'false' (and not only literally, in that real hide has given way to printed T-shirts!), has destroyed the indigenous culture and left it in 'tatters', using the striking image of a fragile beautiful butterfly being viciously 'whipped'. The clash is at the heart of each poem and is vigorously portrayed and comparisons between the two works should be easily found. There is a wealth of imagery in each poem and more is required than paraphrase, explanation or 'metaphor-spotting' for high marks. Those reaching the higher bands will analyse the poetry, teasing out the nuances and giving a personal response. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.	

Text:	<i>Touched with Fire</i> ed.Hydes
Question 12 (30 marks)	Explore the differing ways in which the poets reveal their opinions about people in <i>Telephone Conversation</i> (Soyinka) and <i>In Westminster Abbey</i> (Betjeman).
NOTES ON THE TASK: The 'lady' in <i>In Westminster Abbey</i> gives a monologue, whilst <i>Telephone Conversation</i> is a dialogue, with added thoughts. The 'lady' in the first poem is jingoistic, selfish, snobbish, avaricious (one could go on) and totally un-Christian, whilst the landlady in <i>Telephone Conversation</i> is a racist. So much is clear and needs to be stated but it is the use that the poets make of direct speech that should be explored here. All personae are, as it were, 'condemning' themselves out of their own mouths by what they say and how they speak. The lady's prayer contains <i>non sequitors</i> ('Democracy and proper drains'), hypocrisy and self interest ('do not let my shares go down') and there is a clear 'voice' ('And now, dear Lord ...') just as <i>Telephone Conversation</i> has minutely observed detail about the landlady's diction ('lipstick coated ...clanged her accent') and, of course, the way she speaks in CAPITAL LETTERS. She has 'pressurized good-breeding' which slips when she is confused by the would-be lodger. The man, however, has natural good-breeding ('Madam') and this never slips even when he mischievously invites the lady to scrutinise the colour of his bottom. It is to be hoped also that answers will make comment on the irony of the Betjeman poem and the satire of the Soyinka and see the humour in both poems. Paraphrase will not reach higher than the lower bands. Answers will move up the bands in as far as they respond to the poets' techniques in portraying character and thus revealing their opinions. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.	

Text:	OCR: <i>Opening Worlds</i>
Question 13 (30 marks)	<p><i>The Red Ball</i> ‘Suddenly the boy recognised his father ...’ to ‘... his mother took hold of the switch in his hand.’</p> <p><i>Two Kinds</i> ‘She yanked me by the arm ...’ to ‘ ...like a small brown leaf, thin, brittle, lifeless.’</p> <p>In what ways do the writers here make the confrontations between parents and children so disturbing for you?</p>

NOTES ON THE TASK:

There are several ways of approaching these extracts: some answers may focus on the violence of the parent, for example Bolan’s father beating him with a piece of wood (and redoubling his efforts when the mother tries to intervene) until the boy’s legs are ‘marked with thin red welts’ (*The Red Ball*) and the mother dragging her daughter to the piano stool (*Two Kinds*). Others may also look at the confrontations between father and mother in the first story and the point where the girl retaliates in *Two Kinds* by bringing up the unmentionable topic, the dead babies, so that her mother is silenced and stunned. Others may concentrate on the language used by the writers to portray the confrontations, for example ‘lashes rained down ... stinging lashes .. the switch whistled ...’ (*The Red Ball*) and ‘yanked me by the arm worms and toads and slimy things small brown leaf, thin, brittle, lifeless’ (*Two Kinds*). Whichever approach is adopted paraphrase will only earn a place in the lower bands. To gain high marks there must be an awareness of the context of the confrontation, a clear focus on the language used and a personal response. Comparison is not required in this question.

Text:	OCR: <i>Opening Worlds</i>
Question 14 (30 marks)	Explore the ways in which the writers movingly portray hardship in <i>The Gold-Legged Frog</i> (Srinawak) and <i>The Pieces of Silver</i> (Sealy).

NOTES ON THE TASK:

The description of the poverty-stricken, inhospitable land at the beginning of *The Gold-Legged Frog* portrays the hardship suffered by Nak in that he has sunstroke, burned feet, lives in a land where there is ‘portent of drought, want, disaster, and death’, has no money and has to catch frogs for food. Added to this is the lack of proper medical care in the village, the insulting attitude of the officials when Nak goes to collect the money and the fact that his son dies. His financial hardship may have been alleviated but the other troubles of his life remain and have been increased by the loss of his child. In *The Pieces of Silver*, Clement’s hardship is shown in the description of the house ‘a wretched coop of a room’, the ‘one substantial meal’ a day of rice and the obvious malnutrition of the mother. The poverty of the Dovecots is the reason that he is humiliated at school too. It will be easy for answers to fall into the trap of narrative in this question and we should be looking for responses that are focused on the question, give suitable detail from the two stories and, for the higher bands, make some comment on the language. Comparison is not required in this question.

Text:	OCR: <i>Opening Worlds</i>
Question 15 (30 marks)	<p>In some stories in this collection, events do not turn out how characters expected them to. Explore the ways in which the writers memorably portray unexpected outcomes in any TWO of the following stories:</p> <p><i>Dead Men's Path</i> (Achebe) <i>Games at Twilight</i> (Desai) <i>The Train from Rhodesia</i> (Gordimer).</p>
NOTES ON THE TASK:	
<p>There will, of necessity, be some narrative in answers to this question but in stating 'explore the ways ...' we are asking for more than story telling. For example, in <i>Dead Men's Path</i> it is not only the destruction of the school gardens and part of the buildings that is unexpected to both Obi and the reader but the irony of the white Supervisor visiting the following day and the comment in his report that there was 'a tribal-war situation developing ... arising in part from the misguided zeal of the new headmaster'. In <i>Games at Twilight</i> Desai has built Ravi up (both in his own mind and to the reader) to be a conquering hero in the game of hide and seek. The outcome is unexpected when he realises that the game has finished, he has not won and the children have forgotten about him. This is then compounded by his reactions and realisation at the end of the story that he is, after all, insignificant. The young wife in the third story is devastated to discover that her marriage has not turned out as she expected, whilst her husband is dismayed at her attitude to his 'bargain' of the lion. Either character or both may be considered. Answers will move up the bands according to how they go beyond narrative into examination as to why the outcomes are unexpected and the language the writers use. Comparison is not required in this question.</p>	

Text:	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 16 (30 marks)	<p>(a) <i>Tickets, Please</i> 'There is in the Midlands ...' to '...jaunty sprig of parsley out of a black colliery garden.'</p> <p>(b) <i>The Shades of Spring</i> 'Syson was extraordinarily glad.' to 'It was quite unaltered.'</p> <p>Explore the ways in which Lawrence makes his descriptions here of town (in <i>Tickets, Please</i>) and country (in <i>The Shades of Spring</i>) so memorable.</p>
NOTES ON THE TASK:	
<p>Extract a) is a fast moving description of the route of a tram through a Midland town. It begins sedately but, with 'plunges', sets off in a long sentence listing the features 'tilting' on its way until, after a 'rush', the terminus is reached. A short sentence indicates the 'pause', as does the metaphorical description of the tram as a cat ('purr'). Then it's off again and the sentence and language once more mirror the action, including the rhyme 'reckless swoops ... bouncing the loops', the drawn out 'so on and on', the alliteration of 'sidle ... standstill', until the final audacious metaphor 'green as a jaunty sprig of parsley out of a black colliery garden' bringing the 'adventure' to a halt and the passenger back home. In extract b) Syson returns to the home of his youth and finds it 'quite unaltered'. The countryside is welcoming him ('hazel ... spread glad little hands') and the personification is continued in 'diapered'. There are hints of a cathedral in 'as through a great window' which contrast with the 'stiff, modern, grey little church' in the village which is like a pile of bricks fallen from a cart. Even the coal mine seems attractive with the 'twinkling headstocks' and the bleak land without trees is celebrated like a naked human form. Paraphrase will not climb higher than the lower bands. What we should be looking for is engagement with the language of the extracts. Comparison is not required in this question.</p>	

Text:	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 17 (30 marks)	How do you think Lawrence's writing brings the relationship between teachers and pupils to life, in <i>A Lesson on a Tortoise</i> and <i>Lessford's Rabbits</i> ?
NOTES ON THE TASK: The teacher in <i>A Lesson on a Tortoise</i> begins the lesson feeling 'pleased' with himself watching a 'great gold sunset ... immense gold beauty' and ends it 'very tired and very sick' as the clouds are 'moving darkly'. The pathetic fallacy says it all! The cause of the change, the reason for the sunset being 'smeared out', is four missing rubbers and the fact that the thief will not own up. Lawrence magnificently catches the voices of these London boys – 'I've never 'ad no rubbers' – and the exasperation of the teacher who 'Like a bad teacher ... went back on [his] word' and then pays the price by having to accuse his monitor, one of his favourites. In <i>Lessford's Rabbits</i> the equally unfortunate teacher has to supervise Tuesday breakfast where he too comes across a thief, Lessford, who is taking bread for his rabbits. In this story it is the boy who is to the fore rather than the teacher and his distress at the loss of his animals, as seen by the teacher, is very vivid: "My rabbits has all gone!" he cried, as a man would announce his wife and children slain'. Lower band answers will rely on narrative; middle band ones will make some comment and for the higher bands we should be looking for an engagement with the stories and comment on how the language portrays the relationships. Comparison is not required in this question.	

Text:	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 18 (30 marks)	Many of the stories from this collection are about love between men and women. In what ways does Lawrence make these relationships vivid for you in any TWO of the following stories? <i>Second Best</i> <i>A Prelude</i> <i>The Shades of Spring</i>
NOTES ON THE TASK: Tom is initially 'Second Best' for Frances as she is still hankering after Jimmy ('If she could not have the best ... she would have second best'). However, his taunting her about her inability to kill a mole, opens her eyes to her feelings and she does the deed (killing the mole which she finds 'after a secret persistent hunt', and her previous love) and accepts Tom. Thus one of the ways in which the relationship is portrayed is through the symbolism of the mole. The love discussed in <i>The Shades of Spring</i> may be either that between Arthur Pilbeam and Hilda or Hilda and Syson or both. Hilda and Syson are past lovers and Hilda took Arthur as her lover deliberately on the night of Syson's wedding and has found her soulmate and can love him in his and her own setting ('I am like a plant ... I can only grow in my own soil') as he allows her to be herself. The complexity of her feelings and the difference between her current relationship with Arthur and earlier one with Syson is expressed by the unusual description of the keeper's hut with its combination of barbaric furs and fragile scented honeysuckle and the moment when Hilda removes the bee poison from Arthur's arm. Again symbolism and metaphor are employed by Lawrence. <i>A Prelude</i> is less symbolic, being more of a 'poor man and a lady' story but both the holly bough and the humble yet warm and homely kitchen play their part in this charming love story. Lower band answers will present narrative or perhaps character study. Middle band responses will begin to look at the relationships and analyse them whilst the best answers will carefully examine the symbolism and Lawrence's language. Comparison is not required in this question.	

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 19 (30 marks)	'Jim returned to his Latin primer.' to '... had killed several of the prisoners.' How does Ballard make this such an exciting and dramatic moment in the novel?
NOTES ON THE TASK: The question asks for the extract to be grounded in the novel so we should expect some comment on the context: Jim, in a vulnerable position in the assembly hall with a damaged roof, is quietly doing his prep when suddenly there is an American air raid. The contrast between the calm of the Latin homework and the personified fighter '... shadow crossed ... raced along the ground' and the 'tornado of noise' of the plane with wings 'broader than the assembly hall' only thirty feet above Jim's head is exciting and shocking, as is the anti-aircraft guns' response, especially as it is compared to a domestic peacetime image of Christmas lights. The bravery of the US pilots 'undeterred' and their cunning 'hid until the last moment' is dramatic. There is much to comment on in this extract and stronger answers will do more than just describe the actions; they will scrutinise Ballard's use of language and how it, and Jim's thoughts and reactions, make this such a gripping moment.	

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 20 (30 marks)	Explore the ways in which Ballard memorably shows Dr Ransome as a good friend to Jim.
NOTES ON THE TASK: Dr Ransome is a good friend to Jim (even though the latter does not initially accept it -'there was a self-confident air about this young physician that he distrusted' -) from the first meeting on the journey from the detention centre, but it is at Lunghua camp that the doctor really cares for the wayward boy, keeping him occupied with lessons and homework, attempting to discipline him and keep him out of danger, ensuring, as far as possible, that he remains healthy ('had given too much of his own food to Jim') and that he does not annoy the Japanese guards too much ('Don't argue with Sergeant Nagata today'). Finally Dr Ransome reunites Jim with his parents. But, despite being a friend and surrogate father, Jim feels (quite correctly) that 'in many ways the physician disapproved of him' and his turning into a 'war child'. More than just a character study of Ransome is required for the higher bands, and answers reaching these will range confidently over the novel, choosing examples of the doctor's kindly actions and care and Jim's responses to them and the man, and teasing out the nuances of this fascinating wartime relationship.	

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 21 (30 marks)	How does Ballard's writing make the conditions at Lunghua Camp so vivid for you?
NOTES ON THE TASK: There is a vast amount of information that can be used to answer this question: Jim living with the Vincents and being literally 'squeezed out'; the food; the Japanese soldiers and how they treat the prisoners; the violence and uncertainty; how the inmates adapt or make the best of it ... Lower band answers will describe or narrate and answers will move up the bands according to their personal response, rooted in Ballard's language, as to what makes these descriptions vivid.	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 22 (30 marks)	'Okonkwo sat in his obi crunching happily...' to '...a peaceful dance from a distant clan.' How does Achebe make this moment in the novel so ominous?
NOTES ON THE TASK: Although Ikemefuna's death is only a matter of time, he has been with Okonkwo for three years and Okonkwo has even been planning his future. So Ezeudu's arrival at a moment when Okonkwo is enjoying the company of the doomed Ikemefuna and Nwoye, whose life has been transformed by Ikemefuna, and his message, at first concealing the Oracle's decision, radically change the mood. The speaking in low tones, and Ikemefuna's memory of hearing similar low tones on a different and fateful occasion are ominous. The family's reactions, Okonkwo's stillness, Nwoye's tears, the dropping of the pestle, suggest the worst. Ikemefuna's knowing that he will not see his mother and sister again is ominous. Candidates are likely to note Ezeudu's first words to Okonkwo, which he will, of course, disregard. The almost ceremonial procession of the men and the reference to their matchets bode ill. The deathly silence in the compound and the silence that falls on the men, after their laughter about effeminate men who refused to join the outing (Unoka would not have gone; and Unoka's son will cut down the boy who has come to look on him as his father, despite Ezeudu's warning) create an ominous atmosphere. The references to silence, emphasised by the shortness of the sentences, the beating of the ekwe and the contrast between the peaceful dance it accompanies and the murderous intentions of these men are notable. Basic responses are likely to paraphrase the passage and link that paraphrase to what they feel here. Answers will move up the bands as more detailed response is made to the mood of the extract and its ominous nature. The best responses will engage closely with the language of the extract.	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 23 (30 marks)	How does Achebe make Ekwefi's relationship with Ezinma so moving? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK:</p> <p>The thrust of the question is personal response to the relationship rooted in knowledge of the text. The relationship is moving because Ekwefi bore ten children, nine of whom had died in infancy, and had become bitter and resigned to the deaths of her children. Ezinma's survival, despite bouts of worrying ill-health, overcomes Ekwefi's bitterness. Her anxiety over Ezinma partly results in the episode over the iyi-uwa, which reveals the playful side of Ezinma, and is certainly revealed when Chielo abducts Ezinma on Agbala's orders. Her concern over her daughter is moving, as are the stories they tell. Their relationship brings out the softer side of life in the Ibo tribe, which can often seem harsh and violent. Basic answers here will write about the relationship in general terms with little textual support. Answers will move through the bands as they look in more detail at the relationship and show reasonably sustained understanding of it and the light it throws on both characters, using textual detail in support. Best responses will consider the relationship in considerable detail, and show a full understanding of how Achebe's portrayal of the relationship makes it so moving.</p>	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 24 (30 marks)	How does Achebe's writing make you feel about the behaviour of the white men in Umuofia? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK:</p> <p>This is a completely open question, Candidates may approve of what the white man contributes to the falling apart of Umuofia's traditional way of life, principally by bringing Christianity and government to Umuofia; or disapprove strongly with the imposition of an alien religion and cold colonialism on Umuofia. The discussion of particular aspects of the way of life and what the white man does will be vital. There will be responses to injustice in the Umuofian way of life (the cutting down of Ikemefuna; wife-beating; firing a gun at a wife; exposing twins in the forest, burning down a church ...); and responses to the white man's injustice (the massacre at Abame, the intolerance of Mr Smith, the bad faith of the District Commissioner, his absence of sympathy with the people for whom he is responsible ...). It is hoped that candidates will be able to make a strong response to what the white man does and to the way of life that he alters. Some, it is hoped, will make a balanced case, arguing that some aspects of the Umuofian way of life should not be preserved but that the white man as presented in the novel is not always admirable! Basic answers here are likely to discuss the question in general terms with little actual reference to the text. Responses will move up the bands as they show more engagement with the novel. Sound responses here will show a reasonably developed understanding of, and response to what the white man does and link that response to the language Achebe uses. Best responses will engage closely with the issues of the novel and the invitation to respond to the change it records and argue a clear case, with some attention to the language Achebe uses.</p>	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 25: (30 marks)	'He was happy feeling the gentle pulling... 'to '...still braced solidly with the line across his back.' How does Hemingway make this moment in the novel so exciting?
NOTES ON THE TASK: Responses may refer to the change of tempo when the contented old man becomes suddenly aware of the great weight of the fish. It moves away and then stops, encouraging the old man to feel that this is the moment to strike. When he does, using all the strength of his arms and weight of his body, "Nothing happened". The fish tows the old man who, despite his skill and experience, is no longer certain what to do. After four hours, the fish is not dead, but swimming steadily, with the old man in his solidly braced position. The outcome of the battle with the fish remains uncertain here. The words of the old man reflect his respect for the fish, and his need of and fondness for the boy. His thoughts reflect his awareness that he is engaged in a struggle with an adversary of a kind he has not previously encountered. Responses may focus on such features of the language as the increasing of the weight, the giving of more line, the old man's expectation of what the fish will do and the frustration of these expectations, the increasing of effort from tightening the pressure of his thumb and forefinger to the bracing of the line across his back. Basic responses here will paraphrase what is happening with little reference to the term "exciting". Answers will move through the bands as they become more detailed and show insight into the way Hemingway makes the extract so exciting.	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 26 (30 marks)	"I will show him what a man can do and what a man can endure." How does Hemingway in <i>The Old Man and the Sea</i> vividly portray what a man can do and endure?
NOTES ON THE TASK: Candidates are expected to respond to aspects of the old man's struggle to catch and bring in the marlin. Santiago does a great deal, showing his strength, courage, refusal to give up; he also endures a great deal, whether it is in the form of ill-luck, pain, disappointment, physical exhaustion ... However, acceptable responses may refer to the early part of the novel to show that he endures poverty, bereavement and, despite the boy's attention, loneliness. Responses may show some of the old man's methods of enduring; thinking of Joe DiMaggio, for example. Basic answers are likely to make relevant comment on what the old man does and suffers. Answers will move through the bands as the textual detail becomes denser, and the response more securely based on an understanding of what the old man does and endures. The best answers here will focus closely on the way Hemingway's language <i>vividly</i> conveys what the old man does and endures.	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27 (30 marks)	How does Hemingway in <i>The Old Man and the Sea</i> make the old man so intriguingly different from the other members of the Cuban community? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK: Responses are expected to identify some of the qualities of the old man and show how these make him different from other members of the community. They might focus on his age and appearance, his poverty which seems greater than that of others; his methods of fishing, his ill-luck, his determination to go out far to catch a big fish, his references to the sea as feminine, and his heroic qualities evident in his catching of the marlin and fighting off the sharks. It is a fair assumption for candidates to make that the old man's personal qualities make him different from others; after all, these attract the devotion of Manolin, who does not show similar admiration for other fishermen. Basic responses make some relevant comments about the old man and the community and will move up the bands as they become more detailed and the understanding of the old man and the community more secure. Sound answers will show clear and sustained understanding with textual support and respond with some thoroughness to Hemingway's writing. The best responses will fully understand the old man and the community and how Hemingway's writing brings them to life.</p>	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 28 (30 marks)	'The prisoners sat very still... ' to '...all the fight gone out of him.' How does Orwell make this extract so horrifying?
<p>NOTES ON THE TASK: The setting is a windowless cell in the Ministry of Love. The skull-faced man is dying of starvation and the chinless man has offered him a piece of grimy bread, an act of kindness which has earned him "a frightful blow" in the mouth. It is therefore horrifying that the skull-faced man should try to save himself by denouncing the chinless man as one who has spoken against the Party. The skull-faced man's terror of Room 101 is palpable. Also horrifying is his readiness to "give away" his wife and three children and watch their throats being cut rather than face Room 101. His terror gives him superhuman strength, but his resistance is broken along with his hand. The physical violence and terror in the extract make it horrifying, as does the inability of other prisoners to intervene. Candidates might comment on such aspects of Orwell's language as the use of words suggesting physical pain, like "swollen" "flung himself on his knees", "smashed" "bashed" "wrenched" and "crushed"; or how the language reflects the way the Party dehumanises people: the skull-faced man will sacrifice his wife and children, he shrieks and howls "like an animal". Basic answers here will make relevant comments on the extract with some textual support. They will move up through the bands as personal engagement with the horror of the extract and with Orwell's language becomes closer. The best are likely to look in detail at Orwell's writing, and how individuals suffer in the Ministry of Love.</p>	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 29 (30 marks)	How do you think Orwell makes Winston's relationship with Julia so important in <i>Nineteen Eighty-Four</i> ? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK: Candidates are expected to do more than simply summarise what happens between Winston and Julia, although they should show a sound knowledge of the relationship. There should be some discussion of rebellion against the Party, the development of the relationship from being simply physical to something much more fulfilling, of the way that Winston and Julia believe that they will not truly betray each other, and the power the Party possesses to “get inside” both Winston and Julia and destroy their love. Basic responses here will make some relevant comments on the relationship and re-tell parts of the story. Responses will move through the bands as awareness of how central this relationship is to defeating the Party and that it is itself defeated. Sound answers will show a clear and sustained understanding of the relationship and its importance, responding with some thoroughness to the language. The best responses will show full understanding of the centrality of the relationship and a sensitive response to Orwell's craft.</p>	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 30 (30 marks)	How does Orwell make the Party and its aims and methods so horrifying in <i>Nineteen Eighty-Four</i> ? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK: Candidates are expected to feel horror/disgust/determination never to tolerate a totalitarian state. Even at Higher Tier it is unlikely that there will be a clear understanding of Goldstein's book and its abstract outlining of the basis of the Party's position. However, responses should be able to identify concrete examples of why the Party is detestable (for example, the kind of living conditions it forces upon the people in the early pages of the novel) and say something about such things as telescreens, the Thought Police or the Ministries. Sound answers may want to focus on O'Brien's interrogation of Winston in the Ministry of Love where he talks about the Party's exercising of power by making men suffer and offers the appalling image of a boot stamping on a human face. Other areas, such as the way the Party crushes the love between people, here Winston and Julia, suggest themselves. Basic responses here will make relevant comments with a little support from the text. They will move up through the bands as response to the Party becomes better supported. Best answers here will show full understanding of the Party, its aims and methods, with detailed textual support and reference to language.</p>	

Text:	SUSAN HILL (ed.) <i>Modern Women's Short Stories</i>
Question 31 (30 marks)	<p><i>Stone Trees</i>: 'Sweetie, do you remember the smell...' to '...the Robertsons went away.'</p> <p><i>Weekend</i>: 'I wish you'd wear scent...' to '...established spouses.'</p> <p>How do you think the writers make the husband and wife relationships so striking in these two extracts?</p>
<p>NOTES ON THE TASK:</p> <p>Answers are expected to show knowledge of both stories through a close focus on these extracts. Comparison of the extracts and the stories from which they are taken is not required. Candidates should show that the wife in the first extract is "talking" to her dead husband, reviewing the past. She knows that, after marriage, there were many "others" for her husband, possibly because of her obsession, her loving of him so much. She seems unaware that Anna was one of the others, since she looks upon both Anna and Tom with slight contempt; yet Tom's not noticing Anna might have driven her to the speaker's husband. At the end of the story the narrator is well aware of the affair and how Peter is Anna's and her husband's son. The Weldon extract catches "the dreary world of established spouses" where Martha's low, Martin-induced self-esteem and indeed exploitation by her husband make their relationship striking. Basic answers will show some understanding of both stories and move up through the bands as knowledge of the details of the stories becomes more secure, and the response more closely linked to the stories in general, and in particular to the language used in the extracts. Attention to the way the writers reveal character through the way the wives here think is likely to characterise good answers. Discussion of the stories need not be equally divided, but there should be comment of substance on each.</p>	

Text:	SUSAN HILL (ed.) <i>Modern Women's Short Stories</i>
Question 32 (30 marks)	<p>How do the writers memorably convey the unkindness in any TWO of the following?</p> <ul style="list-style-type: none"> • The way Alison treats Millicent in <i>The New People</i> (Tremain) • The way Mrs Burton treats Addy in <i>Addy</i> (Blackwood) • The way Rudi treats Faith in <i>Another Survivor</i> (Fainlight)
<p>NOTES ON THE TASK:</p> <p>Knowledge and reasonably sustained understanding of any two of the specified stories are expected here. Comparison of stories and characters is neither asked for nor expected, but if attempted should not be penalised. Alison leaves Millicent for Diana, not accompanying her to Italy, although Millicent's irritating pessimism might be seen as contributing to Alison's decision. Mrs Burton leaves the dog Addy to die alone. Rudi attempts to recreate his mother in Faith and rips off the dress Faith likes so much, forcing him to confront his own resemblance to the Fascist guards responsible for his mother's death in the Holocaust. Basic responses are likely to summarise two stories. Sound answers will focus on unkindness and how it is shown and will use textual detail in support. The best responses will recognise the complexity of the stories and that the intentions of those acting unkindly are not cruel. They will also engage closely with some aspects of the language the writers use.</p>	

Text:	SUSAN HILL (ed.) <i>Modern Women's Short Stories</i>
Question 33 (30 marks)	How do the writers make their portrayals of TWO of the following characters so moving? Mabel in <i>Savages</i> (O'Brien) Sally in <i>Nothing Missing But the Samovar</i> (Lively) The man in <i>The Man Who Kept the Sweet Shop at the Bus Station</i> (Harris)
NOTES ON THE TASK: Comparison is not required here, but may give structure to answers, but may equally be pursued as an end in itself, in which case candidates will penalise themselves by not focusing on the question. Mabel is a prickly character who has been away and becomes, unfairly in the event, the subject of rumour and innuendo. Sally attracts Dieter's interest and is lovably unaware of the increasing poverty of her family. The man in the Harris is an ordinary chap who is the object of the girls' gossip and, when as grown-ups, they return on visits, someone they treat with indifference. Basic answers will make relevant comments on two characters with a little support from the text. Responses will move up the bands as they explore the presentation of the characters as outsiders in greater detail, and identify aspects of the writing that make the depictions particularly moving. The greater the detail with which a response is supported, the higher the band should be. Well argued responses and close engagement with the way language makes the portrayals moving should be very well rewarded. Answers need not provide equal focus on both stories, but comments on both should be of some substance.	

Text:	PALIN: <i>Pole to Pole</i>
Question 34 (30 marks)	Day 98 'Each balloon can carry a dozen people ...' to '... low breakfast-table by a line of spears.' In what ways does Palin make this account of a balloon ride over the Masai Mara so entertaining?
NOTES ON THE TASK: The balloon ride begins with the attack of the safari ants which Palin describes in his usual light hearted style, playing down the obvious discomfort ('very light electric shocks'). This method of comparing the unfamiliar with the domestic is continued with 'like milk bottles in a crate'; 'cork's distance'. John Coleman's dreadful jokes and puns ('Chicken in a basket') are perhaps more cringe-making than entertaining but the information about the construction of the basket, the facts about the fauna of the region and the slight hint of danger if they stray over the border, all attract the reader. So does the vivid description of the colour of the legs of 'the randy male ostrich' and the sumptuous breakfast (or 'kill') that awaits the balloonists. Most of the features of Palin's style appear in this extract and answers will move up the bands according to how they scrutinise the language and appreciate Palin's technique, and give a personal response.	

Text:	PALIN: <i>Pole to Pole</i>
Question 35 (30 marks)	Explore the ways in which Palin memorably describes TWO unusual customs he encounters on his journey.
NOTES ON THE TASK: Two customs are suggested for Foundation Tier – the exchange of gifts at Novgorod on Day 32 and the Cypriot wedding on Day 49. Notes on these are in the Notes on the Task for the Foundation Tier. As customs (and how unusual they are) can be broadly defined, we should be broadminded in accepting candidates' choices. Answers will move up the bands according to how they engage with Palin's writing and how it makes the depictions 'memorable'.	

Text:	PALIN: <i>Pole to Pole</i>
Question 36 (30 marks)	In what ways does Palin make so vivid for you his accounts of times when he suffers discomforts in hotels on Days 77 and 103?
NOTES ON THE TASK: Most hotels in which Palin stays have some measure of discomfort but these are extreme cases. At Shedi (Day 77) there is a 'fetid smell' and 'a treasure trove of insects', to say nothing of noises that sound 'like a donkey having a nightmare'. Nigel has fared no better. The Railway Hotel at Kigoma (Day 103) is a little better – 'not the heart of darkness' – and more familiar – 'a cross between a pub in Earl's Court and a minor Hilton' – but the facilities, especially the lavatory, are still primitive and it is noisy. This is a more humorous description as the rugby supporters exhibit (continuing the Conrad metaphor) 'the howling sorrow of savages'. Paraphrase and/or narrative will only reach the lower bands; to achieve higher there must be engagement with Palin's writing.	

Text:	HORNBY: <i>Fever Pitch</i>
Question 37 (30 marks)	<i>FROM NW3 TO N17 Tottenham v Arsenal 4.3.87</i> 'I usually hate games... 'to' ...signifies less.' How does Hornby create such a memorable picture of football fans in this extract?
NOTES ON THE TASK: The behaviour of fans at games between Arsenal and Tottenham, the local north London derby, is appalling enough for Hornby not to attend derbies at White Hart Lane any longer. It is the behaviour of the Arsenal fans, of which he is one, that so disgusts Hornby. The wish that Roberts's wife should die of cancer, the demand for the hanging of the Tottenham manager, the blow-up dolls, "amusing breast spectacles", vandalism and mindless anti-Semitism are more than sufficient reasons for Hornby's boycotting away derbies. Cup-ties attract older supporters as well as the younger ones, and those provide some dilution of the general "bile". The language reflects the supporters' aggression; such words as "hostile territory", "shouted" "roaring" "disturbing ugliness" and "bile" contribute to the impression of Arsenal fans at away derbies being thoroughly obnoxious. Basic responses here are likely to limit themselves to paraphrase, with a little textual reference in support. They will rise through the bands as they become more detailed, with the best focusing closely on the language of the extract. They may make brief cross-reference to the behaviour of fans elsewhere in the book.	

Text:	HORNBY: <i>Fever Pitch</i>
Question 38 (30 marks)	In what ways does Hornby make the two words <i>Fever Pitch</i> such an appropriate title for his book? Remember to support your ideas with details from the book.
NOTES ON THE TASK: Responses should show some awareness that “fever pitch” is the height of excitement or that “fever” indicates a kind of restless illness of which Hornby himself shows severe symptoms (he is given psychiatric help) and football is played on a pitch (!). It is unlikely that candidates will play with the word “pitch” as something blackly disgusting, but if they do the response should be accepted. Other fans in the book exhibit the same, or similar, or aggravated symptoms of the fever, some much more offensive to others than are Hornby’s (see <i>Bananas</i>) and destructive (<i>Heyse!</i>). There are many areas of the book for candidates to explore. Basic answers will offer paraphrase with a little textual reference, whilst better responses will increasingly focus on and respond to Hornby’s language and its effect in creating the fevered world of the fan (though that would seem a contradiction in terms!).	

Text:	HORNBY: <i>Fever Pitch</i>
Question 39 (30 marks)	How does Hornby’s writing in <i>THE GREATEST MOMENT EVER</i> persuade you that it really was for him the greatest moment ever? Remember to support your ideas with details from the book.
NOTES ON THE TASK: The section records Arsenal’s winning of the Championship at Anfield in the last match of the season, when the press, and <i>The Daily Mirror</i> in particular, had written Arsenal’s chances off. Hornby’s emotions during the season are turbulent, believing for the early part of the season that Arsenal might win the title for the first time in many seasons and for the latter part that catastrophic failure to win points means that the title is unachievable. His excitement at hearing what happens on the radio impels him to the belief that this is the greatest moment ever (the winning goal coming in the ninety-second minute). He compares this moment to orgasm and childbirth, deciding that these cannot be the greatest moments ever, since both, unlike Arsenal’s last-gasp victory, are predictable. Basic responses here will make relevant comments on Arsenal winning the title and comment on Hornby’s roller-coaster feelings. They will move up the bands as understanding of Hornby’s emotions becomes more developed with clear and sustained answers showing awareness of Hornby’s ironic exaggerations. The best will engage closely with Hornby’s language, recognising how its elevation of a football fan’s delight, leading to being outwitted by a shrewd shop-owner, and surpassing the sensation of orgasm and the delight of childbirth is deliberately and outrageously ironic.	

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English Literature

General Certificate of Secondary Education **2444/01**

Unit 4: Pre -1914 Texts

Mark Scheme for June 2010

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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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Your mark scheme consists of the following:

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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	A01	A02	A03	A04
1	1 Drama Post – 1914	✓	✓		
2	1 Poetry Post – 1914	✓	✓	✓	
	2 Prose Post – 1914	✓	✓		✓
	3 Literary Non – fiction Post – 1914	✓	✓		✓
3	1 Drama Pre – 1914	✓	✓	✓	✓
	2 Poetry Pre – 1914	✓	✓	✓	✓
	3 Prose Pre – 1914	✓	✓	✓	✓
4	1 Drama Pre – 1914	✓	✓		
	2 Poetry Pre – 1914	✓	✓	✓	
	3 Prose Pre – 1914	✓	✓		✓
5	1 Drama Pre – 1914	✓	✓		
6	1 Poetry Pre – 1914	✓	✓	✓	
	2 Prose Pre – 1914	✓	✓		✓
7	1 Drama Post – 1914	✓	✓	✓	✓
	2 Poetry Post – 1914	✓	✓	✓	✓
	3 Prose Post – 1914	✓	✓	✓	✓
	4 Literary Non – fiction Post – 1914	✓	✓	✓	✓
8	1 Poetry Post – 1914	✓	✓	✓	
	2 Drama Post – 1914	✓	✓		
	3 Prose Post – 1914	✓	✓		✓
	4 Literary Non – fiction Post – 1914	✓	✓		✓

USING THE MARK SCHEME

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

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

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

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

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

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

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

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. If most qualities are achieved, award the HIGHER mark in the band.
- 3 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 4 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (i.e. above) the range targeted by this paper.**

B TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 14; for answer (2) out of 14; for answer (3) out of 14. Write the total mark for the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **42** (14+14+14).
 - This represents performance **consistently at the top of Band 4.**
 - Answers which clearly fall into the 'Above 4' band may be acknowledged with a mark above 14.
However, **the maximum mark that may be recorded for the paper is 42.**
 - *This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.*
- 3 There is NO separate Assessment of Written Communication on this paper. Written Communication is assessed in Unit 2442.

1901 English Literature – Generic Band Descriptors

Unit 2444/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	15	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> • present a clear, sustained response • show understanding supported by careful and relevant reference to the text • respond with some thoroughness to language
4	14 13	<ul style="list-style-type: none"> • make a reasonably developed personal response • show overall understanding using appropriate support from the text • make some response to language
5	12 11	<ul style="list-style-type: none"> • begin to organise a response • show some understanding • give some relevant support from the text or by reference to language
6	10 9	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding • give a little support from the text or by reference to language
7	8 7	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	6 5	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	4 3 2 1 0	<ul style="list-style-type: none"> • show very little awareness • make very limited comment • not meet any of the criteria above

1901 English Literature – Empathic Band Descriptors

Unit 2444/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	15	Exceptional performance at Foundation Tier. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	14 13	<ul style="list-style-type: none"> show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	12 11	<ul style="list-style-type: none"> show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	10 9	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
7	8 7	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas
8	6 5	<ul style="list-style-type: none"> show a little awareness of the character
Below 8	4 3	<ul style="list-style-type: none"> show very little awareness of the character
	2 1 0	<ul style="list-style-type: none"> not meet any of the criteria above

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (14 marks)	<p><i>Act Five Scene Four: BENEDICK: Soft and fair friar, which is Beatrice?... to the end.</i></p> <p>What do you find so enjoyable about the way this passage ends the play?</p> <p>Remember to support your answer with details from the extract.</p>

NOTES ON THE TASK:

The task requires very close focus on the words of the extract though it will not be possible to answer satisfactorily without back reference to the play. Answers should not merely explain or narrate; however, they should identify some of the issues, the main one probably being the happy resolution of the Beatrice and Benedict relationship. Good answers may begin to explore the way in which the banter between them here is typical of that earlier in the play, only more gentle and loving. Benedict particularly is full of good humour and benevolence in the way that he responds to the teasing of Claudio and Hero. Their issues have also been settled and the villain of the piece, Don John, has been dealt with. Interestingly, his capture seems to excite very little interest – there is no hint of anyone looking for vengeance – appropriately for such a sunny ending to the play. He has been well and truly sidelined which is probably what he deserves. The best answers will begin to explore the language.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (14 marks)	<p>You are Don John. You have just told Claudio that you will meet him at midnight and show him that Hero is disloyal.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Claudio and Don Pedro • what you are planning to do. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Don John's vindictiveness is difficult to fathom and candidates will have their own ideas about his motivation – does it come from jealousy of Claudio, or of Don Pedro, or hatred of women, or is it merely mischievous? Candidates will no doubt review his plan, and comment on the other characters. With the benefit of hindsight, they may well speculate on the outcomes. The best answers will convey the right amount of sourness and also enjoyment of the fact that the plans of the other characters are going to be thwarted. The voice adopted will be appropriate; Don John does not have any particularly distinctive modes of expression, but he is a nobleman and will speak in a fairly cultured way.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 3: (14 marks)	<i>Act Five, Scene Three:ROMEO: Good gentle youth, tempt not a desperate man... to ...[Lays Paris in the tomb.</i> What makes this such a moving and dramatic moment in the play?

NOTES ON THE TASK:

Paris is an important though quite shadowy and undeveloped character in the play, but his brave determination when he fights Romeo makes his death particularly sad, and of course the action is strikingly dramatic – perhaps bringing back memories of Romeo's fight with Tybalt; Romeo himself goes through a range of emotions in the passage, all of which add to the drama that is being created, and his gentleness at the end of his second long speech is striking in its contrasts. Better answers will move well beyond simple narrative/paraphrase and look at some of the contrasts within the passage and at its language.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (14 marks)	What do you think makes ONE of the following characters particularly memorable? Mercutio Benvolio Lady Capulet Remember to support your choice with details from the play.

NOTES ON THE TASK:

An open question, and examiners must be prepared to accept and reward any response to one of these three relatively minor characters, provided that it is based upon what s/he does and says – and better answers will make close reference, and perhaps quote, in support of what they say. As always, mere description and/or narrative will not achieve high marks – it is what makes the character memorable that must be the focus. Most answers will probably choose Mercutio, but there is enough to say about either of the other two for a good 30-minute answer.

Text:	WILDE: <i>An Ideal Husband</i>
Question 5: (14 marks)	<p><i>First Act: MRS CHEVELEY [in her most nonchalant manner]. My dear Sir Robert, you are a man of the world, and you have your price I suppose...to ...SIR ROBERT CHILTERN: It is infamous what you propose – infamous!</i></p> <p>What does this passage make you think of Sir Robert?</p>
<p>NOTES ON THE TASK: The focus is on the passage, but there may well be allusion to the fact that up to this point in the play, we have been led to believe that Sir Robert is a well-respected and honourable member of the government and a member of the highest echelons of society. Mrs Cheveley has just made an explicit attempt at blackmail; she has stated in the clearest terms that she will pay him 'handsomely' to withdraw his report on the Argentine scheme. Her assumption that he is equally as corrupt as she at first seems outrageous, especially when she speaks in 'her most nonchalant manner', but we soon see that his outrage is perhaps merely bravado ('biting his lip') and the hoarseness of his voice betrays the fact that she has really rattled him. He puts on a show of indignation, but her case becomes more convincing in the course of the extract. Good answers will not merely explain or narrate, but will form a view, carefully supported from the text. The best answers will begin to consider the changes in tone and also show how the stage directions contribute to the effect.</p>	

Text:	WILDE: <i>An Ideal Husband</i>
Question 6: (14 marks)	<p>You are Lord Goring. Your father, Lord Caversham, has just told you that it is high time you got married.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your conversation with your father • Mabel Chiltern <p>Write your thoughts.</p>

<p>NOTES ON THE TASK: It is clear from the beginning of the play that there is an attraction between Lord Goring and Mabel and so he may already be planning to propose when the moment is right, but he may be irritated by his father's instructions and at this stage in the play he may be reflecting on the nature of marriage as demonstrated by his friends, Sir Robert and Lady Chiltern, since his father has presented them as such a shining example. It has become clear that Lord Goring's superficial flippancy and wit actually conceal a serious minded and moral man who has high expectations of marriage, but is realistic about the expectations that one partner should have of the other. He may also be remembering his earlier relationship with Mrs Cheveley, which was obviously a fairly serious one in the light of the expensive brooch that he gave her. We also discover, when the proposal happens, that he is not as confident of Mabel's affections as he might appear and that, in fact, the audience is able to see her intentions better than he is. The best answers will reveal understanding of the complexity of the character and will attempt a suitable voice.</p>	
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Text:	IBSEN: <i>An Enemy of the People</i>
Question 7: (14 marks)	<i>Act One: PETRA: So you were right after all...</i> to the end of the Act. What do you think makes this such a striking conclusion to the first Act of the play?

NOTES ON THE TASK:

Whatever their feelings may be about Dr Stockmann in the play as a whole, most candidates are likely to have at least some sympathy with him at this point, and to share his – and his family’s – sense that everything will turn out well and successfully. There may be some unease perhaps about the Doctor’s (mock?) determination to turn down any salary increase, and there certainly should be at least some appreciation of the ironies inherent in his closing speech, but equally the exuberant delight which fills the family and the stage at this moment is dramatically very effective and striking. Many answers may concentrate over-much upon later events, but better ones will focus very clearly upon the passage itself, with reactions properly supported by apt quotation.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 8: (14 marks)	What in your view makes Dr Stockmann’s brother, the Mayor, such an unpleasant character? Remember to support your answer with details from the play.

NOTES ON THE TASK:

From the very start of the play, Peter Stockmann appears as a man with cold, even puritanical, views (“A cooked meal in the evening! Not with my digestion . . .”), and his equally cold response to his brother’s enthusiastic espousal of his cause is never attractive; as the play progresses, our sympathies are increasingly drawn towards the Doctor, and towards sharing his distaste for his brother’s self-seeking refusal to believe the truth about the Baths, but some candidates may at the same time find some possible sympathy for the political and perhaps safety-first nature of the Mayor’s wish to tread more carefully. The Doctor is at times so tactless as to be unattractive, but while Peter is never warm or appealing there may well be some feeling that his views and reactions are more sensible, though he never puts these forward in such a way as to attract much audience sympathy, and his unpleasantness is very powerfully conveyed by Ibsen. Whatever an answer says, however, and whether examiners agree with its views or not, what matters is that it must be argued and supported sensibly; reward must be given for its approach and critical method, not for its ideas alone, and better answers will certainly make close reference and/or quotation.

Text:	OCR: <i>Opening Lines: War</i>
Question 9: (14 marks)	<i>To Lucasta, Going to the Wars</i> (Lovelace) <i>The Drum</i> (Scott) What feelings do these two poems convey to you about men being called to war?

NOTES ON THE TASK:

There is a direct contrast in the tone of these two poems; the speaker in *Lucasta* expresses a sense of exhilaration and urgency about going to war whereas *The Drum* begins with the words 'I hate'. The speaker in *Lucasta* directly relates his love for his mistress to his love for honour in battle. There is no sense of irony, so it may be presumed that the poet's and the soldier's feelings coincide. The language is that of a love poem; there is no reference to fighting and killing, only the indirect reference to 'a sword, a horse, a shield'. Conversely, *The Drum* explores the way in which young men are seduced into fighting by the glamour of uniforms and the promise of honour and glory. The second stanza provides a stark contrast with the reality of battlefields and the death and destruction and misery that ensue. Good answers will begin to explore some of the ways in which the tone is conveyed through the use of powerful words such as 'tawdry' and 'glittering', 'ravaged' and 'ruined' and may begin to comment on the regularity of the verse form and the use of assonance and alliteration. Paraphrase will not take candidates very far. In the time allowed, we should not expect equal treatment of both poems.

Text:	OCR: <i>Opening Lines: War</i>
Question 10: (14 marks)	What vivid impressions of battlefields do TWO of the following poems create for you? <i>The Destruction of Sennacherib</i> (Byron) <i>After Blenheim</i> (Southey) <i>The Charge of the Light Brigade</i> (Tennyson) Remember to refer closely to the words and images of the poems in your answer.

NOTES ON THE TASK:

The richness of the colours in the first stanza of *The Destruction of Sennacherib* is very striking and the whole poem has extremely strong visual imagery of the volume of death (of the host scattered like dead leaves after the battle). The poem also homes in on an individual horse and rider in precise detail, picking up the foam of the horse's breath and the dew on the rider's brow. Good answers may see that there is a degree of beauty in the descriptions which makes the brutality even more striking. *After Blenheim* is less direct and depicts the battlefield through the eyes of Old Kasper who is telling what he has heard from previous generations. This does not diminish the horror of the numbers of dead and of the atrocities that were committed, especially when juxtaposed with the surely ironic comment that 'twas a famous victory'. *The Charge of the Light Brigade* perhaps paints the most hellish picture by focusing on the terrifying charge into 'the valley of death' with the sights and sounds that the men would have experienced, and the most successful answers will comment on this and may begin to see how the poet uses repetition, assonance and alliteration. In the time allowed, we should not expect equal treatment of both poems.

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 11: (14 marks)	<p><i>Conveyancing</i> (Hood) <i>London</i> (Blake)</p> <p>What vivid impressions of life in London do these two poems give you?</p> <p>Remember to refer closely to some of the words and images the poets use. Remember to look closely at the language the poets use.</p>

NOTES ON THE TASK:

Neither poet offers a very attractive view of London. Hood focuses on one aspect of it, in modern parlance, traffic, whereas Blake paints a more general picture. Hood's poem might be said to be more trivial; it is certainly more humorous than Blake's, which is savage in its criticism of the corruption and unhappiness that he sees in the city ('mind-forged manacles', 'blights with plagues the marriage hearse'). Hood presents merely a bustling picture of the metropolis, giving some sense of the ridiculous through the jauntiness of the rhythm and rhyme of the poem. Blake also uses a strict rhythm and rhyme scheme, but in his case, to reinforce his anger at the cruelty and degradation that he sees. In the time available, we should not expect both poems to be treated equally, but good answers will examine the language closely and will not merely depend on paraphrase and explanation.

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 12: (14 marks)	<p>What memorable images of nature do TWO of the following poems create for you?</p> <p><i>To Autumn</i> (Keats) <i>The Passionate Shepherd to his Love</i> (Marlowe) '<i>On Wenlock Edge...</i>' (Housman)</p> <p>Remember to refer closely to some of the words and images the poets use.</p>

NOTES ON THE TASK:

This task will require very close reading of the chosen poems and focus on specific words and images, so that a sense of the music of the poetry emerges. All three of the poems abound in sensuous imagery and good answers will go beyond merely identifying and listing relevant examples to comment on the effects in creating mood or feelings. Candidates will not necessarily spend an equal amount of time on both poems, given the time constraints.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 13: (14 marks)	<p><i>Nurse's Song</i> – Innocence <i>Nurse's Song</i> – Experience</p> <p>What do these two poems make you feel about the two Nurses, and the way in which they each speak to the children?</p>

NOTES ON THE TASK:

There is no requirement for comparison/contrast of the two poems, but given their very obvious parallel nature it is likely that many candidates will discuss them side by side; reward should be given for helpful comparisons, but no “penalty” should be imposed if the two are handled quite discretely. The Innocence poem is light and cheerful; the Nurse wants the children to come in from the dusk, even though they are “laughing” and her “heart is at rest”; their response is entirely typical of children, and the Nurse – being peaceful herself – is happy for them to continue until dark. Kindness, happiness, laughter all abound in her character. The Experience Nurse, on the other hand, has unhappy recollections of her own youth (“My face turns green and pale”), and the laughter of the Innocence opening has become somewhat sinister “whisperings” here; the second stanza, like the first, opens with exact repetition of the Innocence poem, but the last two lines are colder, and even again ominously sinister – “your winter and night in disguise”; there is no warmth in *this* Nurse. Better answers will explore the effects of some of the words and phrases in each poem, while many less confident may simply paraphrase and give character sketches of the two Nurses.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 14: (14 marks)	<p>What powerful feelings of anger do TWO of the following poems convey to you?</p> <p><i>Holy Thursday</i> (Experience) <i>The Garden of Love</i> (Experience) <i>London</i> (Experience)</p> <p>Remember to refer closely to some of the words and images that Blake uses.</p>

NOTES ON THE TASK:

Blake expresses more than enough anger in each of these three poems, and candidates should have no difficulty at all in conveying their understanding of it, and their reactions to it. Those writing on *Holy Thursday* may want to contrast this with the “Innocence” poem of the same name – there is no requirement at all to do so, but the differences are deeply striking and disturbing, and the language in the “Experience” poem is unremittingly cold and cruel. Blake perhaps begins *The Garden of Love* innocently and happily enough, but by the end of the first stanza the nostalgia is tinged with surprised regret, and the rest of the poem shows how childhood happiness and innocence have been killed by the “priests in black gowns”. And Blake’s anger in *London* needs little comment – the horror and fury at what the city’s life has become is all too evident in every line; candidates will find more than enough here to fill half of a good answer. Whichever poems are used, better answers will support all their ideas with close reference and quotation, exploring Blake’s writing in some detail.

Text:	HARDY: <i>Selected Poems</i>
Question 15: (14 marks)	<p><i>A Broken Appointment</i> <i>On the Departure Platform</i></p> <p>What vivid feelings of sadness and loss do these two poems create for you?</p>

NOTES ON THE TASK:

Both poems are spoken by men, but their reasons for feeling sad are rather different; there is no requirement for answers to compare the two in any way, but where this is done it should be suitably rewarded (provided that there is no “penalty” if this is *not* done). The speaker in *A Broken Appointment* has quite simply been stood up, for reasons that he does not know and cannot understand; with email and mobile phones so prevalent today it may be hard for some candidates to appreciate how such a situation could happen, and how “easily” the speaker seems to have to accept it, but there should be ample awareness that he *is* hurt and saddened; the best answers may hit upon some of the unusual but powerful language in the poem – “the hope-hour”, “a time-torn man”, for example, who has been worn numb. *On the Departure Platform* expresses a sense of loss that even today may be shared by candidates; a loved one is watched as she slowly disappears and is submerged in a crowd of people on a busy railway station; it may again be hard for some candidates to appreciate quite how desolate and final such a departure once was (“She who was more than my life to me/Had vanished quite . . .”), but some appreciation of the speaker’s feeling that part of his life has ended for ever must be expressed by a good answer, with apt quotation and exploration of Hardy’s language in the best answers.

Text:	HARDY: <i>Selected Poems</i>
Question 16: (14 marks)	<p>What strong feelings of anger do TWO of the following poems convey to you?</p> <p><i>She At His Funeral</i> <i>I Look Into My Glass</i> <i>In Tenebris 1</i></p> <p>Remember to refer closely to some of the words and images that Hardy uses.</p>

NOTES ON THE TASK:

Anger may not be the most immediately obvious emotion in Hardy’s poetry, but each of these three poems displays it quite strongly, and candidates should have little difficulty in recognising, identifying and exploring it, with – for better answers – some close illustration from the writing. *She At His Funeral* is of course demonstrative of sadness, but also of pure anger (“my regret consumes like fire!”) at what the speaker sees as the way she cannot join his family at her lover’s funeral, and must remain as a stranger, and cannot show her bitter grief while the family stand with “griefless eyes”. *I Look Into My Glass* is a darkly and bitterly humorous poem, but is also full of anger at the way his body and his mind are ageing at a different speed; he can no longer show or do what his heart would like him to. *In Tenebris 1*, too, is more likely to be read as just a deeply sad poem about bereavement and attendant sorrow, but it is also surely a poem full of rage at the cruelty of life.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 17: (14 marks)	<p><i>Chapter 12: Dejected and humbled, she had even some thoughts of not going with the others... to ...was Mrs Allen's reply.</i></p> <p>What makes you sympathise with Catherine here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • her feelings about the Tilneys • Henry's behaviour towards her.

NOTES ON THE TASK:

It will be difficult to answer this question satisfactorily without showing an understanding of why Catherine is so mortified about the Tilneys, though we should not expect a long narrative of the preceding misunderstanding, when John Thorpe lied to her to make her break her appointment with Henry and Eleanor. Some sympathy for her being put in a false position by Thorpe may remain, but most will probably come from the coolness with which she is treated by Henry and the way in which she does not shirk the responsibility for what he may interpret as her rudeness. She is so overjoyed when he comes to speak to her at the end of the extract that she gabbles her excuses. Good answers will not merely explain and narrate, but will begin to consider the writing. They may see Austen's gentle irony in pointing out that her enjoyment of the comedy she is watching makes her easily forget the emotional turmoil that she has been feeling; they may show the difference in the way in which Henry's reactions are described; they may show how Austen takes us into Catherine's thought processes and comment on the use of dialogue. There is a wonderfully bathetic conclusion in Mrs Allen's trivial comment on Catherine's outpourings.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 18: (14 marks)	<p>What do you find particularly unpleasant about EITHER Frederick Tilney OR Isabella Thorpe?</p> <p>Remember to support your answer with details from the novel.</p>

NOTES ON THE TASK:

More than prepared character sketches are required in response to this question; the focus is on personal response – and an adverse personal response at that. Better answers will begin to see that Austen uses contrast to expose character. Isabella's artificiality and self-consciousness and materialism are contrasted with the sweetness and simplicity of Catherine's nature, often to comic effect, as when Isabella is describing luring young men and Catherine does not understand what she is talking about. Isabella is also contrasted with Eleanor Tilney, whose friendship to Catherine is not based on what she thinks she might get out of her, but on a genuine meeting of minds. Frederick Tilney obviously contrasts very strongly with his brother. He lacks all the scruples that Henry exemplifies; in fact he may be said to have inherited more of his father's mercenary and rather callous nature. The characters also reveal themselves through what they say, so good answers will use detailed reference and quotation to support their view of whichever character they choose. They will not depend on prepared character sketches.

Text:	DICKENS: <i>Hard Times</i>
Question 19: (14 marks)	<p><i>Book the Third, Chapter 6: It appeared from the little this man said... to ...Rachael, my dear.</i></p> <p>What do you find so upsetting about this moment in the novel?</p>

NOTES ON THE TASK:

Stephen Blackpool's demise is a rather tricky episode in the novel in that Dickens could be said to have laid on the sentimentality with a trowel, but this part of it is genuinely dramatic. Good answers will not merely narrate past events leading up to this moment but will focus closely on the passage and the way in which the facts are conveyed simply but in such concrete detail that the horror is vividly conveyed. The ordeal that Rachael and Sissy have been through in trying to find Stephen also lends poignancy to events, as do the comments of the workmen and bystanders. Nothing has ever gone right for Stephen and none of this is in any way deserved. There are some sentimental moments such as the right hand 'waiting to be taken by another hand', and Rachael's face coming between Stephen and the sky, but they do not jar here and make Dickens's sympathy for the exploited lower classes seem even clearer. Good answers will begin to consider the language of the passage as well as the situation.

Text:	DICKENS: <i>Hard Times</i>
Question 20: (14 marks)	<p>What makes the circus people so likeable and attractive?</p> <p>You should consider :</p> <ul style="list-style-type: none"> • their connection with Sissy • what they do for Tom Gradgrind.

NOTES ON THE TASK:

The circus people are inextricably linked with Sissy and, right from the beginning of the novel, represent freedom of thought, spirit, and imagination, shown in Louisa and Tom's excitement when they make their illicit visit. Even Jupe's desertion of Sissy is with the best of possible motives for her betterment. Mr Sleary and the rest of the company treat her with much affection and she is clearly homesick for the circus. Later in the novel, they harbour Tom and help him to escape, though without at first realising the seriousness of his crime. The irony is that Mr Gradgrind becomes dependent on people whom he has previously despised to save his son. The atmosphere of the circus contrasts directly with the oppressiveness of Coketown and with the machinations of people like Harthouse, Bounderby, Mrs Sparsit and Bitzer. Though they are not perfect – Sleary likes the bottle – their faults are trivial by comparison. The best answers will go beyond merely describing what they do and will begin to explore the writing.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (14 marks)	<p><i>Chapter 34: Boldwood, more like a somnambulist than a wakeful man... to ...The paper fell from Boldwood's hands.</i></p> <p>What does this passage make you feel about Troy and Boldwood?</p> <p>Remember to support your ideas with details from the extract.</p>

NOTES ON THE TASK:

The two men are strongly contrasted in this passage, and candidates should have little difficulty in exploring at least some of the ways in which their differences are drawn. Some answers may spend time establishing the context, and this may help their response, provided that the main focus is firmly upon what happens and what is said in the passage itself, and more importantly upon what candidates feel about each man; answers that simply rehearse the plot, or which just outline the general characteristics of Boldwood and Troy throughout the novel, will not achieve high marks. Better answers will explore, with relevant quotation from the passage, exactly how Boldwood's obsessive and unrealistic nature is exposed here, and equally how Troy's ruthlessness and his cold-hearted black humour are shown. Little sympathy is likely to be shown towards either man, and indeed candidates may express some lack of concern or even some dislike for either or both; good answers must address the thrust of the question, however, and show what is felt about each character, and how the writing here creates such feelings.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 22: (14 marks)	<p>What is your view of the way Bathsheba treats Gabriel Oak?</p> <p>Remember to support your views with details from the novel.</p>

NOTES ON THE TASK:

This is quite a big and open question, and some candidates may find it hard to move beyond simple narrative – such answers will, however, gain little reward unless very firmly focused upon the relationship between Bathsheba and Oak. Better answers will probably select a number of moments – there are many – when the two are together, or when the novel's action brings Bathsheba's feelings for Oak to the fore. There is likely to be little sympathy for her, especially at the start and in the middle of the novel, but whatever answers are given examiners must be ready to reward any response, however unexpected, provided as always that it is properly supported with details from the novel, and if possible, for higher marks, with reference to the language used.

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (14 marks)	<p><i>Chapter 18: Nancy, said Godfrey, slowly... to ...after the talk there'd have been.</i></p> <p>What are your feelings for Godfrey and Nancy here?</p> <p>Remember to support your ideas with details from the extract.</p>

NOTES ON THE TASK:

As ever, responses to Godfrey are likely to be muted. Though candidates are asked to focus on the passage, their responses will be enhanced by some indication of understanding of his weakness and of the way in which this confession is to some extent forced on him by the discovery of Dunstan's body and his sense of obligation to Marner. One perhaps feels more pity for Nancy, who bears the double confession very stoically and compassionately – even with 'her simple, severe notions'. There may well be pity for Godfrey's early marriage, into which he was trapped, for the way in which Dunstan still seems to be pulling his strings, for the fact that he is childless, and that he may be alienating his wife forever, but he still tries to excuse himself. Strong personal response is essential to a good answer, rather than a mere narrative of events or prepared character sketches.

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (14 marks)	<p>What do you find particularly amusing about any ONE incident in the novel?</p> <p>Remember to support your choice with details from the novel.</p>

NOTES ON THE TASK:

This is a very open task and appropriate selection will be the key to success, though we should be prepared to accept the choices that are offered. Narrative will not take candidates very far; good answers will require strong personal engagement and detailed supporting reference.

Text:	POE: <i>Selected Tales</i>
Question 25: (14 marks)	<p><i>The Masque of the Red Death: It was then, however, that the Prince Prospero... to the end of the story.</i></p> <p><i>The Tell-Tale Heart: No doubt I now grew very pale... to the end of the story.</i></p> <p>What do you think makes these two endings so powerful?</p>

NOTES ON THE TASK:

Some answers may just summarise the whole of both tales, in order to discuss the power of the two endings; while it is of course helpful that their contexts are established, examiners must not over-reward answers that spend more time narrating than focusing on the conclusions themselves. *The Masque* may of course be read in several ways: it can be seen simply a macabre gothic ghost story; it can be read as an allegory of a medieval plague, and of people's hopeless attempts to escape it; it may also be regarded as an allegory for the last-ditch attempts of the privileged and rich aristocracy trying in vain to protect themselves from the growing power of ordinary working people. Whatever the interpretation, however, answers must explore ways in which the last paragraphs create such an effective and memorable conclusion. *The Tell-Tale Heart* is of course from more customary Poe atmosphere, with the narrator's madness and guilty confession expressed in increasingly fractured and crazy syntax, with wild punctuation and wilder language, at least some of which may be noted and quoted in better answers.

Text:	POE: <i>Selected Tales</i>
Question 26: (14 marks)	<p>What do you find particularly disturbing about the narrators of TWO of the following stories?</p> <p><i>The Black Cat</i> <i>The Imp of the Perverse</i> <i>The Cask of Amontillado</i></p> <p>Remember to refer closely to details from the stories.</p>

NOTES ON THE TASK:

A reasonably open question, and examiners must be ready to reward all answers that address what is asked, and not to let themselves be swayed by any unexpected or "wrong" responses. There is a great deal to feel disturbed by in all three, and indeed virtually nothing positive is likely to be found; it is surely almost impossible to feel anything but dislike and disgust for the narrator of *The Black Cat*, and even the honesty with which he tells his story, or the bravado with which he faces the police at the end, is surely truly disturbing in its suggestion of complete and ego-centric madness. Much the same is likely to be the response to the narrator of *The Imp*. There is perhaps some black humour in the way that the narrator of *The Cask* goes about his fearful task, but given the nature of what he is actually doing such humour is more disturbing than amusing. Some answers will simply outline the plots of two tales, and will thus deserve few marks; some will write character studies and may gain a few more marks in so doing; the best, however, will make sure that they are properly focused upon what is disturbing in each of the chosen narrators, supported with some apt reference and/or quotation.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 27: (14 marks)	<i>Chapter 5 (Romance) section 7: Look here, said Mr Polly... to ... You giggling idiot!</i> What do you find both amusing and moving in this moment from the novel?

NOTES ON THE TASK:

There is plenty of material in this passage that is both amusing and moving, and better answers will respond to both adjectives in the question. Mr Polly has always been a romantic at heart, unable or at best unwilling to come to terms with everyday reality, but until the very end of the novel it is this reality which keeps hitting and hurting him, and the unintended cruelty shown here by Christabel is one of the most painful moments in the novel, though at the same time entirely trivial and essentially comic. Some answers will simply outline what happens in this chapter, but better ones will focus properly upon the passage, and show where and how it does contain elements that are both comic and moving, supported by apt quotation.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (14 marks)	What do you find particularly memorable about ONE of the following characters? Parsons (in the Port Burdock Drapery Bazaar) Mr Johnson (Mr Polly's cousin) The plump woman (the landlady of the Potwell Inn) Remember to support your choice with details from the novel.

NOTES ON THE TASK:

An open question, and examiners must mark positively whichever character is selected, provided that the reasons given for the choice are thoughtfully and appropriately argued and supported. Some answers may be purely descriptive, or even simply narrative, in which case they will probably not achieve high marks; some may offer straightforward character studies, and these may be worthy of more marks, but the best will use plenty of reference and/or quotation, and focus properly upon the word "memorable".

Text:	KATE CHOPIN: <i>Short Stories</i>
Question 29: (14 marks)	<p><i>Her Letters: It seemed no longer of any moment to him... to the end.</i></p> <p><i>Tonie/At Chenière Caminada: He stood still in the middle of the banquet... to ...he began to accept as a holy mystery.</i></p> <p>What striking impressions do you these extracts give you of the men's feelings after the deaths of the women they loved?</p>

NOTES ON THE TASK:

No contextualising is required by the question, but it may be helpful if candidates give some indication of understanding the circumstances of both men. They should not re-tell the stories, however, but should focus on the passages and the means by which Chopin conveys the intensity of feelings. *Her Letters* emphasises the emptiness of the husband's life – in the end there is nothing left for him but suicide. *Tonie*, on the other hand, is somewhat revitalised by the death of Claire Duvigny. After the initial shock, he begins to look forward. It seems that her death has been able to break the hold that she had on him – something her disinterest and rudeness could not do. Good answers will go beyond narrative and will begin to look at the language. No comparison is required, but candidates may well attempt to make links between the stories. They may well spend longer on one than the other, given the time constraints.

Text:	KATE CHOPIN: <i>Short Stories</i>
Question 30: (14 marks)	<p>What do you find particularly moving about TWO of the following stories?</p> <p><i>Beyond the Bayou</i> <i>Désirée's Baby/ The Father of Désirée's Baby</i> <i>The Dream of an Hour/The Story of an Hour</i></p> <p>Remember to support your ideas with details from the stories.</p>

NOTES ON THE TASK:

This is quite an open question and these stories should provide ample opportunity for discussion. The focus is on personal response, so good answers will go well beyond merely recounting the details or summarising the stories and will begin to consider the writing.

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English Literature

General Certificate of Secondary Education **2444/02**

Unit 4: Pre -1914 Texts

Mark Scheme for June 2010

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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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Your mark scheme consists of the following:

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Using the Mark Scheme	5
Information and Instructions for Examiners	6
Question specific guidance: Band Descriptors and Notes on the Task	10
Co-ordination Scripts (issued separately)	

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	A01	A02	A03	A04
1	1 Drama Post – 1914	✓	✓		
2	1 Poetry Post – 1914	✓	✓	✓	
	2 Prose Post – 1914	✓	✓		✓
	3 Literary Non – fiction Post – 1914	✓	✓		✓
3	1 Drama Pre – 1914	✓	✓	✓	✓
	2 Poetry Pre – 1914	✓	✓	✓	✓
	3 Prose Pre – 1914	✓	✓	✓	✓
4	1 Drama Pre – 1914	✓	✓		
	2 Poetry Pre – 1914	✓	✓	✓	
	3 Prose Pre – 1914	✓	✓		✓
5	1 Drama Pre – 1914	✓	✓		
6	1 Poetry Pre – 1914	✓	✓	✓	
	2 Prose Pre – 1914	✓	✓		✓
7	1 Drama Post – 1914	✓	✓	✓	✓
	2 Poetry Post – 1914	✓	✓	✓	✓
	3 Prose Post – 1914	✓	✓	✓	✓
	4 Literary Non – fiction Post – 1914	✓	✓	✓	✓
8	1 Poetry Post – 1914	✓	✓	✓	
	2 Drama Post – 1914	✓	✓		
	3 Prose Post – 1914	✓	✓		✓
	4 Literary Non – fiction Post – 1914	✓	✓		✓

USING THE MARK SCHEME

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

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

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

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

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

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

INSTRUCTIONS TO EXAMINERS: Unit 4 (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.

1901 English Literature – Generic Band Descriptors

Unit 2444/02 - 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	20 19	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	18 17	<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	16 15	<ul style="list-style-type: none"> present a clear, sustained response show understanding supported by careful and relevant reference to the text respond with some thoroughness to language
4	14 13	<ul style="list-style-type: none"> make a reasonably developed personal response show overall understanding using appropriate support from the text make some response to language
5	12 11	<ul style="list-style-type: none"> begin to organise a response show some understanding give some relevant support from the text or by reference to language
6	10 9	<ul style="list-style-type: none"> make some relevant comments show a little understanding give a little support from the text or by reference to language
Below 6	8-0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text

1901 English Literature – Empathic Band Descriptors

Unit 2444/02 - 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	20 19	<ul style="list-style-type: none"> demonstrate all of the below reveal a sophisticated and convincing insight into the character
2	18 17	<ul style="list-style-type: none"> demonstrate a full understanding of the character and text assume a consistently appropriate "voice" with assurance and some insight
3	16 15	<ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	14 13	<ul style="list-style-type: none"> show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	12 11	<ul style="list-style-type: none"> show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	10 9	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
Below 6	8-0	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (20 marks)	Act Five Scene Four: BENEDICK: <i>Soft and fair friar, which is Beatrice?... to the end.</i> How does Shakespeare make this such an enjoyable ending to the play?

NOTES ON THE TASK:

The task requires very close focus on the words of the extract though it will not be possible to answer satisfactorily without back reference to the play. The main issue is probably the happy resolution of the Beatrice and Benedict relationship and good answers will explore the way in which the banter between them here is typical of that earlier in the play, only more gentle and loving. Benedict particularly is full of good humour and benevolence in the way that he responds to the teasing of Claudio and Hero. Their issues have also been settled and the villain of the piece, Don John, has been dealt with. Interestingly, his capture seems to excite very little interest – there is no hint of anyone looking for vengeance – appropriately for such a sunny ending to the play. He has been well and truly sidelined which is probably what he deserves. The best answers will explore the language in some detail.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (20 marks)	You are Don John. You have just told Claudio that you will meet him at midnight and show him that Hero is disloyal. Write your thoughts.

NOTES ON THE TASK:

Don John's vindictiveness is difficult to fathom and candidates will have their own ideas about his motivation – does it come from jealousy of Claudio, or of Don Pedro, or hatred of women, or is it merely mischievous? Candidates will no doubt review his plan, and comment on the other characters. With the benefit of hindsight, they may well speculate on the outcomes. The best answers will convey the right amount of sourness and also enjoyment of the fact that the plans of the other characters are going to be thwarted. The voice adopted will be entirely appropriate; Don John does not have any particularly distinctive modes of expression, but he is a nobleman and will speak in a fairly cultured way.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 3: (20 marks)	Act Five, Scene Three: <i>ROMEO: Good gentle youth, tempt not a desperate man... to ...[Lays Paris in the tomb.</i> How does Shakespeare make this such a moving and dramatic moment in the play?

NOTES ON THE TASK:

Paris is an important though quite shadowy and undeveloped character in the play, but his brave determination when he fights Romeo makes his death particularly sad, and of course the action here is strikingly dramatic – perhaps bringing back memories of Romeo’s fight with Tybalt; Romeo himself goes through a range of emotions in the passage, all of which add to the drama that is being created, and his gentleness at the end of his second long speech is striking in its contrasts. Better answers will certainly move well beyond mere narrative/paraphrase and will look at some of the contrasts within the passage and at the language, both of which, combined with the actions, make it a particularly dramatic moment.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (20 marks)	How does Shakespeare make ONE of the following characters particularly memorable for you? Mercutio Benvolio Lady Capulet Remember to support your choice with details from the play.

NOTES ON THE TASK:

An open question, and examiners must be prepared to accept and reward any response to one of these three relatively minor characters, provided that it is based upon what s/he does and says – and better answers will make close reference, and quotation, in support of what they say. As always, mere description and/or narrative will certainly not achieve high marks; it is how Shakespeare’s writing makes the character memorable that must be the focus. Most answers will probably choose Mercutio, but there is enough to say about either of the other two for a good 30-minute answers.

Text:	WILDE: <i>An Ideal Husband</i>
Question 5: (20 marks)	<p>First Act: <i>MRS CHEVELEY [in her most nonchalant manner]. My dear Sir Robert, you are a man of the world, and you have your price I suppose... to ...SIR ROBERT CHILTERN: It is infamous what you propose – infamous!</i></p> <p>How does Wilde affect your opinion of Sir Robert in this passage?</p>

NOTES ON THE TASK:

The focus is on the passage, but there may well be allusion to the fact that, up to this point in the play, we have been led to believe that Sir Robert is a well-respected and honourable member of the government and a member of the highest echelons of society. Mrs Cheveley has just made an explicit attempt at blackmail; she has stated in the clearest terms that she will pay him 'handsomely' to withdraw his report on the Argentine scheme. Her assumption that he is equally as corrupt as she at first seems outrageous, especially when she speaks in 'her most nonchalant manner', but we soon see that his outrage is perhaps merely bravado ('biting his lip') and the hoarseness of his voice betrays the fact that she has really rattled him. He puts on a show of indignation, but her case becomes more convincing in the course of the extract. Good answers will examine carefully the changes in tone and also show how the stage directions contribute to the effect.

Text:	WILDE: <i>An Ideal Husband</i>
Question 6: (20 marks)	<p>You are Lord Goring. Your father, Lord Caversham, has just told you that it is high time you got married.</p> <p>Write your thoughts.</p>

NOTES ON THE TASK:

It is clear from the beginning of the play that there is an attraction between Lord Goring and Mabel and so he may already be planning to propose when the moment is right, but he may be irritated by his father's instructions and at this stage in the play he may be reflecting on the nature of marriage as demonstrated by his friends, Sir Robert and Lady Chiltern, since his father has presented them as such a shining example. It has become clear that Lord Goring's superficial flippancy and wit actually conceal a serious minded and moral man who has high expectations of marriage, but is realistic about the expectations that one partner should have of the other. He may also be remembering his earlier relationship with Mrs Cheveley, which was obviously a fairly serious one in the light of the expensive brooch that he gave her. We also discover, when the proposal happens, that he is not as confident of Mabel's affections as he might appear and that, in fact, the audience is able to see her intentions better than he is. Candidates who are able to capture something of the ambivalence of the character and of the sharpness of his wit will score very highly.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 7: (20 marks)	Act One: <i>PETRA: So you were right after all... to the end of the Act.</i> How does Ibsen make this such a striking conclusion to the first Act of the play?

NOTES ON THE TASK:

Whatever their feelings may be about Ibsen's portrayal of Dr Stockmann in the play as a whole, most candidates are likely to have at least some sympathy with him at this point, and to share his – and his family's – sense that everything will turn out well and successfully. There may be some unease perhaps about the Doctor's (mock?) determination to turn down any salary increase, and there certainly should be at least some appreciation of the ironies inherent in his closing speech, but equally the exuberant delight which fills the family and the stage at this moment is dramatically very effective and striking. Some answers may concentrate over-much upon later events, but better ones will focus very clearly upon the passage itself, and upon the ways that Ibsen's writing and stagecraft create mood and atmosphere, together with some sense of his deliberate creation of dramatic ironies too.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 8: (20 marks)	How does Ibsen make Dr Stockmann's brother, the Mayor, such an unpleasant character? Remember to support your views with details from the play.

NOTES ON THE TASK:

From the very start of the play, Peter Stockmann appears as a man with cold, even puritanical, views ("A cooked meal in the evening! Not with my digestion . . ."), and his equally cold response to his brother's enthusiastic espousal of his cause is never attractive; as the play progresses, our sympathies are increasingly drawn towards the Doctor, and towards sharing his distaste for his brother's self-seeking refusal to believe the truth about the Baths, but some candidates may at the same time find some possible sympathy for the political and perhaps safety-first nature of the Mayor's wish to tread more carefully. The Doctor is at times made to be so tactless as to be unattractive, but while Peter is never drawn as warm or appealing there may well be some feeling that the views and reactions that Ibsen gives him are more sensible, though he never puts these forward in such a way as to attract much audience sympathy, and his unpleasantness is very powerfully conveyed by Ibsen. Whatever an answer says, however, and whether examiners agree with its views or not, what matters is that it must be argued and supported sensibly; reward must be given for its approach and critical method, not for its ideas alone, and better answers will certainly make close reference and/or quotation.

Text:	OCR: <i>Opening Lines: War</i>
Question 9: (20 marks)	<i>To Lucasta, Going to the Wars</i> (Lovelace) and <i>The Drum</i> (Scott) Compare the ways in which the poets convey feelings about men being called to war in these two poems.

NOTES ON THE TASK:

There is a direct contrast in the tone of these two poems; the speaker in *Lucasta* expresses a sense of exhilaration and urgency about going to war whereas *The Drum* begins with the words 'I hate'. The speaker in *Lucasta* directly relates his love for his mistress to his love for honour in battle. There is no sense of irony, so it may be presumed that the poet's and the soldier's feelings coincide. The language is that of a love poem; there is no reference to fighting and killing only the indirect reference to 'a sword, a horse, a shield'. Conversely, *The Drum* explores the way in which young men are seduced into fighting by the glamour of uniforms and the promise of honour and glory. The second stanza provides a stark contrast with the reality of battlefields and the death and destruction and misery that ensue. Good answers will compare some of the ways in which the tone is conveyed through the use of powerful words such as 'tawdry' and 'glittering', 'ravaged' and 'ruined' reinforced by the regularity of the verse form and the use of assonance and alliteration. In the time allowed, we should not expect equal treatment of both poems.

Text:	OCR: <i>Opening Lines: War</i>
Question 10: (20 marks)	Compare some of the ways in which the poets create vivid impressions of battlefields in TWO of the following poems: <i>The Destruction of Sennacherib</i> (Byron) <i>After Blenheim</i> (Southey) <i>The Charge of the Light Brigade</i> (Tennyson)

NOTES ON THE TASK:

The richness of the colours in the first stanza of *The Destruction of Sennacherib* is very striking and the whole poem has extremely strong visual imagery of the volume of death (of the host scattered like dead leaves after the battle). The poem also homes in on an individual horse and rider in precise detail, picking up the foam of the horse's breath and the dew on the rider's brow. There is a degree of beauty in the descriptions which makes the brutality even more striking. *After Blenheim* is less direct and depicts the battlefield through the eyes of Old Kasper who is telling what he has heard from previous generations. This does not diminish the horror of the numbers of dead and of the atrocities that were committed, especially when juxtaposed with the surely ironic comment that 'twas a famous victory'. *The Charge of the Light Brigade* perhaps paints the most hellish picture by focusing on the terrifying charge into 'the valley of death' with the sights and sounds that the men would have experienced. Good answers will comment in detail on the language. The sounds and the sights are very immediate and emphasised by repetition, assonance and alliteration. In the time allowed, we should not expect equal treatment of both poems.

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 11: (20 marks)	<i>Conveyancing</i> (Hood), <i>London</i> (Blake) Compare some of the ways in which the poets vividly convey aspects of life in London in these two poems.

NOTES ON THE TASK:

Neither poet offers a very attractive view of London. Hood focuses on one aspect of it, in modern parlance, traffic, whereas Blake paints a more general picture. Hood's poem might be said to be more trivial; it is certainly more humorous than Blake's, which is savage in its criticism of the corruption and unhappiness that he sees in the city ('mind-forged manacles', 'blights with plagues the marriage hearse'). Hood presents merely a bustling picture of the metropolis, giving some sense of the ridiculous through the jauntiness of the rhythm and rhyme of the poem. Blake also uses a strict rhythm and rhyme scheme, but in his case, to reinforce his anger at the cruelty and degradation that he sees. In the time available, we should not expect both poems to be treated equally, but good answers will examine the language and tone closely and will identify points of contrast and comparison.

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 12: (20 marks)	Compare some of the ways in which the poets create memorable images of nature in TWO of the following poems: <i>To Autumn</i> (Keats) <i>The Passionate Shepherd to his Love</i> (Marlowe) ' <i>On Wenlock Edge...</i> ' (Housman).

NOTES ON THE TASK:

This task will require some close reading of the chosen poems and will focus on specific words and images, so that a sense of the music of the poetry emerges. All three of the poems abound in sensuous imagery and good answers will go beyond merely identifying and listing relevant examples to comment on the effects in creating mood or feelings. The best answers will draw comparisons, though they will not necessarily spend an equal amount of time on both poems, given the time constraints.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 13: (20 marks)	<i>Nurse's Song</i> – Innocence; <i>Nurse's Song</i> – Experience How does Blake's writing create such different pictures of the Nurses and the way they each speak to the children in these two poems?

NOTES ON THE TASK:

Given their very obvious parallel nature there should be no difficulty at all in contrasting these two poems, which will surely have been studied together by candidates. The Innocence poem is light and cheerful; the Nurse wants the children to come in from the dusk, even though in Blake's words they are "laughing" and her "heart is at rest"; their response is entirely typical of children, and the Nurse – being peaceful herself – is happy for them to continue until dark. Kindness, happiness, laughter all abound in the language that Blake gives her. The Experience Nurse, on the other hand, has unhappy recollections of her own youth ("My face turns green and pale"), and the laughter of the Innocence opening has become the somewhat sinister "whisperings" here; the second stanza, like the first, opens with exact repetition of the Innocence poem, but the last two lines are colder, and even again ominously sinister – "your winter and night in disguise"; there is no warmth in *this* Nurse. Good answers should look closely at some of Blake's language in both poems; the best will explore in considerable and critical detail.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 14: (20 marks)	Compare how Blake conveys powerful feelings of anger in TWO of the following poems: <i>Holy Thursday</i> (Experience) <i>The Garden of Love</i> (Experience) <i>London</i> (Experience). Remember to refer closely to some of the words and images that Blake uses.

NOTES ON THE TASK:

Blake expresses more than enough anger in each of these three poems, and candidates should have no difficulty at all in conveying their understanding of it, and their reactions to it. Those writing on *Holy Thursday* may want to contrast this with the "Innocence" poem of the same name – there is no requirement at all to do so, but the differences are deeply striking and disturbing, and the language in the "Experience" poem is unremittingly cold and cruel. Blake perhaps begins *The Garden of Love* innocently and happily enough, but by the end of the first stanza the nostalgia is tinged with surprised regret, and the rest of the poem shows how childhood happiness and innocence have been killed by the "priests in black gowns". And Blake's anger in *London* needs little comment – the horror and fury at what the city's life has become is all too evident in every line; candidates will find more than enough here to fill half of a good answer. Whichever poems are used, better answers will support all their ideas with close reference and quotation, exploring Blake's writing in some detail.

Text:	HARDY: <i>Selected Poems</i>
Question 15: (20 marks)	<i>A Broken Appointment, On the Departure Platform</i> Compare how Hardy creates vivid feelings of sadness and loss in these two poems.

NOTES ON THE TASK:

Both poems are spoken by men, but their reasons for feeling sad are rather different, and there is ample material for good and thoughtful comparisons to be argued and explored. The speaker in *A Broken Appointment* has quite simply been stood up, for reasons that he does not know and cannot understand; with email and mobile phones so prevalent today it may be hard for some candidates to appreciate how such a situation could happen, and how relatively easily the speaker seems to accept it, but there should be ample awareness that he *is* hurt and saddened; the best answers may hit upon and discuss some of the unusual but powerful language that Hardy uses in the poem – “the hope-hour”, “a time-torn man”, for example, who has been worn numb. *On the Departure Platform* expresses a sense of loss that even today may be shared by candidates; a loved one is watched as she slowly disappears and is submerged in a crowd of people on a busy railway station; again it may be hard for some candidates to appreciate quite how desolate and final such a departure once was (“She who was more than my life to me/Had vanished quite . . .”), but some appreciation of the speaker’s feeling that part of his life has ended for ever must be expressed by a good answer, and of how Hardy creates this feeling so powerfully, with plentiful and apt quotation in the best answers.

Text:	HARDY: <i>Selected Poems</i>
Question 16: (20 marks)	Compare some of the ways in which Hardy creates such strong feelings of anger in TWO of the following poems: <i>She At His Funeral</i> <i>I Look Into My Glass</i> <i>In Tenebris 1</i> . Remember to refer closely to some of the words and images that Hardy uses.

NOTES ON THE TASK: Anger may not be the most immediately obvious emotion in Hardy’s poetry, but each of these three poems displays it quite strongly, and candidates should have little difficulty in recognising, identifying and exploring it, with some close illustration from the writing. *She At His Funeral* is of course demonstrative of sadness, but also of pure anger (“my regret consumes like fire!”) at what the speaker sees as the way she cannot join his family at her lover’s funeral, and must remain as a stranger, and cannot show her bitter grief while the family stand with “griefless eyes”. *I Look Into My Glass* is a darkly and bitterly humorous poem, but is also full of anger at the way his body and his mind are ageing at a different speed; he can no longer show or do what his heart would like him to. *In Tenebris 1*, too, is more likely to be read as just a deeply sad poem about bereavement and attendant sorrow, but it is also surely a poem full of rage at the cruelty of life. Comparison is required by the question, and answers must link their chosen poems; better answers will maintain an ongoing comparison/contrast of ideas and methods.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 17: (20 marks)	Chapter XII: <i>Dejected and humbled, she had even some thoughts of not going with the others... to ...was Mrs Allen's reply.</i> How does Austen make you sympathise with Catherine here?

NOTES ON THE TASK:

It will be difficult to answer this question satisfactorily without showing an understanding of why Catherine is so mortified about the Tilneys, though we should not expect a long narrative of the preceding misunderstanding, when John Thorpe lied to her to make her break her appointment with Henry and Eleanor. Some sympathy for her being put in a false position by Thorpe may remain, but most will probably come from the coolness with which she is treated by Henry and the way in which she does not shirk the responsibility for what he may interpret as her rudeness. She is so overjoyed when he comes to speak to her at the end of the extract that she gabbles her excuses. Good answers will not merely explain, but will consider the writing. They may well see Austen's gentle irony in pointing out that her enjoyment of the comedy she is watching makes her easily forget the emotional turmoil that she has been feeling; they may show the difference in the way in which Henry's reactions are described; they may show how Austen takes us into Catherine's thought processes and comment on the use of dialogue. There is a wonderfully bathetic conclusion in Mrs Allen's trivial comment on Catherine's outpourings.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 18: (20 marks)	Explore the ways in which Austen's writing exposes the unpleasant nature of EITHER Frederick Tilney OR Isabella Thorpe.

NOTES ON THE TASK:

More than prepared character sketches are required in response to this question; the focus is on personal response – and an adverse personal response at that. To a large extent, Austen uses contrast to expose character. Isabella's artificiality and self-consciousness and materialism are contrasted with the sweetness and simplicity of Catherine's nature, often to comic effect, as when Isabella is describing luring young men and Catherine does not understand what she is talking about. Isabella is also contrasted with Eleanor Tilney, whose friendship to Catherine is not based on what she thinks she might get out of her, but on a genuine meeting of minds. Frederick Tilney obviously contrasts very strongly with his brother. He lacks all the scruples that Henry exemplifies; in fact he may be said to have inherited more of his father's mercenary and rather callous nature. The characters also reveal themselves through what they say, so good answers will use detailed reference and quotation to support their view of whichever character they choose.

Text:	DICKENS: <i>Hard Times</i>
Question 19: (20 marks)	Book the Third, Chapter 6: <i>It appeared from the little this man said... to ... Rachael , my dear.</i> How does Dickens make this moment in the novel so distressing?

NOTES ON THE TASK:

Stephen Blackpool's demise is a rather tricky episode in the novel in that Dickens could be said to have laid on the sentimentality with a trowel, but this part of it is genuinely dramatic. Good answers will focus closely on the way in which the facts are conveyed simply but in such concrete detail that their horror creates all the effect. They will be informed by a sense of the context and the injustice that Stephen is unaware of and the irony that he was on his way to Bounderby, who would have had him locked up for the robbery. The ordeal that Rachael and Sissy have been through in trying to find him also lends poignancy to events, as does the fact that nothing has ever gone right for Stephen and that none of this is in any way deserved. There are some sentimental moments such as the right hand 'waiting to be taken by another hand', and Rachael's face coming between Stephen and the sky, but they do not jar here and make Dickens's sympathy for the exploited lower classes seem even clearer. Good answers will explore these aspects of the writing in some detail.

Text:	DICKENS: <i>Hard Times</i>
Question 20: (20 marks)	Explore the ways in which Dickens makes the circus people so likeable and attractive.

NOTES ON THE TASK:

The circus people are inextricably linked with Sissy and, right from the beginning of the novel, represent freedom of thought, spirit and imagination, shown in Louisa and Tom's excitement when they make their illicit visit. Even Jupe's desertion of Sissy is with the best of possible motives for her betterment. Mr Sleary and the rest of the company treat her with much affection and she is clearly homesick for the circus. Later in the novel, they harbour Tom and help him to escape, though without at first realising the seriousness of his crime. The irony is that Mr Gradgrind becomes dependent on people whom he has previously despised to save his son. The atmosphere of the circus contrasts directly with the oppressiveness of Coketown and with the machinations of people like Harthouse, Bounderby, Mrs Sparsit and Bitzer. Though they are not perfect – Sleary likes the bottle – their faults are trivial by comparison. The best answers will explore Dickens's writing, and may also see the importance of the circus people to the themes and issues of the novel as well as to the plot.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (20 marks)	Chapter 34: <i>Boldwood, more like a somnambulist than a wakeful man... to ...The paper fell from Boldwood's hands.</i> What does Hardy's writing make you feel about Troy and Boldwood at this moment in the novel?

NOTES ON THE TASK:

Hardy strongly contrasts the two men in this passage, and candidates should have little difficulty in exploring how he draws their differences. Some answers may spend time establishing the context, and this may help their response, provided that the main focus is firmly upon what happens and what is said in the passage itself; answers that simply rehearse the plot, or which just outline the general characteristics of Boldwood and Troy throughout the novel, will not achieve high marks. Better answers will explore, with relevant quotation from the passage, exactly how Boldwood's obsessive and unrealistic nature is exposed here, and equally how Troy's ruthlessness and cold-hearted black humour are shown in what Hardy makes him do and say. Little sympathy is likely to be shown towards either man, and indeed candidates may express some lack of concern or even hatred towards either or both; good answers must address the thrust of the question, however, and show what is felt about each character, and how Hardy creates these feelings.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 22: (20 marks)	Explore the ways in which Hardy memorably portrays Bathsheba's treatment of Gabriel Oak.

NOTES ON THE TASK: This is quite a big and open question, and some candidates may find it hard to move beyond simple narrative – such answers will, however, gain very little reward even if they are very firmly focused upon the relationship between Bathsheba and Oak. Better answers will probably select a number of moments – there are many – when the two characters are together, or when the novel's action brings Bathsheba's feelings for Oak to the fore. There is likely to be little sympathy for her, especially at the start and in the middle of the novel, but whatever answers are given examiners must be ready to reward any response, however unexpected, provided as always that it is properly supported with details from the novel, and, for higher marks, with reference to the language used.

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (20 marks)	Chapter 18: <i>Nancy, said Godfrey , slowly... to ...after the talk there'd have been.</i> How does Eliot make you feel sympathy for Godfrey and Nancy here?

NOTES ON THE TASK:

Responses to Godfrey are likely to be muted. Though candidates are asked to focus on the passage, their responses will be enhanced by some indication of understanding of his weakness and of the way in which this confession is to some extent forced on him by the discovery of Dunstan's body and his sense of obligation to Marner. One perhaps feels more pity for Nancy, who bears the double confession very stoically and compassionately – even with 'her simple, severe notions'. There may well be pity for Godfrey's early marriage, into which he was trapped, for the way in which Dunstan still seems to be pulling his strings, for the fact that he is childless, and that he may be alienating his wife forever, but he still tries to excuse himself. Strong personal response is essential to the answer and the best answers will evaluate the issues carefully and support them with judicious selection of references and exploration of the language.

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (20 marks)	Explore how Eliot makes any ONE incident in the novel particularly amusing for you.

NOTES ON THE TASK:

This is a very open task and appropriate selection will be the key to success though examiners must be prepared to accept the choices that are offered. Narrative will not take candidates very far; good answers will require strong personal engagement and detailed supporting reference with a consciousness of the writer's purposes.

Text:	POE: <i>Selected Tales</i>
Question 25: (20 marks)	<p><i>The Masque of the Red Death: It was then, however, that the Prince Prospero... to the end of the story.</i></p> <p><i>The Tell-Tale Heart: No doubt I now grew very pale... to the end of the story.</i></p> <p>How do you think Poe's writing makes these two endings so powerful?</p>

NOTES ON THE TASK:

Some answers may possibly summarise the whole of both tales, in order to discuss the effectiveness of the two endings; while it is of course essential that their contexts are established, examiners must not over-reward answers that spend more time narrating than focusing on the power of how Poe writes their conclusions. *The Masque* may of course be read in several ways: it can be seen simply a macabre gothic ghost story; it can be read as an allegory of a medieval plague, and of people's hopeless attempts to escape it; it may also be an allegory for the last-ditch attempts of the privileged and rich aristocracy trying in vain to protect themselves from the growing power of ordinary working people. Whatever the interpretation, however, answers must explore ways in which the language and structure of the last paragraphs create such an effective and memorable conclusion. *The Tell-Tale Heart* is of course from more customary Poe country, with the narrator's madness and guilty confession expressed in increasingly fractured and crazy syntax, with wild punctuation and wilder language, at least some of which will be noted and explored in better answers; Poe's writing here does most effectively re-create the insanity and horror of its narrator's mind.

Text:	POE: <i>Selected Tales</i>
Question 26: (20 marks)	<p>How does Poe's writing make the narrators in TWO of the following stories particularly disturbing?</p> <p><i>The Black Cat</i> <i>The Imp of the Perverse</i> <i>The Cask of Amontillado</i></p> <p>Remember to refer closely to details from the stories.</p>

NOTES ON THE TASK:

A reasonably open question, and examiners must reward all answers that address what is asked, and not let themselves be swayed by any unexpected or "wrong" responses. There is a great deal to feel disturbed about by all three, and indeed virtually nothing positive is likely to be found; it is surely almost impossible to feel anything but dislike and disgust for the narrator of *The Black Cat*, and even the honesty with which he tells his story, or the bravado with which he faces the police at the end, is surely truly disturbing in its suggestion of complete and egocentric madness. Much the same is likely to be the response to the narrator of *The Imp*. There is perhaps some black humour in the way that the narrator of *The Cask* goes about his fearful task, but given the nature of what he is actually doing such humour is more disturbing than amusing. Some answers will simply outline the plots of two tales, but will deserve few marks in doing so; some will write character studies and may gain a few more marks; the best, however, will make sure that they are properly focused upon what is disturbing in each of the chosen narrators, supported with apt reference and/or quotation.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 27: (20 marks)	Chapter 5 (Romance) section 7: <i>Look here, said Mr Polly... to ... You giggling Idiot!</i> How does Wells's writing make this moment in the novel both amusing and moving at the same time?

NOTES ON THE TASK:

There is plenty of material in this passage that is both amusing and moving, and better answers will respond to both adjectives. Wells has always portrayed Mr Polly as a romantic at heart, unable or at best unwilling to come to terms with everyday reality, but until the very end of the novel it is this reality which keeps hitting and hurting him, and the unintended cruelty shown here by Christabel makes this one of the most painful moments in the novel, though at the same time entirely trivial and essentially comic. Some answers may perhaps simply outline what happens in this chapter, and will gain a few marks in doing so, but good ones must focus properly upon the passage, showing where and how it does contain comic and moving elements, supported by apt quotation; the best will offer exact quotation, and discuss some of the effects created by Wells's language.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (20 marks)	How does Wells make ONE of the following characters particularly memorable? Parsons (in the Port Burdock Drapery Bazaar) Mr Johnson (Mr Polly's cousin) The plump woman (the landlady at the Potwell Inn) Remember to support your choice with details from the novel.

NOTES ON THE TASK:

An open question, and examiners must mark positively whichever character is selected, provided that the reasons given for the choice are thoughtfully and appropriately argued and supported. A few answers may be purely descriptive, or even simply narrative, in which case they will not achieve high marks; some may offer straightforward character studies, and these may perhaps attract a reasonable mark, but better ones will use plenty of reference and/or quotation, and focus upon the word "memorable"; the best will offer exact quotation, and discuss some of the effects created by Wells's language.

Text:	CHOPIN: <i>Short Stories</i>
Question 29: (20 marks)	<p><i>Her Letters: It seemed no longer of any moment to him... to the end.</i> <i>Tonie/At Chenière Caminada: He stood still in the middle of the banquet... to ...he began to accept as a holy mystery.</i></p> <p>Explore the ways in which Chopin vividly depicts here the feelings of the two men after the deaths of the women they loved.</p>

NOTES ON THE TASK:

No contextualising is required by the question, but it may be helpful if candidates give some indication of understanding the circumstances of both men. They should not re-tell the stories, however, but should focus on the passages and the means by which Chopin conveys the intensity of feelings. *Her Letters* emphasises the emptiness of the husband's life. The first paragraph builds one emptiness upon another and the best answers may note the symmetry of the sentence structure. They may also note the way in which his despair is conveyed by making him subservient to nature ('Only the river knew') and by the end of the story he completely surrenders himself to oblivion. *Tonie*, on the other hand, is somewhat revitalised by the death of Claire Duvigny. After the initial shock, he begins to look forward. It seems that her death has been able to break the hold that she had on him – something her disinterest and rudeness could not do. No comparison is required, but candidates may well attempt to make links between the stories. Success will depend on the depth in which they study the writing. They may well spend longer on one than the other, given the time constraints.

Text:	CHOPIN: <i>Short Stories</i>
Question 30: (20 marks)	<p>How does Chopin's writing make TWO of the following stories particularly moving for you?</p> <p><i>Beyond the Bayou</i> <i>The Father of Désirée's Baby</i> <i>The Dream of an Hour/The Story of an Hour</i></p> <p>Remember to support your ideas with details from the stories.</p>

NOTES ON THE TASK:

This is quite an open question and these stories should provide ample opportunity for discussion. The focus is on personal response and on the writing, so good answers will go well beyond merely recounting the details.

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Mark Scheme for June 2010

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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.

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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 1 (Foundation Tier)**A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are three marks at each band.
 - **Highest Mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
 - **Lowest Mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
 - **Middle Mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
- 3 Be prepared to use the full range of marks. Do not reserve (eg) high Band 4 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 4 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (ie above) the range targeted by this paper.** See B2 below.

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **21**.
 - This represents performance **at the top of Band 4**.
 - An answer which clearly falls into the 'Above 4' band may be acknowledged with a mark above 21. However, **the maximum mark that may be recorded for the paper is 21**.
 - This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.
- 3 There is NO Assessment of Written Communication on this paper.

1901 English Literature – Generic Band Descriptors
Unit 2445/01 - Foundation Tier

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

1901 English Literature – Empathic Band Descriptors

Unit 2445/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	22	Exceptional performance at Foundation Tier. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	21 20 19	<ul style="list-style-type: none"> show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	18 17 16	<ul style="list-style-type: none"> show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	15 14 13	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
7	12 11 10	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas
8	9 8 7	<ul style="list-style-type: none"> show a little awareness of the character
Below 8	6 5 4 3 2 1 0	<ul style="list-style-type: none"> show very little awareness of the character fails to meet the criteria for the task and shows scant knowledge of the text

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (21 marks)	Act 3, Scene 2: <i>Enter DON JOHN. DON JOHN: My lord and brother, God save you. to DON JOHN: ...seen the sequel.</i> What makes this such a dramatic moment in the play? You should consider: <ul style="list-style-type: none"> • what Don John says to Claudio • the reactions of Claudio and Don Pedro • the way the tension builds.

NOTES ON THE TASK:

It is to be hoped that most answers will show some awareness of the importance of this scene before the powerful forces of reputation and honour are ranged against Hero's innocence. Differentiation is likely to emerge from the extent to which answers maintain their focus on the dramatic nature of the extract in context. Answers which look closely at some of the ways in which the feelings and attitudes expressed here are dramatic should be well rewarded. For example: the villainy of Don John and the readiness of Don Pedro and 'the right noble' Claudio to become instantly cruel and savage in their condemnation of a perceived slight, without evidence.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (21 marks)	You might feel differently about Benedick at different points in the play. Show why by exploring TWO different moments in the play. Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question is very open and differentiation is likely to spring from the extent to which answers can select two distinct moments and move beyond a narrative account to shape an argued personal response to Benedick on each occasion. It is to be hoped that most answers will be able to shape a case for an enthusiastic response to Benedick as a life-giving and witty character who is both loyal and honourable to his friends, but sufficiently independent-minded in matters of the heart and head. However, in contrast to this, attention to his vulnerability, self-delusion, even his crippling pride may also figure but it is important to be receptive to a range of responses and textual evidence. The best answers are likely to avoid over-simplification and to suggest some awareness of the varied nature of the characterisation.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 3: (21 marks)	<p>You are Benedick, just after Don Pedro and Claudio have teased you for your lovesick appearance (Act Three, Scene Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Don Pedro's and Claudio's words and actions • your relationship with Beatrice • the future. <p>Write your thoughts.</p>

NOTES ON THE TASK:

At this point in the play, Benedick is clearly suffering the effects of love. He has resolved to put his pride to one side, look more optimistically on the institution of marriage and 'be horribly in love with her'. The gulling by Don Pedro and Claudio has worked: Benedick is not only arrayed in outlandish clothes, perfumed and coiffured, but is displaying the traditional symptoms of lovesickness - melancholy and being at a loss for words. There is a wide range of possible reflections at this moment in the play and this should be respected. Awkwardness and self-justification are likely to be the dominant notes, alongside a more celebratory tone!

Differentiation is likely to emerge in the extent to which answers can convey his fear of ridicule at this point, without losing the sense that he is plainly delighted with Beatrice's apparent affection for him. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Benedick's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (21 marks)	<p>Act 3, Scene 2: JULIET:Come gentle night,...to NURSE:...such a gorgeous palace!</p> <p>What do you think makes this such a dramatic moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Juliet's changing feelings • the Nurse's behaviour • the way the tension builds.

NOTES ON THE TASK:

This is an extract full of drama and tension. Attention to the bullets may help answers to consider the impact of Juliet's soliloquy and her meeting with the Nurse here, the Nurse's and Juliet's different attitudes, the revelation of the disastrous news that Romeo is banished, the despair of the Nurse... Answers which make references to the context of the extract should be highly rewarded. For example, the secret marriage of Romeo and Juliet and the involvement of the Nurse, the feud between the Capulets and the Montagues, hideously exacerbated by Romeo's actions, all serve as a backdrop to what is an increasingly hopeless situation for the young newly-weds.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 5: (21 marks)	What makes Mercutio such a memorable character in the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Mercutio is a lively, irreverent, bawdy figure in the lives of the citizens of Verona. He lives life to the full and provokes Romeo on to more daring and dangerous escapades. He serves as a foil to the melancholy of a lovesick Romeo and the peacemaker Benvolio at the beginning of the play. It is Mercutio's wild abandon that leads Romeo to the Capulets' party and the subsequent tragic drama. Differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account of his character, and shape an argued and evaluative personal response based on textual detail. The best answers may be able to see beyond the wild stance he takes in the earlier scenes of the play to the senseless and unswerving loyalty he has for the Montagues. Answers may be able to see the significance (for the play as a whole) of his character and what it represents: a reckless figure whose devil-may-care attitude in the troubled and dysfunctional world of Verona tragically leads to his death.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 6: (21 marks)	You are Lord Capulet. You and your wife have just had the angry confrontation with Juliet about her refusal to marry Paris (Act Three, Scene Five). You might be thinking about: <ul style="list-style-type: none"> • Juliet's behaviour • what you said to her • the future. Write your thoughts.

NOTES ON THE TASK:

Just before this point in the play Lord Capulet has arranged the wedding day with Paris and organised his wife to prepare his daughter for her nuptials. Conscious of the negative publicity such a wedding would have, so soon after the death of Tybalt, Lord Capulet shrewdly proposes few guests and, in recognition of the swiftness with which the ceremony is to take place, sets the day as Thursday. Content with his arrangements, Juliet's apparent misery over the death of Tybalt, followed by her refusal to wed confounds Lord Capulet. However, his disbelief rapidly escalates to anger and his harsh, self-pitying, cruel attack on Juliet is sustained and unrelenting. Rage and utter self-belief are likely to be the dominant notes in strong answers. Lord Capulet did not consider the possibility of a refusal at this point, so sure is he of his daughter's obedience and compliance. Differentiation is likely to emerge in the extent to which answers can convey his fury and the insensitivity of his approach. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Lord Capulet's character, as well as a developing sense of his voice. The bullets are offered as suggestions only.

Text:	WILDE: <i>An Ideal Husband</i>
Question 7: (21 marks)	<p>Second Act: LADY CHILTERN <i>stands like someone in a dreadful dream... to Her sobs are like the sobs of a child.</i></p> <p>What do you think makes this such a moving moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the impact of what Mrs Cheveley has said • the feelings of the Chilterns for each other now • their powerful words and actions.

NOTES ON THE TASK:

This is a packed and highly-charged moment in the play and it is important to be receptive to a range of possible responses as long as they are grounded in the text. It is to be hoped that the first bullet and the reference to Mrs Cheveley's revelation will nudge most answers into an appreciation of the dramatic context: the impact of the revelation on Lady Chiltern and on her feelings for her husband is so immediate and so devastating that she recoils from physical contact, reproaches him bitterly and speaks of their relationship in the past tense. Differentiation is likely to emerge from the extent to which answers can not only show awareness of this context and of the rapidity with which disillusion sets in for Lady Chiltern, but also grapple with the complexity of Lord Chiltern's feelings as well: his final speech, in which he reproaches Lady Chiltern for idealizing him and condemning him to a life of shame and dishonour, leaves her "Pale with anguish, bewildered, helpless" and sobbing like a "child" at the end of the Act. Any specific attention to the intensity of the language with which the Chilterns reproach each other ("...soiled me for ever...horrible painted mask...common thief...monstrous pedestals...you ruined my life...") and to the effect of their desperate movements and actions ("rushing... thrusting...rushes... sways... flings... buries... sobs ..."), should be highly rewarded.

Text:	WILDE: <i>An Ideal Husband</i>
Question 8: (21 marks)	<p>What do you think are the main differences between the characters of Lord Goring and Sir Robert Chiltern, and what makes these differences so fascinating?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

The contrasts between these two chalk-and-cheese friends are at the very heart of the play. On the surface, it appears that Lord Goring's wealth gives him the freedom to live an idle and trivial life devoted to fashion, conversation and social gatherings; whereas Sir Robert has not always enjoyed the same luxuries and has pursued a political career with such single-minded ambition that he is widely admired for his brilliance and is offered a seat in the Cabinet by the age of forty. "Fascinating" is a broad term and it is important to be receptive to a range of possible responses so long as they are grounded in the text. Differentiation is likely to emerge from the extent to which answers can maintain a comparative approach to the two characters and demonstrate that all is not as it seems. Strong answers are likely to draw heavily on the revealing conversation between the two men at the start of the Second Act, and to focus on the lessons Sir Robert must learn from Lord Goring about central issues like honesty, integrity, idealised love, ends justifying means, guilty secrets... Any attention to the ironically misguided perceptions of the two men (especially in the pronouncements of Lord Caversham), should be highly rewarded.

Text:	WILDE: <i>An Ideal Husband</i>
Question 9: (21 marks)	<p>You are Lord Caversham on your way to visit your son, Lord Goring (at the start of the Third Act).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your son and the life he leads • the differences between your son and Sir Robert Chiltern • what you are planning to say to your son. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Lord Caversham is a minor character perhaps but it is to be hoped that he creates a strong enough impression for most answers to register the attitudes of this crusty old buffer and to tune into his baffled commentary on the ways of the young, and especially those of his errant son. He feels that his son lives a purposeless life entirely devoted to the pursuit of pleasure and that, at thirty-four years old, it is Lord Goring's duty to forego pleasure and to get married. The purpose of his visit is to order his son to marry, in fact. He has already demonstrated that he is susceptible to the charms of Mabel Chiltern and will later urge his son to propose to her. He admires Sir Robert's ambition, energy and political achievements, and suggests to his son (with unconscious irony) that he should take Sir Robert as his "model". He appears to be the only character in the play who is impervious to his son's wit and charm. The strongest answers are likely to engage with the conversation with his son near the start of the Third Act and to suggest a secure grasp of appropriate detail, of his grumpy humour and of his character, as well as a developing sense of his "voice". The bullets are offered as suggestions only.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 10: (21 marks)	<p>Act One: <i>PETRA</i>. <i>What can that be... to...the open letter in his hand.</i></p> <p>What makes this a fascinating moment to return to when you know what happens later in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Petra's strong views on teaching • the reactions of the other characters • the hints of problems to come.

NOTES ON THE TASK:

It is to be hoped that most answers will show some awareness of this as an apparently cheerful and chattily amicable gathering of the Stockmann family and friends in Act One before all the powerful forces of self-interest are ranged against Dr. Stockmann and his desire to tell the truth. "Fascinating" is a broad term and it is important to be receptive to a range of possible responses so long as they are grounded in the text, but differentiation is likely to emerge from the extent to which answers maintain their focus on the effect of the extract in the context of what happens later in the play. It is to be hoped that the first bullet will nudge answers into a consideration of Petra's own idealistic desire to tell the truth, apparently supported here by the gentlemen of the press, but destined ultimately to get her the sack in the final Act. Answers which suggest awareness of some of the ironic reversals to come (Dr. Stockmann is eagerly awaiting the report which will lead to such disastrously unexpected consequences, Hovstad and Billing are to betray their generous hosts, Petra's "dangerous ideas" are to be used against her, the English story will lead to another highly-charged discussion of the truth and the falling-out with Hovstad, Horster's generous offer will become the Stockmanns' only option at the end of the play...) and of the dramatic contrast between the mood here and the mood later in the play, should be highly rewarded.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 11: (21 marks)	What is there about the character of the Mayor which makes you feel that he is the real 'enemy of the people'? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The Mayor strives to conceal from his community the fact that the Baths are poisoning them and their visitors. He is so calculating, suspicious, mean-spirited and self-serving, that he is incapable of believing that his brother is taking a stand based on principle rather than self-interest and that the truth matters. In the final Act, with his brother at his lowest ebb, the shamelessly manipulative Mayor seizes the moment to tempt him with the prospect of reinstatement after a decent interval, if he is prepared to lie about the Baths. Differentiation is likely to emerge from the extent to which answers can maintain the focus on the Mayor as the cynical politician, jealously guarding his reputation and his selfish interests at the expense of the truth and of the health of the people who elected him, and can select appropriate support, particularly from the dramatic confrontations with his brother in Acts Two, Three and Five. An awareness of the nature of the telling contrasts between the Mayor and his brother, and of the irony that it is his brother who is actually called 'an enemy of the people', should be highly rewarded.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 12: (21 marks)	You are Dr. Stockmann. You are on your way home after you have been called 'an enemy of the people' at the public meeting (at the end of Act Four). You might be thinking about: <ul style="list-style-type: none"> • what you have said at the meeting • the way you have been treated • the future. Write your thoughts.

NOTES ON THE TASK:

The public meeting has proved to be a frustrating and ill-tempered affair for Dr. Stockmann. In place of the public celebration of his service to the community which he once anticipated, he has discovered all the forces of self-interest and ignorance ranged against him, and is outraged to have been branded an 'enemy of the people'. He may be outraged and flabbergasted at the treatment he has received but he clings to his principles, remains defiant and is unlikely to regret telling the compact majority a few home truths and the unmoderated language he has employed. There may be some pride in the loyal support shown to him by his family and Captain Horster, but there will be nothing but scorn for his brother, for Aslaksen and for the rest of his ungrateful community. Successful answers are likely to be firmly grounded in the details of the public meeting and in his mood at the start of Act Five. Far from being cowed or disheartened, Stockmann is probably already planning to establish a life in the New World which can be based on freedom and truth. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Stockmann's character, as well as a developing sense of his "voice". The bullets are offered as suggestions only.

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English Literature

General Certificate of Secondary Education 2445/02

Unit 1: Drama Pre -1914

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

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

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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	✓	✓		✓
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	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 1 (Higher Tier)**A INDIVIDUAL ANSWERS**

- 1 Mark the 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 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 (ie below) the range targeted by this paper.**

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 HIGHER TIER: The maximum mark for the paper is **30**.
- 3 There is NO Assessment of Written Communication on this paper.

1901 English Literature – Generic Band Descriptors

Unit 2445/02 - 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 makes very limited comment fails to meet the criteria for the task and shows scant knowledge of the text

1901 English Literature – Empathic Band Descriptors

Unit 2445/02 - 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 reveal a sophisticated and convincing insight into the character
2	27 26 25	<ul style="list-style-type: none"> demonstrate a full understanding of the character and text assume a consistently appropriate "voice" with assurance and some insight
3	24 23 22	<ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	21 20 19	<ul style="list-style-type: none"> show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	18 17 16	<ul style="list-style-type: none"> show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	15 14 13	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
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 about the character refer occasionally to thoughts, feelings or ideas show a little awareness of character show very little awareness of character fails to meet the criteria for the task and shows scant knowledge of the text

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (30 marks)	Act 3, Scene 2: <i>Enter DON JOHN. DON JOHN: My lord and brother, God save you. to DON JOHN: ...seen the sequel.</i> How does Shakespeare make this such a dramatic moment in the play?

NOTES ON THE TASK:

It is to be hoped that many answers will show a clear awareness of the importance of this scene before the powerful forces of reputation and honour are ranged against Hero's innocence. Stronger answers should be able to focus on the 'how' of the question and really scrutinise the playwright at work here. Answers which can be explicit in their attention to the 'dramatic' here and which can trace in detail some of the ways in which the feelings and attitudes expressed here are dramatic (later to be ironically transformed, undermined or exposed) should be highly rewarded; for example, the villainy of Don John and the readiness of Don Pedro and 'the right noble' Claudio to become instantly cruel and savage in their condemnation of a perceived slight, without evidence.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (30 marks)	Does the way Shakespeare portrays Benedick encourage you to feel differently about him at different points in the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Although some answers may argue for a consistent and unchanging response, and this could be a valid and successful line of argument, the simple answer to the question is likely to be 'yes'. It is hoped that most answers will respond strongly to: Benedick's independent spirit alongside his honour and loyalty to his fellow noblemen; his ability to express himself openly and cleverly alongside a sense of vulnerability and fragility; his crippling pride alongside his impulsive and honest actions. Differentiation is likely to emerge from the extent to which answers engage with the way Shakespeare presents a complex and at times contradictory character to the audience. Stronger answers may be able to focus explicitly on the 'way' of the question and really scrutinise the playwright at work here - the way Benedick's 'merry war' with Beatrice conceals a more serious consideration of commitment, and contrasts with his rapid acceptance of Beatrice's love again, based on very little evidence, for example.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 3: (30 marks)	You are Benedick, just after Don Pedro and Claudio have teased you for your lovesick appearance (Act Three, Scene Two). Write your thoughts.

NOTES ON THE TASK:

At this point in the play, Benedick is clearly suffering the effects of love. He has resolved to put his pride to one side, look more optimistically on the institution of marriage and 'be horribly in love with her'. The gulling by Don Pedro and Claudio has worked: Benedick is not only arrayed in outlandish clothes, perfumed and coiffured, but is displaying the traditional symptoms of lovesickness - melancholy and being at a loss for words. There is likely to be a range of possible reflections at this moment in the play and this should be respected. Awkwardness and self-justification are likely to be the dominant notes, alongside a more celebratory tone! Differentiation is likely to emerge in the extent to which answers can convey his fear of ridicule at this point, without losing the sense that he is plainly delighted with Beatrice's apparent affection for him. The best answers are likely to explore the thoughts and feelings Benedick has about Beatrice and his somewhat abashed state of mind at this point in the play, to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point-of-view.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (30 marks)	Act 3, Scene 2: <i>JULIET: ...Come gentle night, ...</i> to <i>NURSE: ...such a gorgeous palace!</i> Explore some of the ways in which Shakespeare makes this such a dramatic moment in the play.

NOTES ON THE TASK:

It is to be hoped that most answers will be able to explore the dramatic impact of Juliet's soliloquy as she waits for the Nurse to return with news of their honeymoon night. The contrast in mood and tone as the Nurse enters is remarkable. The delayed revelation that Romeo has killed Tybalt and is to be banished from Verona builds unbearable tension. Stronger answers may be able to explore the context of the extract. For example, the secret marriage of Romeo and Juliet and the involvement of the Nurse, the feud between the Capulets and the Montagues, hideously exacerbated by Romeo's actions, all serve as a backdrop to what is an increasingly hopeless situation for the young newly-weds. Answers which explore the dramatic effect of the language and dialogue and the contrast between Juliet's and the Nurse's attitudes, for example, should be highly rewarded.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 5: (30 marks)	How does Shakespeare's portrayal of Mercutio contribute to the dramatic impact of the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The character of Mercutio is significant in terms of what he represents in the play: a reckless figure whose senseless loyalty to the Montagues results in a meaningless and tragic death. Mercutio is a lively, irreverent, bawdy figure in the lives of the citizens of Verona. He lives life to the full and provokes Romeo on to more daring and dangerous escapades. He serves as a foil to the melancholy of a lovesick Romeo and the peacemaker Benvolio at the beginning of the play. It is Mercutio's wild abandon that leads Romeo to the Capulets' party and the subsequent tragic drama. The extent to which answers can move beyond a conventional character outline to look at Shakespeare's methods and the effect of the characterisation on an audience in a carefully selective and focused way, is likely to be the key discriminator here. Stronger answers should be able to focus explicitly on the 'How' of the question and really scrutinise the playwright at work. The strongest answers may declare themselves in their close attention to key moments where Mercutio supplies a turning point in the action or significantly affects the actions of other characters (notably Romeo), and may suggest awareness of the skill required to construct a theatrical character who is both believable and symbolic.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 6: (30 marks)	You are Lord Capulet. You and your wife have just had the angry confrontation with Juliet about her refusal to marry Paris (in Act Three, Scene Five). Write your thoughts.

NOTES ON THE TASK:

Just before this point in the play Lord Capulet has arranged the wedding day with Paris and organised his wife to prepare his daughter for her nuptials. Conscious of the negative publicity such a wedding would have, so soon after the death of Tybalt, Lord Capulet shrewdly proposes few guests and, in recognition of the swiftness with which the ceremony is to take place, sets the day as Thursday. Content with his arrangements, Juliet's apparent misery over the death of Tybalt, followed by her refusal to wed confounds Lord Capulet. However, his disbelief rapidly escalates to anger and his harsh, self-pitying, cruel attack on Juliet is sustained and unrelenting. Rage and utter self-belief are likely to be the dominant notes in strong answers. Lord Capulet did not consider the possibility of a refusal at this point, so sure is he of his daughter's obedience and compliance. Differentiation is likely to emerge in the extent to which answers can convey his fury and the insensitivity of his approach. The best answers are likely to handle these varying emotions effectively and to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point-of-view.

Text:	WILDE: <i>An Ideal Husband</i>
Question 7: (30 marks)	Second Act: <i>LADY CHILTERN stands like someone in a dreadful dream... to ...Her sobs are like the sobs of a child.</i> Explore the ways in which Wilde makes this such a moving moment in the play.

NOTES ON THE TASK:

This is a packed and highly-charged moment in the play and it is important to be receptive to a range of possible responses as long as they are grounded in the text. Differentiation is likely to emerge from the extent to which answers can engage with the dramatic context and explore the portrayal of a complex set of emotions here. The impact of Mrs Cheveley's revelations on Lady Chiltern and on her feelings for her husband is so immediate and so devastating that she recoils from physical contact, reproaches him bitterly and speaks of their relationship in the past tense. Strong answers are likely to focus on the rapidity with which disillusion sets in for Lady Chiltern, but also convey understanding of the complexity of Lord Chiltern's feelings and of the effect of his final speech, in which he reproaches Lady Chiltern for idealizing him and condemning him to a life of shame and dishonour, and leaves her "Pale with anguish, bewildered, helpless" and sobbing like a "child" at the end of the Act. Close and detailed attention to the intensity of the language with which the Chilterns reproach each other ("...soiled me for ever...horrible painted mask...common thief...monstrous pedestals...you ruined my life...") and to the powerful effect and significance of their desperate movements and actions ("rushing... thrusting...rushes... sways... flings... buries... sobs .."), should be highly rewarded.

Text:	WILDE: <i>An Ideal Husband</i>
Question 8: (30 marks)	How does Wilde make the differences between the characters of Lord Goring and Sir Robert Chiltern so fascinating? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The contrasts between these two chalk-and-cheese friends are at the very heart of the play. On the surface, it appears that Lord Goring's wealth gives him the freedom to live an idle and trivial life devoted to fashion, conversation and social gatherings; whereas Sir Robert has not always enjoyed the same luxuries and has pursued a political career with such single-minded ambition that he is widely admired for his brilliance and is offered a seat in the Cabinet by the age of forty. "Fascinating" is a broad term and it is important to be receptive to a range of possible responses so long as they are grounded in the text. Differentiation is likely to emerge from the extent to which answers can maintain a comparative approach and can explore the ways in which Wilde portrays the striking differences in their temperaments and values (especially in the long conversation at the start of the Second Act) and creates such an ironic gap between appearance and reality. Any detailed exploration of the lessons Sir Robert must learn from Lord Goring about central issues like honesty, integrity, idealised love, ends justifying means, guilty secrets... and of the ironically misguided perceptions of the two men (especially in the pronouncements of Lord Caversham), should be highly rewarded.

Text:	WILDE: <i>An Ideal Husband</i>
Question 9: (30 marks)	You are Lord Caversham on your way to visit your son, Lord Goring (at the start of the Third Act). Write your thoughts.

NOTES ON THE TASK:

Lord Caversham is a minor character perhaps but it is to be hoped that he creates a strong enough impression for most answers to register the attitudes of this crusty old buffer and to tune into his baffled commentary on the ways of the young, and especially those of his errant son. He feels that his son lives a purposeless life entirely devoted to the pursuit of pleasure and that, at thirty-four years old, it is Lord Goring's duty to forego pleasure and to get married. The purpose of his visit is to order his son to marry, in fact. He has already demonstrated that he is susceptible to the charms of Mabel Chiltern and will later urge his son to propose to her. He admires Sir Robert's ambition, energy and political achievements, and suggests to his son (with unconscious irony) that he should take Sir Robert as his "model". He appears to be the only character in the play who is impervious to his son's wit and charm. The strongest answers are likely to engage with the conversation with his son near the start of the Third Act in some detail, to develop beyond a firm grasp of context and character, and to represent a convincingly grumpy "voice" and point-of-view.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 10: (30 marks)	Act One: <i>PETRA</i> . <i>What can that be... to ...open letter in his hand.</i> How does Ibsen make this a fascinating moment to return to when you know what happens later in the play?

NOTES ON THE TASK:

It is to be hoped that many answers will show clear awareness of the importance of this as an apparently cheerful and chattily amicable gathering of the Stockmann family and friends in Act One before all the powerful forces of self-interest, subterfuge and spin are ranged against Dr. Stockmann's simple desire to tell the truth. "Fascinating" is a broad term and it is important to be receptive to a range of possible responses so long as they are grounded in the text, but differentiation is likely to emerge from the extent to which answers can maintain their focus on the effect of the extract in the context of what happens later in the play, and foreground the ways in which Ibsen introduces central issues to be developed, and hints at ironic reversals and problems to come. Answers which can be explicit in their attention to some of the ironies (Petra's own idealistic desire to tell the truth, apparently supported here by the gentlemen of the press, is destined ultimately to get her the sack in the final Act when her "dangerous ideas are used against her, Dr. Stockmann is eagerly awaiting the report which will lead to such disastrously unexpected consequences, Hovstad and Billing are to betray their generous hosts, the English story will lead to another highly-charged discussion of the truth and the falling-out with Hovstad, Horster's generous offer will become the Stockmanns' only option at the end of the play...) and explore the dramatic contrast between the mood here and the mood later in the play, should be highly rewarded.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 11: (30 marks)	How far does Ibsen's portrayal of the Mayor encourage you to feel that he is the real 'enemy of the people'? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

"Completely" might be a simple and effective answer, and answers which maintain a detailed and selective focus on the portrayal of the Mayor as the cynical politician, jealously guarding his reputation and his selfish interests at the expense of the truth and of the health of the people who elected him, are likely to be successful. He is so calculating, suspicious, mean-spirited and self-serving, that he is incapable of believing that his brother is taking a stand based on principle rather than self-interest and that the truth matters. In the final Act, with his brother at his lowest ebb, the shamelessly manipulative Mayor seizes the moment to tempt him with the prospect of reinstatement after a decent interval, if he is prepared to lie about the Baths. Nevertheless, the Mayor is also portrayed as a man apparently convinced that he is acting in the town's best interests (as well as his own) and some strong answers might well explore the subtle idea that the compact majority gets exactly what it deserves. Differentiation is likely to emerge from the extent to which answers can maintain an argued and evaluative personal response based on shrewdly selected textual detail, particularly relating to the telling contrasts which Ibsen constructs between the Mayor and his brother. The best answers are likely to engage with the idea of 'an enemy of the people' very closely as they develop their case.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 12: (30 marks)	You are Dr. Stockmann. You are on your way home after you have been called 'an enemy of the people' at the public meeting (at the end of Act Four). Write your thoughts.

NOTES ON THE TASK:

The public meeting has proved to be a frustrating and ill-tempered affair for Dr. Stockmann. In place of the public celebration of his service to the community which he once anticipated, he has discovered all the forces of self-interest and ignorance ranged against him, and is outraged to have been branded an 'enemy of the people'. He may be outraged and flabbergasted at the treatment he has received but he clings to his principles, remains defiant and is unlikely to regret telling the compact majority a few home truths and the unmoderated language he has employed. There may be some pride in the loyal support shown to him by his family and Captain Horster, but there will be nothing but scorn for his brother, for Aslaksen and for the rest of his ungrateful community. Successful answers are likely to be firmly grounded in the details of the public meeting and in his mood at the start of Act Five. Far from being cowed or disheartened, Stockmann is probably already planning to establish a life in the New World which can be based on freedom and truth. The strongest answers are likely to develop beyond a firm grasp of context and character, and represent a convincing "voice" and point-of-view. A voice which is shocked at the injustice but angrily defiant and conveying characteristic conviction and determination ...seems the most likely.

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English Literature

General Certificate of Secondary Education **2446/01**

Unit 6: Poetry and Prose Pre -1914

Mark Scheme for June 2010

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of pupils of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, OCR Nationals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

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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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Your mark scheme consists of the following:

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Assessment Objectives	3
Using the Mark Scheme	5
Information and Instructions for Examiners	6
Assessment of Written Communication	8
Question specific guidance: Band Descriptors and Notes on the Task	11
Co-ordination Scripts (issued separately)	

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.

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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.

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

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

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

B ASSESSMENT OF WRITTEN COMMUNICATION

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

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

C TOTAL MARKS

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

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

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

1901 English Literature – Generic Band Descriptors

Unit 2446/01 – Foundation Tier

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

Text:	OCR: <i>Opening Lines : War</i>
Question 1: (21 marks)	<p><i>The Man He Killed</i> (Hardy): <i>The Drum</i> (Scott)</p> <p>What strong feelings about war do you find in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the speaker's feelings about his enemy in <i>The Man He Killed</i> • why the speaker hates the recruiting drum in <i>The Drum</i> • the words and phrases the poets use.
NOTES ON THE TASK:	
<p>Both these poems are anti-war but the speaker of <i>The Man He Killed</i> is reflective and bewildered, whereas the speaker in <i>The Drum</i> is confirmed in his hatred of war and gives a vivid but generalised picture of its destructiveness. Both poems have an immediacy from the use of the first person but Hardy's is a subtle and suggestive dramatic monologue rather than a diatribe against war.</p> <p>Most candidates should be able to use the bullets to look at the standpoint of the speaker and explain what his feelings about war consist of. Hardy uses one man's story and the essential similarity between himself and his enemy to regret his shooting of him and to conclude that war is 'quaint and curious' –very gentle terms compared to Scott's 'mangled limbs and dying groans'. Scott hates the way in which young men are lured into war by false portrayals of it as glamorous. Differentiation will no doubt spring at this tier from the candidate's ability to grasp the issues in the poems and to consider the language the poets use. Hardy's language is colloquial, with effective use of dialect, whereas Scott uses abstracts and repetition.</p>	

Text:	OCR: <i>Opening Lines : War</i>
Question 2: (21 marks)	<p>What do you find particularly moving in <i>After Blenheim</i> (Southey) and <i>Come up from the fields father...</i> (Whitman)?</p> <p>Remember to refer closely to the words and phrases the poets use.</p>
NOTES ON THE TASK:	
<p>The exhumed skull in <i>After Blenheim</i> kicks off the sense of vast suffering to both troops and civilians. The children's innocent perspective makes this suffering and devastation seem particularly futile and creates a moving effect. The physical delineation of the mother's grief in the Whitman poem is powerful and made even more so by the contrast between this grief and the beauty of Autumn. Candidates might look at the 'narratives' of the poems to show what moves them about the suffering war causes but stronger answers will probably examine some of the imagery such as the bodies 'rotting in the sun' after the Battle of Blenheim or the mother's reaction to news of Pete's injury and subsequent death. 'All swims before her eyes..'</p> <p>This is an open question and whatever aspects of the poems the candidates choose to write about, we should look for a strong response to the power of the writing in both poems, whether in terms of content, imagery or verse form. The satirical tone of the Southey poem sometimes eludes weaker candidates and we should be receptive to their interpretation of what is moving about the poem.</p>	

Text:	OCR: <i>Opening Lines : War</i>
Question 3: (21 marks)	What striking feelings of war being noble and honourable do you find in <i>The Volunteer</i> (Asquith) and <i>Vitai Lampada</i> (Newbolt)? Remember to refer closely to the words and phrases the poets use.
NOTES ON THE TASK:	
<p>Both poems revere tradition and see going to war as glamorous and exciting and the fulfilment of duty, to varying degrees. The volunteer is ultimately compared to 'the band of brothers' from Henry V and his symbolic weapons are those of medieval knighthood ('His lance is broken'). Newbolt does depict war in a more realistic way but it is also seen as an extension of the cricket field, full of noble public school values of duty, teamwork, unselfishness and never giving up.</p> <p>Most candidates should be able to make some basic comments on the positive way in which those who go to war are depicted. Differentiation will probably spring from the extent to which candidates can both select and comment on some of the noble and honourable features of war shown in the poems. Stronger answers may be able to show how this idea of honour is reflected strikingly in the language of the poems. The repetition of 'Play up!' and the driving rhythm of <i>Vitai Lampada</i> create a dramatic and uplifting effect, whereas the romantic imagery of chivalry in <i>The Volunteer</i> ('that high hour in which he lived and died') contrasts with the dullness of the clerk's everyday life.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 4: (21 marks)	<i>Composed Upon Westminster Bridge September 3, 1802</i> (Wordsworth): <i>A Dead Harvest in Kensington Gardens</i> (Meynell) What strikingly different impressions of London do you find in these two poems?
NOTES ON THE TASK:	
<p>There are strong contrasts in the depiction of London in the poems. Wordsworth stresses the peace and majesty of early morning London; Meynell sees Kensington Gardens as graceless and its natural life as sterile. Wordsworth compares London favourably to the natural world. The question is designed to help candidates be selective and to structure an answer but we should not expect extended comparison. Most candidates should be able to select some impressions of London but stronger answers at this tier will probably look more closely at the impressions of London given and more detailed responses might focus on the contrasts. Wordsworth's repetitions and exclamations ('Never did'... 'Ne'er saw I'... 'so deep!'... 'lying still!') create a tone of awe and delight and stronger candidates might select the sensuous and graceful personification of the Thames 'The river glideth at his own sweet will'. Meynell uses imagery of death ('Dead Harvest'... 'dead leaves'... 'pyre'... 'shedding'..) to convey her view that town parks are futile and unproductive compared to the proper fields of the countryside, where the crops are of some value. Candidates who can respond personally to the presentations of London here and spot the main contrasts, however implicitly, should be rewarded accordingly.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 5: (21 marks)	<p>What makes <i>Beeny Cliff</i> (Hardy) and <i>The Lake Isle of Innisfree</i> (Yeats) so moving for you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • why Beeny Cliff holds moving memories for Hardy • what Yeats loves about the Lake Isle of Innisfree • the words and phrases the poets use.
NOTES ON THE TASK:	
<p>Candidates are free to select what they find moving about the poems and the bullets are suggestions only and designed to help them with the selection process. A good starting point for most candidates might be to look at why these two places are particularly significant to the poets. Hardy's memory of his day there with Emma is imprinted on the landscape and his desolation at the end of the poem is profoundly moving. The Lake Isle represents a refuge to Yeats from the roadways and 'pavements grey' of town. His depiction of it as a glowing peaceful place full of the gentle murmurs of nature is moving, especially as he holds this image in his heart amidst the monotony of town. Strong answers at this tier might use the final bullet to make some comment on the imagery in both poems which creates such a vivid picture ('opal and the sapphire'.. 'flapping free'... 'chasmal beauty'.. 'bee-loud' 'noon a purple glow'..etc) and on what is ultimately moving -perhaps Hardy's sense of loss and finality compared with the eternal qualities of the cliff and the sense of yearning in the Yeats. There are many possible approaches here and we should meet candidates on their own ground.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 6: (21 marks)	<p>What do you particularly enjoy about the descriptions of the natural world in <i>To Autumn</i> (Keats) and <i>The Eagle</i> (Tennyson)?</p> <p>Remember to refer closely to the words and phrases the poets use.</p>
NOTES ON THE TASK:	
<p>Coupling a long, densely packed poem with a shorter one is designed to help candidates but they do not have to analyse <i>To Autumn</i> exhaustively and can select relevant material. Autumn's 'music' is brought to life through alliteration, assonance, personification and imagery of ripeness ('swell' 'plump' 'load' 'fill'). The sounds, smells, sights, colours are all there. Tennyson is contrastingly brief and forceful. The natural world is fierce and tough ('crag' 'crooked'... 'wrinkled' 'thunderbolt'). It has a different kind of beauty ('lonely' 'ring'd with the azure world'). The languor and sensuousness of Keats's <i>Autumn</i> is miles away – this is more like Ted Hughes.</p> <p>Most candidates should be able to select some of the vivid language in the poems and stronger answers at this tier might make some comment on its effects. Differentiation will no doubt spring from the extent to which candidates can engage with the descriptions and give reasons for their enjoyment.</p>	

Text:	BLAKE : <i>Songs of Innocence and Experience</i>
Question 7: (21 marks)	<i>Holy Thursday</i> (Innocence), <i>Holy Thursday</i> (Experience) What strikingly different impressions of childhood does Blake create for you in these two poems? Remember to refer closely to the words and phrases Blake uses.
NOTES ON THE TASK: It is to be hoped that most answers will be able to respond to some of the different impressions of childhood created by the two contraries (innocent, colourful, radiant, harmonious, associated with the power and freedom of nature...in the Innocence poem, and miserable, cold, hungry, impoverished, suffering, exploited...in the Experience poem). Strong answers are likely to engage with the different impressions directly and to attempt some explicit focus on Blake's language. Any thoughtful attention to the contrasting natural descriptions, or to some of the imagery and symbolic possibilities in each or to the possibility of a more complex and disturbing reading of the Innocence poem... should be highly rewarded.	

Text:	BLAKE : <i>Songs of Innocence and Experience</i>
Question 8: (21 marks)	What powerful feelings about love and relationships does Blake convey to you in <i>On Another's Sorrow</i> (Innocence) and <i>The Sick Rose</i> (Experience)? You should consider: <ul style="list-style-type: none"> • the reactions to sorrow described in <i>On Another's Sorrow</i> • the descriptions of the rose and the worm in <i>The Sick Rose</i> • the words and phrases Blake uses.
NOTES ON THE TASK: It is to be hoped that most answers will be able to identify and respond to some of the powerful feelings (compassionate, unselfish, empathetic, reflecting the image of a benevolent and protective God...as opposed to regretful, bitter, pitying, selfish, destructive...) generated by the different loves depicted in these two poems. Strong answers are likely to maintain a well-supported personal response to both poems, and the key to differentiation is likely to be the extent to which answers can not only address the feelings about love and relationships with some directness but also locate the impact of the feelings in an exploration of Blake's words and phrases. The strongest answers may well declare themselves in their willingness to engage the more challenging images and symbolic possibilities of <i>The Sick Rose</i> .	

Text:	BLAKE : <i>Songs of Innocence and Experience</i>
Question 9: (21 marks)	<p>Explore the images which you find particularly disturbing in TWO of the following poems:</p> <p><i>The Tyger</i> (Experience) <i>The Garden of Love</i> (Experience) <i>Infant Sorrow</i> (Experience).</p> <p>Remember to refer closely to the words and phrases Blake uses.</p>
NOTES ON THE TASK:	
<p>There are many possible images to explore in these poems (especially perhaps in <i>The Tyger</i>) and so it is important not to expect an exhaustive range of coverage and to reward developed personal response to the disturbing qualities of whichever images are selected. Differentiation will emerge from the extent to which answers can foreground the nature and effect of the images and the strongest are likely to show some awareness of the unsettling symbolic possibilities. Any developed attention to the images which convey the awe-inspiring power of the tyger or the powerful feelings about the thwarting of natural impulses in <i>The Garden of Love</i> and <i>Infant Sorrow</i>, should be well rewarded. The strongest answers are likely to avoid listing poetic devices and images in a mechanical way and to maintain some awareness of the context and meaning of the disturbing images they select for attention.</p>	

Text:	HARDY : <i>Selected Poems</i>
Question 10: (21 marks)	<p><i>Neutral Tones</i>, <i>On the Departure Platform</i></p> <p>What strong feelings about lovers parting does Hardy convey to you in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the narrator's situation and feelings in each poem • the descriptions of the scenes in each poem • the mood at the end of each poem.
NOTES ON THE TASK:	
<p>This is an open question with many striking features to draw on and so it is important to be receptive to a range of possible responses. Differentiation is likely to emerge from the extent to which answers can engage with the nature of the feelings in the two poems (the bitterness accompanying a failed relationship and the more wistful sense of loss accompanying a temporary separation), and locate the feelings and their expression in the language Hardy uses. Stronger answers may well declare themselves in their willingness to respond not only to the feelings of the lovers but also to some of the specific elements of the writing, like the subtly suggestive imagery of <i>Neutral Tones</i> or the description of the gradual disappearance of the lover in <i>On the Departure Platform</i>, and attempts to wrestle with the possible meanings and effects of the imagery and to engage with the subtler mood at the conclusion of <i>On the Departure Platform</i> should be highly rewarded.</p>	

Text:	HARDY: <i>Selected Poems</i>
Question 11: (21 marks)	What makes you think deeply about the impact of war in <i>A Wife in London</i> and <i>The Man He Killed</i> ? Remember to refer closely to the words and phrases Hardy uses.
NOTES ON THE TASK: The question is an open one and it is important to be receptive to a range of possible responses. Differentiation should emerge from the extent to which answers not only engage with the impact in a thoughtful and personal way but also locate the impact in the language Hardy uses. Strong answers are likely to be direct and selective about the thought-provoking features and to avoid the trap of merely summarising events and situations. The strongest answers could well declare themselves in their willingness to focus explicitly on the ironic twists in each poem but any attention to other specific features of the writing like the ordinariness of the dialect and first-person reflections of the old soldier in <i>The Man He Killed</i> or the cruel irony, stronger narrative line, crushing sense of loss and ominous descriptions in <i>A Wife in London</i> , the portrayal of the impact of war on a particular individual in each poem ..., should be highly rewarded.	

Text:	HARDY: <i>Selected Poems</i>
Question 12: (21 marks)	What do you find moving about the portrayal of the speakers in TWO of the following poems? <i>Valenciennes</i> <i>To Lizbie Browne</i> <i>In Tenebris I</i> Remember to refer closely to the words and phrases Hardy uses.
NOTES ON THE TASK: It is to be hoped that most answers will be able to find something moving about each situation and the portrayals of the injured old soldier, the disappointed lover and the aged speaker who is bereft of friends and hope and apparently resigned to a lonely death. The key to differentiation is likely to be the extent to which answers can move beyond a simple description of character and situation and locate the moving nature of two of the characterizations in the language Hardy uses. Strong answers are likely to be explicit and selective about the features of each speaker which they find moving and the strongest may well declare themselves in their willingness to respond to the particular voice in each poem and to some of the specific elements of the writing like the portrayal of the Corporal's apparently dutiful and uncritical view of the bombardment of Valenciennes despite his own suffering and his loss of hearing, the portrayal of the speaker's unspoken and unrequited love in <i>To Lizbie Brown</i> , the bleak images of change and gathering darkness in <i>In Tenebris I</i> , the use of first-person, of direct address, of repetition, of symbolic description, of dialect, of sound effects....	

Text:	AUSTEN: <i>Northanger Abbey</i>
<p>Question 13:</p> <p>(21 marks)</p>	<p><i>Chapter 29: Catherine was too wretched... to . . .cut her to the heart'</i></p> <p>What makes you feel particularly sorry for Catherine as you read this passage?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Catherine's situation • why she is so upset • Austen's descriptions of Catherine's sorrow.
<p>NOTES ON THE TASK:</p> <p>Most candidates should show some knowledge of Catherine's situation here - unceremoniously thrown out of Northanger Abbey by General Tilney for no reason apparent to her. Her distress is exacerbated by travelling past Woodston where she has spent such a happy day with Henry and her confusion over the General's behaviour. He had strongly hinted that he wanted her to marry his son and she knows that Henry would not have betrayed her silly notions that the General had murdered his wife. The thought of arriving home in apparent disgrace, with her parents possibly thinking ill of her beloved Henry and Eleanor, is hardly a comfort.</p> <p>The language is forceful. Catherine is 'wretched'. She has a 'violent outburst' of crying. She tortures herself with recriminations about her own folly. Austen uses rhetorical questions to show her mental turmoil: '...or what had she omitted to do, to merit such change?' She will be 'cut to the heart'.</p> <p>Most candidates at this tier might be expected to outline the reasons why they feel for Catherine here and strong, well-supported personal response should be credited accordingly. Differentiation will probably spring from the extent to which candidates can show clear understanding of and sympathy with her plight and select some of the language that evokes such feelings for her.</p>	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 14: (21 marks)	What makes you dislike John Thorpe so much? Remember to support your ideas with details from the novel.
NOTES ON THE TASK:	
<p>Thorpe is a buffoon. He boasts, exaggerates and contradicts himself, boring poor Catherine to death with his tales of his horse's speed and his coach accessories. His folly is entertaining but he is also extremely ill mannered, especially towards his own family. He calls his sisters ugly and his mother a witch. He lies to Catherine about having seen the Tilneys in their carriage when they were engaged to meet her and then takes it upon himself to tell Eleanor that Catherine has a prior engagement. This is serious stuff as the motive is to detach Catherine from Henry Tilney and marry her himself for her supposed fortune. His boasting of such to General Tilney, of course, leads to her dismissal from Northanger when the General finds out the truth.</p> <p>Most candidates should be able to outline what is dislikeable about Thorpe and differentiation will spring from skill in selection and ability to comment. More developed responses at this level might well show some lively, engaged personal response to Thorpe. There is a wealth of material and candidates can respond in a variety of ways.</p>	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 15: (21 marks)	Explore ONE or TWO moments in the novel where you find Catherine's misunderstanding of another character particularly entertaining. Remember to support your ideas with details from the novel.
NOTES ON THE TASK:	
<p>There are many possible choices and we should meet candidates on their own ground. Candidates are free to write about two different characters if they choose two moments. Her relationship with Isabella and John Thorpe will probably dominate most answers. There is entertainment to be had from her misunderstanding of Isabella's true character and her relationships with James Morland and Frederick Tilney. The fact that she is completely unaware of John Thorpe's designs on her is highly comic. Her misunderstanding of his "proposal" and the subsequent conversation with Isabella about it might prove fruitful areas for consideration. She misunderstands the General in two ways: in assuming him to be a Gothic villain and in thinking he is disinterested about money. There are also some lovely moments where she misunderstands Henry's wit and inventiveness. Most candidates should be able to look at the nature of Catherine's misunderstanding and how this entertains the reader. Stronger answers will probably explore the moment more fully and in terms of Catherine's naivety at the beginning of the novel. "Entertaining" can be interpreted liberally. Catherine's misunderstanding often causes her pain in the second half of the novel and this entertains in its engagement of the reader.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 16: (21 marks)	<i>Book the First: Chapter XIII: He thought he saw the curtain move... to ...saved my soul alive!</i> What do you think make this such a powerful moment in the novel?
NOTES ON THE TASK: This is a dramatic scene made powerful by the night time setting, the nightmarish nature of the events and the description of Stephen's haggard, unrecognisable alcoholic wife, desperately grappling with Rachael for the poison, mistaking it for drink. Most candidates at this level should have some grasp of the events here and more detailed responses might examine the details of the passage, such as the drama of Stephen's wife's hand coming out from the curtain or comment on the atmosphere such as the wind bringing the sound of the church clock striking three. Stronger answers might develop comment on the context by looking at the importance of this episode in establishing Rachael as a woman of goodness and conscience, who saves Stephen from himself here. Alternatively, this moment is powerful in that if Rachael had not woken and Stephen had allowed his wife to die, he and Rachael could have been together and Stephen's tragic fate may have been avoided. The passage also graphically shows why Stephen wishes for a divorce and where Dickens's sympathies lie. The question asks for a personal response and we should meet candidates on their own ground.	

Text:	DICKENS: <i>Hard Times</i>
Question 17: (21 marks)	What makes the relationship between James Harthouse and Louisa Bounderby such a gripping part of the novel for you? You should consider: <ul style="list-style-type: none"> • why they are attracted to each other • Mrs Sparsit's reactions • the impact of the relationship on Louisa.
NOTES ON THE TASK: There is a wealth of material here and the bullets are designed to help candidates to select and to shape an answer. They are free, however to ignore these and to write about whatever they find gripping and dramatic about this section of the novel. Likely choices are: the element of intrigue and challenge in Harthouse's attraction to Louisa; her attraction to his belief that everything is hollow and worthless, so that she has "missed nothing and sacrificed nothing" by her upbringing; his manipulation of her love for Tom; Mrs Sparsit's sinister yet very comic stalking of the lovers; Louisa's surprising return to her father's and the climactic scene between them; Louisa's reconciliation with Sissy and separation from Bounderby. Most candidates should be able to look at what is gripping about Harthouse and Louisa's relationship purely in plot terms and stronger answers might comment more fully on the drama of Mrs Sparsit's vengeful and gloating response. More detailed answers at this level might comment on the characterisation of Louisa and Harthouse or look at the drama of the relationship's effect on Louisa. This is evident in the tragic moments, such as Louisa's cursing her father's philosophy and the vivid depiction of her mental and emotional turmoil, which culminates in her swooning at her father's feet.	

Text:	DICKENS: <i>Hard Times</i>
Question 18: (21 marks)	Explore ONE or TWO moments in the novel where you think people are treated particularly unfairly. Remember to support your choice(s) with details from the novel.
NOTES ON THE TASK: Likely choices are: Stephen Blackpool's inability to divorce his alcoholic wife or Bounderby's general attitude towards Blackpool and his dismissal of him after the union meeting; Tom's setting Stephen up for the robbery; his "unfair" death down the neglected mine shaft; Gradgrind's upbringing and education of Tom, Louisa and Sissy Jupe; Louisa's marriage to Bounderby and Tom's exploitation of this; the general working conditions and attitudes of the employers towards the mill hands. There are many possibilities and we should meet candidates on their own ground. Whatever the choice or choices most candidates should be able to outline the element of unfairness and say why it makes them angry. Differentiation will probably spring from the aptness of the candidate's selection and the degree of personal response. Alternatively, candidates might give an effective explanation of what constitutes the unfairness in their chosen moment(s) or show some sense of overview of the things Dickens most sets out to decry in the novel.	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 19: (21 marks)	<i>Chapter 39: Through the overshadowing trees... to ...No more was said.</i> What do you find particularly tense and moving about this moment in the novel? You should consider: <ul style="list-style-type: none"> • the situation here for Troy, Fanny and Bathsheba • the descriptions of Fanny • Troy's behaviour towards Fanny and towards Bathsheba.
NOTES ON THE TASK: It is to be hoped most answers will be able to respond to the tension and pathos in this dramatic and unexpected reunion. Differentiation is likely to emerge from the extent to which answers can avoid a simple working-through of what happens, convey some understanding of the context and of the complex feelings experienced by all three characters, and shape a personal, selective response to both strands of the question. The strongest answers are likely to show some awareness that much of the power of the moment lies in the marital tensions which already exist between Troy and Bathsheba, and in the rushed and constrained nature of the conversation between the reunited lovers. Any detailed response to some of the striking features of the writing like the moving descriptions of Fanny's condition and her reactions, the contrast in Troy's attitudes to Fanny and to Bathsheba, the highly-charged nature of the dialogue...and any awareness of the tragic consequences of Troy's dilatoriness, should be highly rewarded.	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 20: (21 marks)	What does Bathsheba's relationship with Boldwood make you feel about her? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: This is an open question and differentiation is likely to spring from the extent to which answers can move beyond a narrative account of Bathsheba's involvement with Boldwood to shape an argued personal response to her character and behaviour in the context of this relationship. The quality of the argument will carry much more weight than the line adopted (victim or villain or something in between...) and it is important to be receptive to a range of responses and textual evidence. The best answers are likely to maintain their focus on Bathsheba and to avoid over-simplification in their responses, and may display awareness not only of the suffering she inflicts on Boldwood but also of the suffering she brings on herself and of the misery inflicted on her by Boldwood's obsessional, irrational, deluded and ultimately murderously violent behaviour.	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (21 marks)	How does the ending of the novel make you feel that Bathsheba and Gabriel will have a happy married life together? 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 an unselective working-through of the whole progress of the relationship and focus on the impression of the happy couple conveyed in the final stages of the novel. The strongest answers may well declare themselves in their awareness of Gabriel's constancy and the changes in Bathsheba (her willingness to risk her dignity in visiting Gabriel and prompting his proposal, her desire for "the most private, secret, plainest wedding"...). A willingness to respond to some specific features of the writing like the contrasts between the first and second proposal scenes, the descriptions of the wedding, the reactions of the community, Hardy's own direct commentary on the permanence of the "good-fellowship" which Gabriel and Bathsheba have developed ("the only love which is strong as death")...should be well rewarded. It would be slightly perverse, perhaps, to argue that the marriage is unlikely to be happy but should answers adopt this line, they should be rewarded according to the quality of the argument and the textual evidence selected to support it.	

Text:	ELIOT: <i>Silas Marner</i>
Question 22: (21 marks)	<i>Chapter 18: Someone opened... to...clasping her hands on her lap.</i> What do you think makes this such a dramatic and revealing moment in the novel?
NOTES ON THE TASK: This passage is the climax of the novel in many ways. The revelations to Nancy are known to the reader and we may well have guessed that Dunsey fell into the Stone Pits. We wait in suspense, however, to see how Godfrey will tell his tale and for Nancy's reaction. The passage reveals her love for Godfrey and her own family and her strong sense of honour and reputation. Godfrey has finally gained some self-knowledge and come clean and his love for Nancy is shown in his dread of telling her the truth. Candidates should be able to select some basic dramatic elements and plot revelations and will probably progress up the mark range according to how well they can respond to the drama, say, of Godfrey's entrance and Nancy's gradual understanding of the whole picture. More developed answers at this level might see how well Nancy can read Godfrey or comment on Godfrey's distress or the suspense at the end of the passage where we wait for Nancy's response to the life-changing information she has received.	

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (21 marks)	What strong impression of Silas's loneliness and isolation do the early chapters of the novel give to you? Remember to refer to details from the novel in your answer.
NOTES ON THE TASK: The material for this question comes from Chapters One and Two. The novel opens with an explanation of why the people of Raveloe distrust skilled itinerant workers like Silas. We are then shown the despair caused to Silas by the betrayal of William, Sarah and God himself and his treatment by the church at Lantern Yard. Further detailed description is given of the alienation he feels in Raveloe, isolated from the rituals of his religious sect and the industrial landscape he is used to. Helping Sally Oates and the growing obsession with his work and his gold exacerbate his isolation. Most candidates will know some of the main reasons for Silas's loneliness and isolation and will probably move up the mark range according to how much detail they can muster in support. There are effective descriptions of how Silas becomes like an industrious insect or an object akin to his own loom and of how the gold 'takes hold of him'. Candidates who can select some of these passages or who can empathise with Silas, appreciating, in some sense, the real horror of being uprooted that Eliot so successfully conveys, should be rewarded accordingly.	

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (21 marks)	<p>What do you find amusing and entertaining about the local villagers at the Rainbow Inn in <i>Silas Marner</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • their topics of conversation • how they treat one another • their reactions to Silas after the theft of his gold.
<p>NOTES ON THE TASK:</p> <p>There is considerable material in Chapters 6 and 7 and the bullets are designed to help candidates to select and to shape an answer. The gathered company are amusing in their ponderous and competitive banter and criticisms of each other - such as Mr. Tookey's singing 'no better nor a hollow stalk' and the debate about Cliff's holiday and the existence of ghosts. They love to talk about the past and to hear the same old stories over again and make some pretty perceptive comments about their 'betters'. Their fear of Silas on his ghost-like entry is treated comically as is their debate about how to proceed with an investigation but they are also portrayed as kindly, honest and generous.</p> <p>Discrimination here will probably spring from how effectively candidates can use the bullets to select material. More developed answers at this level will possibly look at some of the humour in the topics such as the red Durham cow, the validity of old Mr. Lammeter's marriage or Cliff's holiday or the dialogue and/or dialect such as Ben Winthrop's saying that they would pay to keep Tookey out of the choir as 'There's things folks 'ud pay to be rid on besides varmin.' Some might spot the humour in the narrative, such as men's pipes looking like the 'antennae of startled insects' when Silas enters the pub, or Jem Rodney's 'seizing his drinking can as a defensive weapon'. There is a wealth of material, however, and we should accept what comes.</p>	

Text:	POE: <i>Selected Tales</i>
Question 25: (21 marks)	<p>a) <i>The Black Cat</i> from the start to ...caressing them.</p> <p>b) <i>The Cask of Amontillado</i> from the start to ...his immolation.</p> <p>What do you find gripping about these two openings?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the thoughts and feelings of the narrators • the hints of disturbing events to come • the words and phrases Poe uses.
<p>NOTES ON THE TASK:</p> <p>This is an open question and it is important to be receptive to a range of responses as long as they are grounded in the texts. It is to be hoped that most answers will find something gripping in the disturbed nature of the narrators, in the revelations of a condemned man at the start of <i>The Black Cat</i> and in the instant introduction to the revenge plot in <i>The Cask of Amontillado</i>. Strong answers are likely to be more explicit about the two extracts as openings and to look at some of the features designed to hook the reader, in response to the second and third bullets, in particular. Any specific attention to features like the hints of madness and of terrifying events, the unconvincing protestations of sanity and normality...in <i>The Black Cat</i>, the relentless emphasis on revenge, the malice and dissimulation of Montresor... in <i>The Cask of Amontillado</i>, and the use in both of intimate, first-person, confessional approaches...should be highly rewarded.</p>	

Text:	POE: <i>Selected Tales</i>
Question 26: (21 marks)	<p>What do you think makes the character of Auguste Dupin particularly fascinating in <i>The Murders in the Rue Morgue</i> and <i>The Purloined Letter</i>?</p> <p>Remember to support your ideas with details from the stories.</p>
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that most answers will be able to demonstrate some response to the formidable intellect and idiosyncrasies of this super-sleuth prototype. This is an open question with a range of potentially relevant material to work with and it is important to be receptive to a range of ideas and textual references. Strong answers are likely to be explicit about some of the fascinating details of Dupin's lifestyle, his whims, his temperament, his sense of the dramatic and his astonishing powers of deduction. The strongest are likely to engage with some details of the writing, and any attempt to consider the impact of using an often baffled but always adulatory sidekick narrator to emphasise the remarkable qualities of his much more richly talented companion, should be highly rewarded.</p>	

Text:	POE: <i>Selected Tales</i>
Question 27: (21 marks)	Explore TWO characters (each from a different story) that you find particularly evil. Remember to support your choices with details from the stories.
NOTES ON THE TASK: There are many potential nominees here and it is important to be receptive to a range of choices and ideas about the nature of evil. The quality of the argument and of the selection of detailed support will be much more important than the choices made. The key to differentiation is likely to be the extent to which answers can select and focus on specific details, and seize on some features of the writing to demonstrate evil at work (the destructive whims, the perverseness, the motivelessness, the fixations, the compulsions, the chilling calculation, the tendency of some evil and disturbed narrators to protest their own sanity rather too much...), rather than simply recounting the evil acts themselves. Any attention to the effect of features like the use of first-person narration or of descriptive detail on the responses of the reader should be highly rewarded.	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (21 marks)	<i>Chapter 9 IX: Where's that muddy-faced... to ...at his throat.</i> What makes you laugh at this point in the novel? You should consider: <ul style="list-style-type: none"> • Uncle Jim's behaviour • the reactions of Mr Polly and the other characters • the words and phrases Wells uses.
NOTES ON THE TASK: This is an open question with a wealth of potentially productive material and so it is important not to expect exhaustive coverage. It is to be hoped that many answers will be able to make use of the bullets in shaping a selective and personal response to the amusing features without slipping into a simple narrative reworking of events or providing an overlong summary of the story so far. Strong answers are likely to show some appreciation of the dramatic context for this showdown (Jim's reputation for "scooting" interlopers, his blood-curdling threats, Polly's dramatic decision to stand his ground, Jim's ducking...) and to use the bullets to focus on some features of the writing. Answers which demonstrate a response to features like the slapstick nature of the action, the exaggerated descriptions, Jim's abusive turn of phrase (in contrast with the politeness and understatement of the spectacled young man), the incongruous use of an eel and a pink parasol as weapons, the sense of gentility and of womankind being stirred into violent action ...should be highly rewarded.	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 29: (21 marks)	What do you think makes Mr Polly's friendship with Parsons such an entertaining and important part of the novel? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: This is a very open question with plenty of scope for personal response and a range of material to choose from, so it is important to be receptive to a variety of ideas and textual references. Differentiation may well emerge from the extent to which answers can move beyond a narrative account of Mr Polly's friendship with Parsons to shape an argued personal response supported by selective use of details. Strong answers are likely to engage the entertaining details of the walks, the appalling singing, the drinking and ebullience which make Parsons such convivial company and provide a welcome release from the daily grind of gentlemen's outfitting. The strongest answers may declare themselves in their explicit attention to both strands of the question. Consideration of the lingering influence of Parsons on Mr Polly, or any awareness of the impact of the climactic window-dressing scene in not only providing entertainment but also demonstrating that life is not "altogether a lark" and that individuality, imagination and "joy de vivre" are easily overpowered by the forces of routine and ordinariness... should be highly rewarded.	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 30: (21 marks)	What are your feelings about Miriam and her relationship with Mr Polly? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: This is an open question and it is important to be receptive to a wide range of possible feelings so long as they are securely grounded in the text...differentiation is likely to spring from the extent to which answers can move beyond a narrative account of Miriam's involvement in Mr Polly's life to shape an argued personal response supported by selective references to specific moments and details...strong answers are likely to make fruitful use of her conduct in the 'courtship' section and to respond strongly to the joylessness which she brings to their married life but there may well be some valid arguments for sympathy...the quality of the argument and of the textual support selected is much more important than the line adopted...	

Text:	CHOPIN: <i>Short Stories</i>
Question 31: (21 marks)	<p data-bbox="475 293 1433 360"><i>The Dream of an Hour/The Story of an Hour: There would be no one to live for... to the end of the story.</i></p> <p data-bbox="475 360 1433 394"><i>Lilacs: 'Adrienne remained stunned ... to the end of the story.'</i></p> <p data-bbox="475 427 1433 461">What do you find so upsetting about the endings of these two stories?</p>
<p data-bbox="164 528 488 562">NOTES ON THE TASK:</p> <p data-bbox="164 595 1409 797">There are various ways in which the endings of the two stories could be considered upsetting and we must allow the candidates free rein. Mrs Mallard has just discovered freedom and a desire to live, only to die from the shock of seeing her husband whom she had presumed dead. The fact that she does not rejoice at the survival of her husband and feels trapped in the marriage is equally upsetting. The shock of Adrienne's rejection at the end of <i>Lilacs</i> and the desolation with which she and Sister Agathe respond to it are very affecting.</p> <p data-bbox="164 831 1409 1200">Most candidates at this tier should have some grasp of context and make basic comments on why these endings are upsetting for their shock/surprise value and because we have become involved with the protagonists. Stronger answers will need to go beyond a mere recounting of what happens at the end of the stories to look at what is upsetting and support this. Support might be drawn from the imagery of triumph ('Free ! Body and soul free!'... 'feverish triumph'... 'like a goddess of Victory'...) in <i>The Dream of an Hour</i>, which is powerful and contrasts strongly with the mundane appearance of Mr Mallard, unaware that anything is amiss. The symbolism of the fallen lilacs, the heavy oak door, the 'glittering and reproachful eyes' of the windows creates sympathy in <i>Lilacs</i>. Adrienne's crying 'with the abandonment of a little child' and Sister Agathe's sobs 'that convulsed her frame,' create a strong sense of grief and despair. Candidates should also be rewarded for presenting a strong, well-supported personal response.</p>	

Text:	CHOPIN: <i>Short Stories</i>
Question 32: (21 marks)	<p>What do you feel about the ways in which Calixta in <i>At the 'Cadian Ball</i> and Tonie in <i>Tonie /At Chênrière Caminada</i> behave towards the opposite sex?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Calixta's behaviour towards Alcée and Bobinôt • Tonie's feelings for Claire before and after her death.
<p>NOTES ON THE TASK:</p> <p>In <i>At the 'Cadian Ball</i> Calixta knows that Bobinôt loves her and yet finds the more illicit and exciting relationship with Alcée more attractive. When Alcée rejects her for Clarisse she obviously feels it deeply - pretending not to see his proffered hand and looking 'ghastly' in the moonlight but then treats the devoted Bobinôt in a rather off-hand manner as her second best choice. Tonie's obsession with Claire is at the centre of the story in <i>Tonie /At Chênrière Caminada</i>. It has a profound physical impact on him and he idealises her in a religious fashion. He would like to make Claire die with him rather than not have her. After her death he is released from this torment and is pleased that in heaven she will know who truly loved her. Neither character is portrayed wholly sympathetically and it will be interesting to see how candidates respond to them. Stronger answers will probably distinguish themselves by some sense of the characters' behaviour not being wholly creditable, combined with clear opinion/feeling and an ability to support this by reference to the stories.</p>	

Text:	CHOPIN: <i>Short Stories</i>
Question 33: (21 marks)	<p>Choose TWO men (each from a different story) with whom you find it difficult to sympathise and show why you feel this way.</p> <p>Remember to support your choices with details from the stories.</p>
<p>NOTES ON THE TASK:</p> <p>The question uses 'difficult to sympathise' rather than 'dislike' to give candidates as wide a choice of male characters as possible and we should accept what comes. Likely choices here are:</p> <p>Armand Aubigny for his racism and cruelty; Tonie for his self-centredness; Mr. Mallard for unwittingly restricting his wife and turning up alive; Gouvernail for being impervious to Mrs Baroda's attraction to him; the husband in <i>Her Letters</i> for allowing himself to die through his jealousy and suspicion, however well founded; Alcée Laballière for cuckolding the nice Bobinôt or marrying the wrong woman.</p> <p>Whatever their choices, candidates will need to comment on why they feel this way, citing plot, characterisation and possibly style, at the higher end of the mark range. Strong answers will probably support their choices with effective selection from the text. In addition, or alternatively, a strong personal response to these men could be a discriminator. At this level we might expect one character to be considered in greater depth than the other and should reward the quality of the response.</p>	

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English Literature

General Certificate of Secondary Education **2446/02**

Unit 6: Poetry and Prose Pre -1914

Mark Scheme for June 2010

UCLES

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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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Your mark scheme consists of the following:

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Assessment of Written Communication	8
Question specific guidance: Band Descriptors and Notes on the Task	11
Co-ordination Scripts (issued separately)	

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 Man He Killed</i> (Hardy) <i>The Drum</i> (Scott) Compare the ways in which these two poems vividly reveal to you the poets' feelings about war.
NOTES ON THE TASK: Both these poems are anti-war but the speaker of <i>The Man He Killed</i> is reflective and bewildered, whereas the speaker in <i>The Drum</i> is confirmed in his hatred of war and gives a vivid but generalised picture of its destructiveness. Both poems have an immediacy from the use of the first person but Hardy's is a subtle and suggestive dramatic monologue rather than a diatribe against war. Candidates may well go some way by looking at the standpoint of the speaker and analysing what his feelings about war are. Differentiation, however, will no doubt spring here from their ability to look at 'the ways' of the question and to consider how these poems are constructed and the language the poets use. Hardy uses one man's story and the essential similarity between himself and his enemy to conclude that war is 'quaint and curious' –very gentle terms compared to Scott's 'mangled limbs and dying groans'. Hardy's language is colloquial, with effective use of dialect, whereas Scott uses abstracts and repetition. Hardy uses a ballad; Scott makes great use of a longer eighth line in his stanzas. There is much to say about structure and style and those who can make an extended comparison should be rewarded accordingly.	

Text:	OCR: <i>Opening Lines : War</i>
Question 2: (30 marks)	In what different ways do the poets convey a powerful impression of the suffering war causes, in <i>After Blenheim</i> (Southey) and <i>Come up from the fields father...</i> (Whitman)?
NOTES ON THE TASK: The exhumed skull in <i>After Blenheim</i> kicks off the sense of vast suffering to both troops and civilians and the children's innocent perspective makes the suffering and devastation seem particularly futile. The physical delineation of the mother's grief in the Whitman poem is powerful and made even more so by the contrast between this grief and the beauty of Autumn. Candidates might look at the different ways in which the narratives are related. Southey's poem has a more conventional rhyme scheme and use of detached narrator, whereas <i>Come up from the fields father...</i> mixes narrative and dialogue and effectively varies the stanza and line length. Whatever aspects of the poems the candidates choose to write about, we should look for a strong response to the power of the depiction of suffering in both poems, whether in terms of content, imagery or verse form. Those who can move on to comment effectively on the differences between them should be rewarded accordingly.	

Text:	OCR: <i>Opening Lines : War</i>
Question 3: (30 marks)	Compare the ways in which the poets strikingly portray war as noble and honourable in <i>The Volunteer</i> (Asquith) and <i>Vitai Lampada</i> (Newbolt).
NOTES ON THE TASK:	
<p>Both poems revere tradition and see going to war as glamorous and exciting and the fulfilment of duty, to varying degrees. The volunteer is ultimately compared to ‘the band of brothers’ from Henry V and his symbolic weapons are those of medieval knighthood (‘His lance is broken’). Newbolt does depict war in a more realistic way but it is also seen as an extension of the cricket field full of noble public school values of duty, teamwork, unselfishness and never giving up.</p> <p>Differentiation will probably spring from the extent to which candidates can recognize and analyse the positive presentation of war and show how this is reflected strikingly in the language and structure of the poems. The repetition of ‘Play up!’ and the driving rhythm of <i>Vitai Lampada</i> creates a dramatic and uplifting effect, whereas the romantic imagery of chivalry in <i>The Volunteer</i> (‘that high hour in which he lived and died’) contrasts with the dullness of the clerk’s everyday life. Candidates may well of course argue with the premises of the poems.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 4: (30 marks)	<p><i>Composed Upon Westminster Bridge September 3, 1802</i> (Wordsworth): <i>A Dead Harvest in Kensington Gardens</i> (Meynell)</p> <p>How do the poets create strikingly different impressions of London for you in these two poems?</p>
NOTES ON THE TASK:	
<p>There are strong contrasts in the depiction of London in the poems. Wordsworth stresses the peace and majesty of early morning London; Meynell sees Kensington Gardens as graceless and its natural life as sterile. Wordsworth compares London favourably to the natural world. Most candidates should be able to outline the main differences between the poems but stronger answers will probably focus clearly on the contrasts and pay more attention to tone and style. Wordsworth’s repetitions and exclamations (‘Never did’... ‘Ne’er saw I’... ‘so deep!’... ‘lying still!’) create a tone of awe and delight and candidates might comment on the sensuous and graceful personification of the Thames: ‘The river glideth at his own sweet will’. Meynell uses imagery of death (‘Dead Harvest’.. ‘dead leaves’... ‘pyre’... ‘shedding’..) to convey her view that town parks are futile and unproductive compared to the proper fields of the countryside, where the crops are of some value. More developed responses might consider further comparison, such as Wordsworth’s sweeping aerial view and Meynell’s microscopic look at one small part of the city, where the streets seem monotonous and indistinguishable, or the sonnet form versus three unusual five line stanzas and largely monosyllabic rhyming couplets.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 5: (30 marks)	Compare how the poets movingly convey their feelings about a particular place in <i>Beeny Cliff</i> (Hardy) and <i>The Lake Isle of Innisfree</i> (Yeats). Remember to refer closely to the words and phrases the poets use.
NOTES ON THE TASK: Candidates are free to select what they find moving about the depiction of the places in the poems. The focus is on <i>how</i> the poets convey their feelings in a moving way and stronger answers should reflect this. A good starting point might be to look at why these two places are particularly significant to the poets. Hardy's memory of his day there with Emma is imprinted on the landscape and his desolation at the end of the poem is profoundly moving. The Lake Isle represents a refuge to Yeats from the roadways and 'pavements grey' of town. His depiction of it as a glowing peaceful place full of the gentle murmurs of nature is moving, especially as he holds this image in his heart amidst the monotony of town. Strong answers will need to focus on how the imagery in both poems creates such a vivid picture ('opal and the sapphire'.. 'flapping free'... 'chasmal beauty'.. 'bee-loud'... 'noon a purple glow'..etc) and on what is ultimately moving in the depiction of place-perhaps Hardy's sense of loss and finality compared with the eternal qualities of the cliff and the sense of yearning in the Yeats. There are many possible approaches here and we should meet candidates on their own ground.	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 6: (30 marks)	Compare how the poets vividly describe the natural world in <i>To Autumn</i> (Keats) and <i>The Eagle</i> (Tennyson).
NOTES ON THE TASK: Coupling a long, densely packed poem with a shorter one is designed to help the candidates but they do not have to analyse <i>To Autumn</i> exhaustively and can select relevant material. Autumn's 'music' is brought to life through alliteration, assonance, personification and imagery of ripeness ('swell'.. 'plump'.. 'load',.. 'fill'). The sounds, smells, sights, colours are all there. Tennyson is contrastingly brief and forceful. The natural world is fierce and tough ('crag'... 'crooked'... 'wrinkled'... 'thunderbolt'). It has a different kind of beauty ('lonely' 'ring'd with the azure world'). The languor and sensuousness of Keats's Autumn is miles away - this is more like Ted Hughes. Most candidates should be able to select some of the vivid language in the poems and comment on its effects. Differentiation will no doubt spring from the extent to which candidates can engage with the descriptions and make comment on how nature is brought to life in such a remarkable way. The strongest candidates will probably focus more specifically on the strongly contrasting styles and structures of the two poems as part of their answer.	

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 7: (30 marks)	<i>Holy Thursday</i> (Innocence), <i>Holy Thursday</i> (Experience) How does Blake create such strikingly different impressions of childhood in these two poems?
NOTES ON THE TASK: It is to be hoped that most answers will be able to engage with the different impressions directly (innocent, colourful, radiant, harmonious, associated with the power and freedom of nature...in the Innocence poem, and miserable, cold, hungry, impoverished, suffering, exploited...in the Experience poem) but the emphasis in the question is on the poet and differentiation should emerge from the extent to which answers can move beyond a simple exploration of the different impressions to shape a response to the writer at work. Strong answers are likely to focus explicitly on the “how” of the question and on the contrary nature of the poems. The strongest answers may declare themselves in the extent to which they sustain close attention to the language and structure of each poem and pay close attention to the effect and significance of particular features like the contrasting natural descriptions, the imagery and the symbolic possibilities in each poem, the differences in tone, the use of contrast, of repetition, of listing... The focus on a particular event may make the Innocence poem more accessible but answers which suggest an ambivalence in the tone of the Innocence poem and avoid oversimplifying the contrast between the two poems and ...are likely to be very successful.	

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 8: (30 marks)	Compare the ways in which Blake expresses powerful feelings about love and relationships in <i>On Another's Sorrow</i> (Innocence) and <i>The Sick Rose</i> (Experience).
NOTES ON THE TASK: The focus in the question is on the writing and although good answers will undoubtedly explore the feelings about love and relationships in these two poems (compassionate, unselfish, empathetic, reflecting the image of a benevolent and protective God...as opposed to regretful, bitter, pitying, selfish, destructive...), they will keep the poetry clearly in view. Strong answers should be able to focus explicitly on the “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 and comparative attention to the language and structure of each poem and explore the effects of particular features like the repetition, the directness of the question/answer format, the emphatic responses, the listing, the parallel structures, the first-person/third-person, human/divine progression ...in <i>On Another's Sorrow</i> , and the subtly disturbing elements, the greater compression, the wider range of symbolic possibilities, the unsettling images of destruction and decay... in <i>The Sick Rose</i> . The handling of <i>The Sick Rose</i> , probably the more challenging of the two poems because of its remarkable intensity and compression, is likely to be a key discriminator.	

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 9: (30 marks)	Compare the ways in which Blake creates such disturbing images in TWO of the following poems: <i>The Tyger</i> (Experience) <i>The Garden of Love</i> (Experience) <i>Infant Sorrow</i> (Experience).
NOTES ON THE TASK: There are many possible images to explore in these poems (especially perhaps in <i>The Tyger</i> which is likely to make it a popular choice) and so it is important not to expect an exhaustive range of coverage and to reward developed personal response to Blake's creation of whichever disturbing images are selected. The focus in the question is on the writing and good answers will keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a comparative response to the disturbing nature of the images while focusing on the "the ways" of the question and really scrutinising the poet at work. Any close and thoughtful attention to the symbolic possibilities of the images and to the way they convey the awe-inspiring power of the tyger or the powerful feelings about the thwarting of natural impulses in <i>The Garden of Love</i> and <i>Infant Sorrow</i> , should be well rewarded. The strongest answers are likely to explore the impact of selected imagery through an analytical and comparative approach to language and structure without losing sight of meaning and context.	

Text:	HARDY: <i>Selected Poems</i>
Question 10: (30 marks)	<i>Neutral Tones, On the Departure Platform</i> Compare the ways in which Hardy conveys to you strong feelings about lovers parting in these two poems.
NOTES ON THE TASK: It is to be hoped that most answers will be able to engage with the feelings about the partings conveyed by each poem but strong answers will also keep the poetry clearly in view. The strongest answers are likely to explore the different nature of the feelings (the bitterness accompanying a failed relationship and the more wistful sense of loss accompanying a temporary separation) and to maintain a detailed and well-supported personal response to the effect of particular features of language and structure without losing sight of meaning and context. Close attention to the subtly suggestive imagery of <i>Neutral Tones</i> or the description of the gradual disappearance of the lover in <i>On the Departure Platform</i> , and developed attempts to explore the possible meanings and effects of the imagery, should be well rewarded. The handling of the subtler ending and mood at the conclusion of <i>On the Departure Platform</i> is likely to be a key discriminator.	

Text:	HARDY: <i>Selected Poems</i>
Question 11: (30 marks)	Compare the ways in which Hardy makes you think deeply about the impact of war in <i>A Wife in London</i> and <i>The Man He Killed</i> .
NOTES ON THE TASK:	
<p>The focus in the question is on Hardy's writing and although good answers will certainly express a thinking response to the impact of war in each poem, they will also keep the poetry clearly in view. Strong answers are likely to avoid a narrative approach to each situation and focus explicitly on the construction of ironic twists and Hardy's portrayal of the impact of war on particular individuals. The strongest answers may declare themselves in the extent to which they sustain close, comparative attention to the language and structure of each poem and explore particularly striking and thought-provoking effects, like the ominously symbolic descriptions of setting, the stronger narrative line, the crushing sense of loss, the cruelty of the irony... in <i>A Wife in London</i>, and the use of the voice and dialect of the old soldier, the everyday ordinariness of his first-person reflections, the parallel structures... in <i>The Man He Killed</i>.</p>	

Text:	HARDY: <i>Selected Poems</i>
Question 12: (30 marks)	Explore the different ways in which Hardy encourages you to feel sympathy for the speakers in TWO of the following poems: <i>Valenciennes</i> <i>To Lizbie Browne</i> <i>In Tenebris I</i> .
NOTES ON THE TASK:	
<p>Good answers are likely to explore the sad nature of the different situations (the injured old soldier, the disappointed lover and the aged speaker who is bereft of friends and hope and apparently resigned to a lonely death), but will also keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal and selective response to each speaker in the two selected poems while focusing on "the different ways" of the question and really scrutinising the poet at work. The strongest answers may well sustain close and comparative attention to the effect of features like the portrayal of the Corporal's apparently dutiful and uncritical view of the bombardment despite his own suffering and his loss of hearing, the use of dialect... in <i>Valenciennes</i>, the portrayal of the speaker's unspoken and unrequited love, the regretful repetition... in <i>To Lizbie Brown</i>, the bleak images of change and gathering darkness in <i>In Tenebris I</i>, the use of first-person, of distinctive voices, of direct address, of repetition, of symbolic description, of sound effects...</p>	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 13: (30 marks)	Beginning of Chapter 29: <i>Catherine was too wretched... to ...cut her to the heart.</i> In what ways does Austen convey to you a vivid sense of Catherine's distress at this point in the novel?
NOTES ON THE TASK: Most candidates should show knowledge of Catherine's situation here - unceremoniously thrown out of Northanger Abbey by General Tilney for no reason apparent to her. Her distress is exacerbated by travelling past Woodston where she has spent such a happy day with Henry and her confusion over the General's behaviour. He had strongly hinted that he wanted her to marry his son and she knows that Henry would not have betrayed her silly notions that the General had murdered his wife. The thought of arriving home in apparent disgrace, with her parents possibly thinking ill of her beloved Henry and Eleanor is hardly a comfort. The language is forceful. Catherine is 'wretched'. She has a 'violent outburst' of crying. She tortures herself with recriminations about her own folly. Austen uses rhetorical questions to show her mental turmoil: '...or what had she omitted to do, to merit such change?' She will be 'cut to the heart'. Differentiation will probably spring from the extent to which candidates can examine Austen's portrayal of the strength of Catherine's feelings and their exact causes and, in more developed responses, this will probably be combined with comment on the language.	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 14: (30 marks)	How does Austen encourage you to laugh at John Thorpe and to dislike him? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Thorpe is a buffoon. He boasts, exaggerates and contradicts himself, boring poor Catherine to death with his tales of his horse's speed and his coach accessories. His folly is entertaining but he is also extremely ill mannered, especially towards his own family. He calls his sisters ugly and his mother a witch. He lies to Catherine about having seen the Tilneys in their carriage when they were engaged to meet her and then takes it upon himself to tell Eleanor that Catherine has a prior engagement. This is serious stuff as the motive is to detach Catherine from Henry Tilney and marry her himself for her supposed fortune. His boasting of such to General Tilney, of course, leads to her dismissal from Northanger when the General finds out the truth. Most answers will probably look at what is entertaining and what is more sinister about Thorpe and differentiation will spring from skill in selection and depth of comment. More sophisticated responses should show some sense of author. Candidates might comment on Catherine's innocence and straightforward honesty highlighting his boorishness, often to very comic effect as when he virtually proposes to her in Chapter 15 and she has no idea of his meaning. They may also note that he dislikes novels - a serious crime in Austen's view or compare Austen's presentation of him to that of Henry Tilney. There is a wealth of material and candidates can make a case in a variety of ways.	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 15: (30 marks)	Explore ONE or TWO moments in the novel where Austen makes Catherine's misunderstanding of another character particularly entertaining. Remember to support your ideas with details from the novel.
NOTES ON THE TASK:	
<p>There are many possible choices and we should meet candidates on their own ground. Candidates are free to write about two different characters if they choose two moments. Her relationship with Isabella and John Thorpe will probably dominate most answers. There is entertainment to be had from her misunderstanding of Isabella's true character and her relationships with James Morland and Frederick Tilney. The fact that she is completely unaware of John Thorpe's designs on her is highly comic. Her misunderstanding of his "proposal" and the subsequent conversation with Isabella about it might prove fruitful areas for consideration. She misunderstands the General in two ways: in assuming him to be a Gothic villain and in thinking he is disinterested about money. There are also some lovely moments where she misunderstands Henry's wit and inventiveness.</p> <p>Most candidates should be able to look at the nature of Catherine's misunderstanding and how Austen's irony entertains the reader. Stronger answers might show a more developed sense of author and perhaps respond more fully to Austen's portrayal of Catherine's naivety at the beginning of the novel. "Entertaining" can be interpreted liberally. Catherine's misunderstanding often causes her pain in the second half of the novel and this entertains in its engagement of the reader.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 16: (30 marks)	Book the First: Chapter XIII: <i>He thought he saw the curtain move... tosaved my soul alive!</i> In what ways does Dickens make this such a powerful moment in the novel?
NOTES ON THE TASK:	
<p>This is a dramatic scene made powerful by the night time setting, the nightmarish nature of the events and the description of Stephen's haggard, unrecognisable alcoholic wife, desperately grappling with Rachael for the poison, mistaking it for drink. Most candidates should have a sound grasp of the events here and more detailed responses might examine the creation of atmosphere, such as the wind bringing the sound of the church clock striking three, or show an overview of Stephen and Rachael's relationship by looking at the importance of this episode in establishing Rachael as a woman of goodness and conscience, who saves Stephen from himself here. Alternatively, this moment is powerful in that if Rachael had not woken and Stephen had allowed his wife to die, he and Rachael could have been together and Stephen's tragic fate may have been avoided. The passage also graphically shows why Stephen wishes for a divorce and where Dickens's sympathies lie.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 17: (30 marks)	How does Dickens make the relationship between James Harthouse and Louisa Bounderby such a gripping part of the novel?
NOTES ON THE TASK:	
<p>There is a wealth of material here and candidates are free to select what they find gripping about this section of the novel. Likely choices are: the element of intrigue and challenge in Harthouse's attraction to Louisa; her attraction to his belief that everything is hollow and worthless, so that she has "missed nothing and sacrificed nothing" by her upbringing; his manipulation of her love for Tom; Mrs Sparsit's sinister yet very comic stalking of the lovers; Louisa's surprising return to her father's and the climactic scene between them; Louisa's reconciliation with Sissy and Sissy's equally surprising and effective dismissal of Harthouse.</p> <p>Both plot and character elements are gripping and most candidates should be able to comment on one, or perhaps both of these in more detailed answers. The highest reward will probably be reserved for those who can respond to the power of the language. This is evident both in the more tragic moments such as Louisa's cursing her father's philosophy and swooning at his feet and in the comic descriptions of Mrs Sparsit in the rain or Harthouse's terse note to his brother that all is up in Coketown and that he is "going in for camels".</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 18: (30 marks)	Explore ONE or TWO moments in the novel where Dickens makes you particularly angry about the unfairness of life in Coketown. Remember to support your ideas with details from the novel.
NOTES ON THE TASK:	
<p>Likely choices are: Stephen Blackpool's inability to divorce his alcoholic wife or Bounderby's general attitude towards Blackpool and his dismissal of him after the union meeting; Tom's setting Stephen up for the robbery; his "unfair" death down the neglected mine shaft; Gradgrind's upbringing and education of Tom, Louisa and Sissy Jupe; Louisa's marriage to Bounderby and Tom's exploitation of this; the general working conditions and attitudes of the employers towards the mill hands. There are many possibilities and we should meet candidates on their own ground.</p> <p>Whatever the choice or choices most candidates should be able to outline the element of unfairness and reasons for their anger. More sophisticated answers will probably show a sense of author and show implicitly or explicitly how Dickens's writing has led them to feel as they do. The most detailed responses may show a clear grasp of how Dickens's satire operates in their chosen moment(s) or a strong, informed personal response.</p>	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 19: (30 marks)	<i>Chapter 39: Through the overshadowing trees... to ... No more was said.</i> Explore the ways in which Hardy creates such a tense and moving moment in the novel here.
NOTES ON THE TASK: It is to be hoped most answers will be able to identify the context and respond to the tension and pathos in the portrayal of this dramatic and unexpected reunion. Differentiation is likely to emerge from the extent to which answers can move beyond a narrative approach to the dramatic detail of this episode, convey clear understanding of the context and of the complex feelings experienced by all three characters, and focus explicitly on both strands of the question. The focus in the question is on Hardy's writing and successful answers will keep "the ways" of the question clearly in view. Strong answers are likely to see that much of the power of the moment lies in the marital tensions which already exist between Troy and Bathsheba, and in the rushed and constrained nature of the conversation between the unexpectedly reunited lovers. Detailed exploration of the significance and effect of some specific features of the writing like the moving descriptions of Fanny's condition and of her reactions, the contrasting of Troy's attitudes to Fanny and to Bathsheba, the highly-charged nature of the dialogue...and consideration of the tragic consequences of Troy's dilatoriness, should be highly rewarded.	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 20: (30 marks)	What does Hardy's portrayal of Bathsheba's relationship with Boldwood make you feel about her? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: This is an open question and while a complete absence of sympathy and unrelieved hostility might appear flinty-hearted to the point of perversity, it is important to be receptive to a range of possible responses. Differentiation should emerge from the extent to which answers shape an informed, personal response which focuses explicitly on an evaluation of Bathsheba in the context of the portrayal of this relationship. The line adopted (victim or villain or something in between...) is less important than the quality of the argument and the ability to support the argument with sustained attention to textual detail and to the writer at work. Strong answers are likely to avoid oversimplification and to convey understanding not only of the suffering Bathsheba inflicts on Boldwood but also of the suffering she brings on herself and of the misery inflicted on her by Boldwood's obsessional, irrational, deluded and ultimately murderously violent behaviour. Any detailed attention to the way Hardy positions the reader, through the portrayal of Boldwood's obsessive qualities or through Oak's sympathy for Boldwood and criticism of Bathsheba's conduct..., should be highly rewarded.	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (30 marks)	How does Hardy's portrayal of Bathsheba and Gabriel at the end of the novel encourage you to feel that they will have a happy married life together? 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 narrative reworking of the progress of the relationship throughout the novel and shape a well supported personal response to the portrayal of the happy couple in the final stages while focusing on the "How" of the question. Strong answers are likely to convey clear understanding of the portrayal of Gabriel's constancy and of the changes in Bathsheba (her willingness to risk her dignity in visiting Gabriel and prompting his proposal, her desire for "the most private, secret, plainest wedding"...), in particular. Close attention to the effect of specific features of the writing like the contrasting of the second proposal with the first, the descriptions of the wedding, the reactions of the community, Hardy's own direct commentary on the enduring nature of the "good-fellowship" which Gabriel and Bathsheba have developed ("the only love which is strong as death")...should be well rewarded. Some might challenge the terms of the question and suggest that there is too little romance and too much evidence of muted feelings to assume that the marriage is going to be happy and it is important to be receptive to unexpected lines of argument even if they might prove difficult to sustain. As always answers should be rewarded according to the quality of the argument and the handling of the textual evidence selected to support it.	

Text:	ELIOT: <i>Silas Marner</i>
Question 22: (30 marks)	<i>Beginning of Chapter 18: Someone opened... to ...clasp[ing] her hands on her lap.</i> In what ways does Eliot make this such a dramatic and revealing moment in the novel?
NOTES ON THE TASK: This passage is the climax of the novel in many ways. The revelations to Nancy are known to the reader and we may well have guessed that Dunsey fell into the Stone Pits. We wait in suspense, however, to see how Godfrey will tell his tale and for Nancy's reaction. The passage reveals her love for Godfrey and her own family and her strong sense of honour and reputation. Godfrey has finally gained some self-knowledge and come clean and his love for Nancy is shown in his dread of telling her the truth. Candidates should be able to select the key plot revelations and respond to the drama of Godfrey's entrance and Nancy's gradual understanding of the whole picture. More developed answers will respond more fully to the writer at work - perhaps looking at how well Nancy can read Godfrey or at Eliot's effective description of his distress or the suspense at the end of the passage where we wait for Nancy's response to the life-changing information she has received.	

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (30 marks)	How does Eliot create such a strong impression of Silas's loneliness and isolation in the early chapters of the novel?
NOTES ON THE TASK:	
<p>The material for this question comes from Chapters One and Two. The novel opens with an explanation of why the people of Raveloe distrust skilled itinerant workers like Silas. We are then shown the despair caused to Silas by the betrayal of William, Sarah and God himself and his treatment by the church at Lantern Yard. Further detailed description is given of the alienation he feels in Raveloe, isolated from the rituals of his religious sect and the industrial landscape he is used to. Helping Sally Oates and the growing obsession with his work and his gold exacerbate his isolation.</p> <p>Whereas most candidates will know the reasons for Silas's loneliness and isolation, candidates will move up the mark range according to how well they can look at Eliot's writing. There are effective descriptions of how Silas becomes like an industrious insect or an object akin to his own loom and of how the gold 'takes hold of him'. Candidates who can select and explore some of these passages or who can appreciate the real horror of being uprooted that Eliot so successfully conveys, should be rewarded accordingly.</p>	

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (30 marks)	What do you find amusing and entertaining about Eliot's portrayal of the local villagers at the Rainbow Inn? Remember to refer to details from the novel in your answer.
NOTES ON THE TASK:	
<p>Candidates are free to interpret 'entertaining' in a broad sense and can encompass Silas's dramatic entrance into the pub and the locals' reaction to it as they see fit. The gathered company are amusing in their ponderous and competitive banter and criticisms of each other – such as Mr. Tookey's singing 'no better nor a hollow stalk' and the debate about Cliff's holiday and the existence of ghosts. They love to talk about the past and to hear the same old stories over again and make some pretty perceptive comments about their 'betters'. Their fear of Silas on his ghost – like entry is treated comically as is their debate about how to proceed with an investigation but they are also portrayed as kindly, honest and generous.</p> <p>Discrimination here will probably spring from how effectively candidates can select material and comment on its amusing and entertaining nature. More developed answers will possibly look at the nature of the dialogue and dialect such as Ben Winthrop's saying that they would pay to keep Tookey out of the choir as 'There's things folks 'ud pay to be rid on besides varmin.' Some might comment closely on the humour in the narrative, such as men's pipes looking like the 'antennae of startled insects' when Silas enters the pub, or Jem Rodney's 'seizing his drinking can as a defensive weapon'. There is a wealth of material, however, and we should accept what comes.</p>	

Text:	POE: <i>Selected Tales</i>
Question 25: (30 marks)	(a) <i>The Black Cat</i> from the start to ...caressing them. (b) <i>The Cask of Amontillado</i> from the start to ...his immolation. How does Poe make these two openings so gripping?
NOTES ON THE TASK: This is an open question and it is important to be receptive to a range of responses as long as they are grounded in the texts. The main focus in the question is on the writer and strong answers are likely to be precise and economical about the way they establish the gripping nature of the situations (and the disturbed minds of the narrators) established in these openings and to pay close attention to the effect of particular features of the writing which engage the reader at the start of each story, as Poe plunges us into the revelations of a condemned man in <i>The Black Cat</i> and into the revenge plot of <i>The Cask of Amontillado</i> . The strongest answers are likely to be explicit about the effect of these passages as expositions and to pinpoint the effect of a variety of techniques which Poe employs to hook the reader. Close attention to features like the hinting at madness and at terrifying events, the unconvincing protestations of sanity and normality, the obsessive repetition and listing...in <i>The Black Cat</i> , the rapid introduction to character and plot, the intimate addressing of the reader, the relentless emphasis on revenge, the unsettling use of the word, "immolation"... in <i>The Cask of Amontillado</i> , and the use in both of intimate first-person confessional approaches, should be well rewarded.	

Text:	POE: <i>Selected Tales</i>
Question 26: (30 marks)	Explore the ways in which Poe makes the character of Auguste Dupin particularly fascinating for you in <i>The Murders in the Rue Morgue</i> and <i>The Purloined Letter</i> . Remember to support your ideas with details from the stories.
NOTES ON THE TASK: There are many fascinating features to focus on here and it is important to be receptive to a range of responses as long as they are grounded in the texts. It is to be hoped that most answers will demonstrate some clear understanding of the formidable intellect and idiosyncrasies of this prototype supersleuth but the main focus in the question is on the writer and strong answers are likely to pay close and explicit attention to the nature of the characterisation and effect of particular features of the writing. Close attention to the portrayal of Dupin's lifestyle, his whims, his temperament, his sense of the dramatic and his astonishing powers of deduction, and any exploration of the use of the often baffled but always adulatory sidekick/narrator to emphasise the remarkable qualities of his much more talented companion, should be highly rewarded.	

Text:	POE: <i>Selected Tales</i>
Question 27: (30 marks)	How in your view does Poe portray TWO characters (each from a different story) as particularly evil? Remember to support your choices with details from the stories.
NOTES ON THE TASK: These are many potential nominees here and it is important to be receptive to a range of choices and ideas about the nature of evil. The quality of the argument and the exploration of each characterisation will be much more important than the choices made. Strong answers are likely to selectively explore the details of the two portrayals and to avoid the trap of simply unfolding the nature of the evil acts. The main focus in the question is on Poe's writing and the strongest answers are likely to focus explicitly on some of the ways in which he appals the reader, in his use of first-person narrators, in the portrayal of the destructive whims, the perverseness, the motivelessness, the fixations, the compulsions, the chilling calculation, the tendency of some evil and disturbed narrators to protest their own sanity rather too much, and in the use of some shockingly descriptive details...	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (30 marks)	<i>Chapter 9 IX: Where's that muddy-faced... to ...at his throat.</i> Explore some of the ways in which Wells makes you laugh at this point in the novel.
NOTES ON THE TASK: The emphasis in the question is on Wells's writing and differentiation should spring from the extent to which answers can avoid a narrative account of the episode and shape a selective and personal response to the amusing elements while focusing on "the ways" of the question. This is a packed passage and so it is important not to expect exhaustive coverage. Strong answers are likely to display a sharp awareness of the dramatic context for this showdown (Jim's reputation for "scooting" interlopers, his blood-curdling threats, Polly's dramatic decision to stand his ground, Jim's ducking...) and to explore particularly amusing details of the writing. Close attention to features like the way Wells portrays the slapstick nature of the action, uses exaggerated descriptions, contrasts Jim's abusive turn of phrase with the politeness and understatement of the spectacled young man, creates the incongruity of an eel and a pink parasol being used as weapons, conveys the sense of gentility and of womankind being stirred into violent action ...should be highly rewarded.	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 29: (30 marks)	How does Wells make Mr Polly's friendship with Parsons such an entertaining and significant part of the novel? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: This is an open question with plenty of scope for personal response and a range of material to choose from so it is important to be receptive to a variety of ideas and textual references. The extent to which answers can move beyond a conventional study of the relationship to look at Wells's methods and keep both strands of the question in view, is likely to be a key discriminator. Strong answers are likely to not only explore the entertaining details of the walks, the appalling singing, the drinking and ebullience which make Parsons such convivial company and provide a welcome release from the daily grind of gentlemen's outfitting but also understand the lingering influence of Parsons on Mr Polly. Attention to the impact and significance of the climactic window-dressing scene in not only providing entertainment but also demonstrating that life is not "altogether a lark" and that individuality, creativity, imagination and "joy de vivre" are easily overpowered by the forces of routine and ordinariness... is likely to feature in successful answers.	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 30: (30 marks)	How far does Wells's portrayal of Miriam encourage you to feel sympathy for her? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: "Not at all" might be a simple but effective answer and close to Wells's intentions but this is an open question and it is important to be receptive to a range of possible responses and arguments. The extent to which answers can move beyond a conventional character study and shape a genuinely argumentative response is likely to be the key discriminator here. Strong answers should be able to focus explicitly on the "How far" of the question, foreground the idea of sympathy and scrutinise the details of the portrayal of Miriam. Convincingly critical arguments might make fruitful use of the wiles she employs during the "courtship" section in hinting, prompting and leading Polly and in eventually sealing her reluctant suitor's commitment with a kiss, of the querulous discontent and joylessness which she brings to their married life and of the relief she clearly feels that her husband does not plan to return permanently from the dead. In addition it could be powerfully argued that Miriam is a comically joyless representation of the kind of inflexible, unimaginative, prudent, money-driven, conformist, limited life ("the doom of Johnson's choice") which Polly must reject to achieve contentment. Nevertheless the quality of the argument and of the textual support is much more important than the line adopted and there may be strongly sympathetic responses to a woman who has to compete with her sisters for marriage and financial security, who becomes understandably discontented with Mr Polly as a husband and breadwinner and who is eventually deserted.	

Text:	CHOPIN: <i>Short Stories</i>
Question 31: (30 marks)	<p><i>The Dream of an Hour/The Story of an Hour: There would be no one to live for.... to the end of the story.</i></p> <p><i>Lilacs: Adrienne remained stunned ...to the end of the story.</i></p> <p>How does Chopin's writing make the endings of these two stories so upsetting for you?</p>
<p>NOTES ON THE TASK:</p> <p>There are various ways in which the endings of the two stories could be considered upsetting and we must allow the candidates free rein. Mrs Mallard has just discovered freedom and a desire to live, only to die from the shock of seeing her husband whom she had presumed dead. The fact that she does not rejoice at the survival of her husband and feels trapped in the marriage is equally upsetting. The shock of Adrienne's rejection at the end of <i>Lilacs</i> and the desolation with which she and Sister Agathe respond to it are very affecting. To move up the mark range, candidates will need to go beyond a mere recounting of what happens at the end of the stories to look at how effectively Chopin's writing moves them. The imagery of triumph ('Free! Body and soul free!' ...'feverish triumph'... 'like a goddess of Victory') in <i>The Dream of an Hour</i>, is powerful and contrasts strongly with the mundane appearance of Mr Mallard, unaware that anything is amiss. The symbolism of the fallen lilacs, the heavy oak door, the 'glittering and reproachful eyes' of the windows creates sympathy in <i>Lilacs</i>. Adrienne's crying 'with the abandonment of a little child' and Sister Agathe's sobs 'that convulsed her frame,' create a strong sense of grief and despair. Candidates should also be rewarded for presenting a strong, well-supported personal response to the dilemmas of these women.</p>	

Text:	CHOPIN: <i>Short Stories</i>
Question 32: (30 marks)	<p>In what ways does Chopin portray the power of love in <i>At the 'Cadian Ball</i> and <i>Tonie /At Chênrière Caminada</i> ?</p>
<p>NOTES ON THE TASK:</p> <p><i>At the 'Cadian Ball</i> portrays the strongly complicated relationships of Bobinôt and Alcée both being attracted to Calixta and Calixta and Clarisse both attracted to Alcée and he to Clarisse. Tonie's obsession with Claire is at the centre of the story in <i>Tonie /At Chênrière Caminada</i>. Chopin portrays the power of love both in terms of plot (Bobinôt searching for Calixta in the dark; Alcée trying to resume his affair with Calixta in Assumption; Clarisse's night ride to make Alcée return to the plantation; the way he jumps when she calls; the physical impact of love on Tonie and the fact that he would like to make Claire die with him rather than not have her) and in the style, such as the sensuality in the description of Calixta's flirtation with Alcée outside the ball or the imagery of Claire as a semi-divine being, equated with the Virgin Mary. Strong answers will probably look at both aspects of Chopin's portrayal. There is plenty of material here and candidates do not have to give equal attention to each story.</p>	

Text:	CHOPIN: <i>Short Stories</i>
Question 33: (30 marks)	Choose TWO men (each from a different story) with whom you find it difficult to sympathise and explore how Chopin makes you feel this way. Remember to support your choices with details from the stories.
<p>NOTES ON THE TASK:</p> <p>The question uses the term ‘difficult to sympathise’ rather than ‘dislike’ to give candidates as wide a choice of male characters as possible and we should accept what comes. Likely choices here are: Armand Aubigny for his racism and cruelty; Tonie for his self-centredness; Mr Mallard for unwittingly restricting his wife and turning up alive; Gouvernail for being impervious to Mrs Baroda’s attraction to him; the husband in <i>Her Letters</i> for allowing himself to die through his jealousy and suspicion, however well founded; Alcée Laballière for cuckolding the nice Bobinôt or marrying the wrong woman.</p> <p>Whatever their choice, candidates will need to comment on how Chopin leads them to feel this way through plot, characterisation or style. Strong answers will probably look at all three aspects and support their choices with effective selection from the text. In addition, or alternatively, a strong personal response to the presentation of these men could be a discriminator.</p>	

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English Literature

General Certificate of Secondary Education **2448/01**

Unit 8: Post-1914 Texts

Mark Scheme for June 2010

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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 8 (Foundation Tier)**A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. If most qualities are achieved, award the HIGHER mark in the band.
- 3 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 4 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (i.e. above) the range targeted by this paper.**

B TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 14; for answer (2) out of 14; for answer (3) out of 14. Write the total mark for the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **42** (14+14+14).
 - This represents performance **consistently at the top of Band 4.**
 - Answers which clearly fall into the 'Above 4' band may be acknowledged with a mark above 14.
However, **the maximum mark that may be recorded for the paper is 42.**
 - *This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.*
- 3 There is **NO** separate Assessment of Written Communication on this paper. Written Communication is assessed on Unit 2446.

1901 English Literature – Generic Band Descriptors

Unit 2448/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	15	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> • present a clear, sustained response • show understanding supported by careful and relevant reference to the text • respond with some thoroughness to language
4	14 13	<ul style="list-style-type: none"> • make a reasonably developed personal response • show overall understanding using appropriate support from the text • make some response to language
5	12 11	<ul style="list-style-type: none"> • begin to organise a response • show some understanding • give some relevant support from the text or by reference to language
6	10 9	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding • give a little support from the text or by reference to language
7	8 7	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	6 5	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	4 3	<ul style="list-style-type: none"> • show very little awareness • make very limited comment
	2 1 0	<ul style="list-style-type: none"> • not meet any of the criteria above

1901 English Literature - Empathic Band Descriptors

Unit 2448/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	15	Exceptional performance at Foundation Tier. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	14 13	<ul style="list-style-type: none"> show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	12 11	<ul style="list-style-type: none"> show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	10 9	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
7	8 7	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas
8	6 5	<ul style="list-style-type: none"> show a little awareness of the character
Below 8	4 3	<ul style="list-style-type: none"> show very little awareness of the character
	2 1 0	<ul style="list-style-type: none"> not meet any of the criteria above

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 1: (14 marks)	Act Two: <i>Dr EMERSON: I am trying to save Mr Harrison's life...to HILL: Good afternoon.</i> What makes this such a dramatic and important moment in the play?
NOTES ON THE TASK: Basic answers will need to identify the reason for the argument here between the two men. That said, answers may express varying amounts of awareness of the prickly nature of the exchange between Mr Hill the solicitor and Dr Emerson, and better answers will succeed in this. At the beginning of the passage it becomes clear that Dr Emerson's high-handed attitude has convinced Mr Hill that Ken needs help in confirming his right to decide whether or not to die. Having established that legally Ken can discharge himself, Mr Hill dismisses the doctor's offer of the hospital psychiatrist's opinion, preferring perhaps insultingly to bring in one who is not potentially biased against Ken. The best answers may note that the passage ends as frostily as it has begun.	

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 2: (14 marks)	What do you think makes John such a memorable character in the play? You should consider: <ul style="list-style-type: none"> • his part in the play • his relationship with Ken.
NOTES ON THE TASK: Answers may refer to the memorable qualities of John, for example his unquenchable cheerfulness when he deals with Ken, using his body as a xylophone for instance, or, as Ken relates, suggesting possible occupations for him. Better answers may discuss Ken's words to Nurse Sadler about John's amusing wit and his freedom from guilt about Ken's condition and his exchanges with the naïve and inexperienced Nurse Sadler will form part of better answers. In fact, references to the growing relationship between John and Nurse Sadler, and consequently their affirmation of life in contrast to Ken's wish not to live, are to be rewarded. The best answers may keep a sense of balance, and not attempt to make of John anything but a minor character; but nevertheless the quality of the answer is likely to depend on the candidate's references to relevant details from the text.	

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (14 marks)	<i>WILLY is almost gone when BIFF, in his pyjamas...to LINDA ...come and go with the springtime.</i> What is revealed to you about the characters of Linda and Biff and their relationship at this point in the play?
NOTES ON THE TASK: At this relatively early point in the play there is a certain lack of candour, and better answers may be able to show some awareness of ironies, such as Biff <i>evasively</i> declaring that he is not hateful, and the closing reference to Willy's death. There is evidence of affection between mother and son, and Linda is characteristically supportive of Willy. Biff sounds sensitive, caring, and troubled. Better answers may be able to make useful reference to context: what Willy is doing in the garden that apparently shocks Biff, and the way in which this extract is a kind of calm before a franker storm immediately afterwards in which Linda is more outspoken.	

Text:	MILLER: <i>Death of a Salesman</i>
Question 4: (14 marks)	What do you think makes Uncle Ben such a memorable character in the play?
NOTES ON THE TASK: Ben has died before the action of the play and has a mysteriously significant aspect. He is portrayed as ruthless and individualistic, and he seems continually in Willy's mind. His promises are vague and enticing. Better answers should be able to show some awareness of his significance to Willy, and perhaps some awareness of the way he is presented on stage, fading in and out of Willy's thoughts.	

Text:	R C SHERRIFF: <i>Journey's End</i>
Question 5: (14 marks)	<p><i>Act One: 'HARDY: (laughing) Imagine Stanhope spending his leave... to HARDY: Oh, you sweet, sentimental old darling!'</i></p> <p>What makes this such a striking introduction to the character of Stanhope in the play?</p>
<p>NOTES ON THE TASK:</p> <p>Basic answers may note the contrasting views about Stanhope expressed by Hardy and Osborne here. Hardy refers to Stanhope's hard drinking and gives evidence of his fragile, volatile temperament; Osborne's responses, on the other hand, scale the heights of loyalty, admiration and love. Better answers may place the passage in the wider context of the play, pointing out that both this and the arrival of Raleigh later in the act serve to intrigue the audience about the character of Stanhope. Osborne staunchly defends Stanhope against Hardy's allegations of wildness and drinking here, yet later tries to warn the hero-worshipping Raleigh that his idol may have changed. Only when Stanhope arrives do we appreciate that all the alternative interpretations are in fact true. The best answers may refer in some detail to the passage, and have some awareness of the dramatic power of the passage.</p>	

Text:	R C SHERRIFF: <i>Journey's End</i>
Question 6: (14 marks)	<p>What are your impressions of Trotter in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • his conversations with other characters • how he does his job.
<p>NOTES ON THE TASK:</p> <p>Most answers may refer to Trotter's amusing exchanges with Mason, the cook, for example over the bacon and the porridge, the light hearted ribbing he receives about his weight, and his drawing a chart of circles to mark the time passing – all of which reveal Trotter as light relief in the play. He also shows a lack of appreciation of others' feelings when discussing how ill Stanhope looks, or having to be reminded not to discuss in front of Raleigh the hopelessness of the raid. Better answers may be more balanced, and see in Trotter's bluff straightforwardness and simplicity an honesty and reliability as well. He is a loving family man who carries with him photos of his garden, and who cheerfully does his duty, even up to the final seconds of the play.</p>	

Text:	PINTER: <i>The Caretaker</i>
Question 7: (14 marks)	<p><i>Act One: DAVIES: He's got some stuff in here... to Curtain.</i></p> <p>What do you think makes this such a tense and dramatic ending to Act One?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Davies does and says • Mick's actions and movements.
<p>NOTES ON THE TASK:</p> <p>Davies has waited for Aston to go before letting himself into his room. There is a hint of comedy in the frustrated search for valuable items (he showed some interest in Aston's shoes just before this extract) and in the tottering pile of paper. Tension is much enhanced when Mick silently enters, and we wonder when and how he will announce himself. Then Mick strikes with suddenness ('slides', 'seizes') and cruelty, although again some may feel there is a note of humour in the poetic justice of Davies being caught. In the last part of the scene tension results from the audience not knowing what Mick is up to or what he will do next, and some response is expected to the ways he humiliates Davies. Better answers are likely to pay attention to the stage directions and show a clear grasp of the dramatic irony.</p>	

Text:	PINTER: <i>The Caretaker</i>
Question 8: (14 marks)	<p>Do you think Aston has changed in any way by the end of the play?</p> <p>Remember to support your ideas with details from the play.</p>
<p>NOTES ON THE TASK:</p> <p>Better answers should be able to move away from a narrative and argue a personal case in response to the question. The disturbing monologue might be seen as a brave confrontation and a glimpse of the ability to move forward. Aston's attitude to Davies seems to change from charitable care to rejection. The shed seems additionally important. These factors could be taken as evidence of change, or it could be argued that Aston remains as detached from the world as ever. He still at the end 'can't get anywhere' with the plug.</p>	

Text:	OCR: <i>Opening Lines: How It Looks From Here</i>
Question 9: (14 marks)	<i>Bedfellows</i> (Paterson), <i>Defying Gravity</i> (McGough) What strong views about death and dying do the poets express in these two poems?
NOTES ON THE TASK: It is to be hoped that candidates will be aware of the unwholesome nature of the first images in Paterson's poem – the 'yellow blindspot', the 'greasy head', the 'dead halo', all compounded by the uncomfortable connotations aroused by the poem's title, 'Bedfellows'. Stronger answers may recognise the narrator's discomfort at his feeling that his predecessor is somehow not entirely dead – his heart ticks, his 'suffocated voice' speaks – and the sinister nature of the last two lines may be noted in better answers. Whereas the images in McGough's poem appear more straightforward, there is scope for misinterpretation, and credit should be given to answers that understand the principal images – life seen as a yo-yo with strings attaching the living to earth, and life seen as a rugby game where to win is to die. Highest reward should be given to answers that give some acknowledgement of McGough's humorous style, one that helps to avoid mawkishness whilst conveying the enormity of his personal loss.	

Text:	OCR: <i>Opening Lines: How It Looks From Here</i>
Question 10: (14 marks)	What differences between appearance and reality are explored in TWO of the following poems? <i>Judging Distances</i> (Reed) <i>Things</i> (Adcock) <i>I Am a Cameraman</i> (Dunn) Remember to support your answer with details from the poems.
NOTES ON THE TASK: The military tone of the 'instructions' being issued throughout <i>Judging Distances</i> may be grasped in most answers. Better answers may be those that are able to appreciate the delicate counterpoint of the poet's reflective comments against the harsh commands, as well as the subtle narrative that is steadily unfolded. The highest reward should be given to answers that understand the significance of the last stanza, where the narrator reveals that the lover he is watching is himself, removed not by distance but by time – as hinted at in stanza two. Again, the narrative subtext in <i>Things</i> , where we understand that the 'things' have been personally experienced by the poet, has the same impact as the narrator's reflections in <i>Judging Distances</i> , and the poem is a grim reminder of how the reality of bad experiences arrives undiluted in the early hours. Reward should be given to answers that communicate the central premise of <i>I Am a Cameraman</i> – that film can only give the surface reflection of events, and cannot give any sense of the suffering and despair of the real life that it purposes to portray.	

Text:	OCR: <i>Opening Lines: The 1914-18 War (ii)</i>
Question 11: (14 marks)	<i>Joining the Colours</i> (Hinkson), <i>The Send-Off</i> (Owen) What strong feelings about soldiers going off to war are expressed in these two poems?
NOTES ON THE TASK: <i>Joining the Colours</i> may be seen as a poem of contrasts, and it is to be hoped that some answers will respond to this idea, where, for example, the mothers' sons, 'smooth-cheeked and golden' are 'food for shells and guns', go 'singing into the dark', 'to glory and the grave'. More perceptive answers may point out how these contrasts serve to express the poet's sense of bitterness and waste as she describes a day of false merriment and rejoicing. Credit should be given to those who note that the simple verse scheme is effective for its foreshortened and telling last line. <i>The Send-Off</i> tells of a similar scene witnessed by the narrator, where the 'grimly gay' soldiers are seen as departing almost guiltily, of whom just a few will 'creep back, silent,' from what seems to them to be another world. High reward should go to answers that make response to the powerful images in the poems.	

Text:	OCR: <i>Opening Lines: The 1914-18 War (ii)</i>
Question 12: (14 marks)	What makes the world of nature in wartime so vivid for you in TWO of the following poems? <i>Spring Offensive</i> (Owen) <i>The Falling Leaves</i> (Cole) <i>The Seed-Merchant's Son</i> (Herbertson) Remember to support your answer with words and phrases from the poems.
NOTES ON THE TASK: Most answers are likely to be able to give some detail of the rich descriptions of nature in <i>Spring Offensive</i> . Better answers, however, may also give some idea of how nature forms a relationship with the soldiers, clinging to them 'like sorrowing arms', until hostilities force them to break that bond. Only by 'inhumanities' are they able to regain the world of nature that they were forced to leave. It is to be hoped that answers will focus on the extended imagery in <i>The Falling Leaves</i> , where the sight of fallen leaves and of snowflakes reminds the poet of the fallen soldiers on the battlefield, and better answers should express some of the power of these images. <i>The Seed-Merchant's Son</i> offers the reader the image of an old man temporarily oblivious to the natural world he has always been close to, yet accepting the death of his son as part of the natural order of things. Efforts to express some response to the complexity of the images in their chosen poems should be highly rewarded.	

Text:	LARKIN AND FANTHORPE: <i>Poems 2</i>
Question 13: (14 marks)	<p><i>Posterity</i>: Larkin, <i>You Will Be Hearing from Us Shortly</i>: Fanthorpe.</p> <p>What do you think these poems memorably express about the ways people treat each other?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Jake's opinion of the person he is writing about in <i>Posterity</i> • the interviewer's comments and questions in the second poem.
NOTES ON THE TASK:	
<p>Answers should be able to use the bullets for structure and focus, and better answers will probably be those which are clear about 'treat each other' as well as able to quote from the texts in support. Jake is insulting ('old fart', 'bastard', 'fouled-up') to his subject, and sees the biography as a necessary chore ('the money sign', 'the research line') before he does something interesting. The answers in the Fanthorpe are patronising, and the main stanzas contain many politely worded insults; the poem is, among other things, a comment on ageism and sexism.</p>	

Text:	LARKIN AND FANTHORPE: <i>Poems 2</i>
Question 14: (14 marks)	<p>What makes any TWO of these poems particularly sad, in your view?</p> <p><i>Home is So Sad</i> (Larkin) <i>Old Man, Old Man</i> (Fanthorpe) <i>Casehistory: Alison (head injury)</i> (Fanthorpe)</p>
NOTES ON THE TASK:	
<p>Larkin's home has 'no heart', is stuck in the past, 'withers', and contains 'pictures', 'cutlery' and a 'vase' that speak for themselves. Fanthorpe's old man was once adept and skilful ('proper complement', 'connoisseur', 'dab hand') but is now struggling with senility; now his 'hands shamble' and he no longer recognises his children. Alison looks without recognition at her photograph and ironically celebrates the promise shown in the picture: 'delicate angles', 'smiles', 'achievements'. Better answers to this question are likely to express why sadness is conveyed, and back this up with close reference to the poems.</p>	

Text:	<i>Touched With Fire</i>
Question 15: (14 marks)	<i>Mid-Term Break</i> (Heaney), <i>Refugee Mother and Child</i> (Achebe). What makes the death of a child so memorable in these two poems?
NOTES ON THE TASK: In the Heaney the speaker sounds bewildered by the unwonted events: counting bells out of class, old men shaking his hand, people whispering about him. His reaction to seeing his little brother's corpse seems calm but all the more deeply felt for the appreciation of peace in the snowdrops and candles and the recognition of how young he was. Better answers may be able to say something about the contrast of his reactions to the adults', or the contrast between his parents'. In the Achebe the mother is even more tender than a classic sculpture; she persists in caring longer than others; her facial expression is ghostly as she parts her child's hair as if it was a normal day. Better answers may be able to respond to the pathos in the poem and to the horrors of the situation.	

Text:	<i>Touched With Fire</i>
Question 16: (14 marks)	What powerful memories do the poets bring to life in any TWO of the following poems? <i>Piano and Drums</i> (Okara) <i>Our History</i> (Dipoko) <i>Digging</i> (Heaney)
NOTES ON THE TASK: By the sound of drums Okara is suddenly ('topples the years') taken back to early childhood and an instinctive, uncomplicated world of 'simple paths' and 'naked warmth'. The piano evokes a contrasted world of 'complex ways' and 'far away lands'. Better answers are likely to be those which refer more closely to the poet's choice of words. Better answers on the Dipoko are likely not only to show some understanding of the collective memory in this poem but also to respond to its very visual language: 'hump-backed', 'lustre', 'glint', 'garb'. Heaney pays tribute to the skill of his father and grandfather ('rhythm', 'levered firmly', 'Nicking and slicing') and brings alive his own childhood perceptions of the potatoes, the milk bottle and the peat. Again, close attention to the words is likely to mark out better answers.	

Text:	OCR: <i>Opening Worlds</i>
Question 17: (14 marks)	<p><i>The Train to Rhodesia: She sat down again in the corner...to the end of the story.</i></p> <p><i>Dead Man's Path: I am sorry, said the young headmaster...to the end of the story.</i></p> <p>What do you think makes these passages such powerful endings to the stories?</p>
<p>NOTES ON THE TASK:</p> <p>Obi is politely insulting to the priest, pompous ('thoroughfare') and sarcastic ('too burdensome'). There is a poetic justice in the 'ruins' of his work and in the official condemnation of his 'misguided zeal' from the very organisation he was hoping to impress. The young wife is offended and distressed by her husband's bargain, as the repetitions of her thoughts convey. The collapse of their relationship is signified in her body posture, the cast aside lion, and the haunting phrase 'atrophy emptily'. Better answers will pay close attention to the extracts and also express, perhaps implicitly, knowledge of what precedes them.</p>	

Text:	OCR: <i>Opening Worlds</i>
Question 18: (14 marks)	<p>What conflicts with people in authority are memorably portrayed in any TWO of the following stories?</p> <p><i>The Tall Woman and Her Short Husband</i> (Feng)</p> <p><i>The Pieces of Silver</i> (Sealy)</p> <p><i>The Winter Oak</i> (Nagibin)</p>
<p>NOTES ON THE TASK:</p> <p>In the first story 'people in authority' could reasonably be taken to mean the tailor's wife, and answers might explore the working out of her personal inquisitive agenda. Or there could be a focus on the conflict the eponymous husband finds himself in with the forces of the Cultural Revolution. In the second story the confrontational acting Head causes conflict at every turn, caning pupils for minor infringements, humiliating those who cannot afford to find money for the gift, and creating disquiet in poor households. In the third story the conflict is lower key but nevertheless the conflict between pupil and teacher leads to an educational experience for the latter. Better answers are likely to be those which respond to 'memorable' rather than merely narrating.</p>	

Text:	LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
<p>Question 19: (14 marks)</p>	<p><i>Adolf: Even we understood that he must go...to ...as Adolf turned his flank on us.</i> <i>Rex: And to tell the truth, he was dirty at first...to ...between us and our parent.</i></p> <p>What makes the narrators' memories so moving in these two passages?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the feelings of the narrators about the animals • the words Lawrence uses to describe Adolf and Rex.
<p>NOTES ON THE TASK:</p> <p>It is to be expected that even basic answers will show enjoyment of these passages. Stronger candidates may observe that the extract from <i>Adolf</i>, where it is uncertain whether the rabbit is still around at the end, is rather wistful and nostalgic. The extract ends the story strongly as a first person narrative, where the reader has already been introduced to Adolf as a helpless baby then later as a hilarious miscreant. The character of Rex is also richly described, and better answers may be aware of a constant tension between the account of his wrongdoings and his loving naivety, as is evidenced in the extract. The success of the description of Rex serves to underline the imminent pathos of his end. The quality of the response to Lawrence's words and images is likely to be the discriminator here.</p>	

Text:	LAWRENCE: <i>Ten Short Stories</i>
Question 20: (14 marks)	<p>What do you think makes the descriptions of the countryside so striking in TWO of the following stories?</p> <p><i>Second Best</i> <i>The Shades of Spring</i> <i>A Prelude</i></p> <p>Remember to support your answer with details from the stories.</p>
<p>NOTES ON THE TASK:</p> <p>Even basic answers should make some comment on the richness of the descriptions of the countryside in the opening of <i>Second Best</i>, where the surroundings are almost idyllic. Better answers may, however, point out that the description of the pathetic mole and its sudden death is set against the view of the perfect countryside, and that Tom's challenge to Frances upon seeing the dead mole results in her killing the second mole, as a token of her acceptance of him, albeit as 'second best'. Syson in <i>The Shades of Spring</i> wanders through a countryside again described in minute detail, but he is surprised at his lack of familiarity with it. Hilda uses her own closeness to nature to prove to him the extent to which he and she have drifted apart, and when he leaves her he is uneasy with his once-familiar surroundings. Whereas some answers might observe that the countryside is not described in such detail in <i>A Prelude</i>, yet the Christmas weather, the holly bush, and the cottage garden in the dark, are used to give the atmosphere of the countryside, in which Fred and Nellie realise that they truly love each other. The best answers are likely to respond to Lawrence's dense prose style, and give appropriately detailed support.</p>	

Text:	BALLARD: <i>Empire of the Sun</i>
Question 21: (14 marks)	<p><i>Chapter 41: Jim despaired. Flattening the grass...to ...bank with the other aircrew.</i></p> <p>What do you think makes this passage so disturbing?</p>
<p>NOTES ON THE TASK:</p> <p>In part it is the sensuousness of the description: 'the chute of bruised grass', the parted lips, the position of the body, the sounds of war in the distance. It is also the feelings of Jim: he 'despaired', he is 'Numbed by the sight', 'part of himself had died'. Jim at first tries to read his magazine, surrounded by flies. He then moves the corpse, which is surprisingly light, and we read further gruesome details about the manner of his death. Better answers are likely to be able to refer closely to the wording of the passage to support their perceptions.</p>	

Text:	BALLARD: <i>Empire of the Sun</i>
Question 22: (14 marks)	Explore ONE or TWO moments in the novel where Jim is enjoying his life during the war. You might choose: <ul style="list-style-type: none"> • when he is riding in the truck (in Chapter 16) • when he attends lectures and concerts (in Chapter 22) • or any other moment(s).
NOTES ON THE TASK: The instruction to 'explore' is partly an invitation to recall significant detail, and partly to respond to the character; better answers may be able to do both of these. In Chapter 16 we are told that 'for the first time he felt able to enjoy the war', and in Chapter 22 1943 is said to be 'the happiest year of Jim's life'. He also enjoys the air raid in Chapter 23, where he is thrilled by the aircraft, and visiting the Americans in Chapter 26, because of their irony and good humour.	

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 23: (14 marks)	<i>Passages: The massive coincidence necessary to tell ...to ...from my throat which corresponded to screams.</i> <i>Another Survivor: When Faith came down the stairs...to ...though inhabiting separate universe.</i> What feelings of horror and fear do you experience when reading these passages? Remember to support your ideas with details from the passages.
NOTES ON THE TASK: Because <i>Passages</i> is a multi-layered story, credit is due to answers that unravel the plot sufficiently to give a clear context for this passage. That said, the passage will stand on its own as a masterpiece of gothic horror, and better answers may be able to point out some of the classic elements; the unexpected, eerie noises, the old house, the firelight, the wind whistling, and so on, culminating in the total disintegration of the victim. The very best answers may acknowledge that this is a story within a story, made more complex by the presence of an unreliable narrator. In <i>Another Survivor</i> , Rudi has vacillated between the desire to set his tragic past behind him, and the awareness of his duty to tell his family all that had happened. It is hoped that better candidates will appreciate the true horror of Rudi's visions – the first, of his mother as a revenant, an all too successful recreation within the body of his daughter; the second, of his mother as a camp inmate in all her degradation, a figure that all his denial of the horrors of the past has failed here to blot out.	

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 24: (14 marks)	<p>What memorable pictures of girls growing up do TWO of the following stories create for you?</p> <p><i>The Man Who Kept the Sweet Shop at the Bus Station</i> (Harris) <i>Nothing Missing but the Samovar</i> (Lively) <i>Stormy Weather</i> (Kesson)</p>
<p>NOTES ON THE TASK:</p> <p>The girls in <i>The Man Who Kept the Sweet Shop...</i> are by and large generic, seen as 'country girls' when they are young, but gradually growing up and moving away from old habits, including visiting the sweet shop whilst waiting for the bus. Their lives may be contrasted in some better answers with the sweet shop man, who hardly changes except for becoming steadily more decrepit. Most answers are likely to see the description of the adolescent Sally in <i>Nothing Missing but the Samovar</i> as a pathetic one. The details of her incongruity with others of her age are well observed, and yet her cheerful ignorance of all this is endearing to the reader, who is charmed into agreeing with Dieter, and better answers may acknowledge the skill with which Lively depicts her. <i>Stormy Weather</i> takes us immediately into Chris's grim world, and both her coolness with which she faces her daily struggle for survival, and the courage with which she faces Matron's wrath, may be noted in better answers. The best answers may explore in addition how her resilience is seen at the end to make a triumph out of disaster.</p>	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 25: (14 marks)	<p><i>Chapter Twenty Five: Then they came to the tree from which Okonkwo's body...to the end of the novel.</i></p> <p>What do you think makes this a dramatic and moving ending to the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Obierika says • how the District Commissioner reacts.
<p>NOTES ON THE TASK:</p> <p>The sudden discovery of Okonkwo's body represents the completion of his descent, through the futility and frustration of fighting the relentless march of Western civilisation, which was always going to win, towards his ignominious suicide in this final passage. As always in the novel, Obierika's's quiet dignity is both compelling and heartbreaking, as is his failure to articulate fully the strength of his feelings about his friend's disgrace, and better answers may point out the contrast between him and the soulless, pragmatic District Commissioner who sees the tribes-people not as human beings but as anthropological specimens. Better answers may attempt to give some idea of how the short paragraphs and dialogue at the beginning of the passage give way to the long final paragraph voicing the District Commissioner's thoughts as he plans the inclusion of Okonkwo's death in his book, and the best answers may also make some observation of the sarcasm with which the District Commissioner's actions and thoughts are described.</p>	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 26: (14 marks)	In what ways is Ezinma an interesting and lively character for you? Remember to support your answer with details from the novel.
NOTES ON THE TASK: Basic answers may take a largely narrative approach to this question, but better answers will attempt also to relate Ezinma's importance both to the narrative thread and to the reader's understanding of other characters. She is seen at first as a child, lively and inquisitive, yet physically frail. After the finding of her buried <i>iyi-uwa</i> she appears to thrive, only to become close to death a year later. Her importance in the novel is seen when the priestess of Agbala takes her to see the god in his shrine; and towards the end of the story she is there to look after her father in his final struggles. Better answers may also address the question of her relationship with her parents. Okonkwo frequently wishes she were a boy because of her qualities, and she is a solace to him after he has killed Ikemefuna. Similarly, her closeness to her father is seen when she understands how she and her sister may not marry until they return to their clan. Much time is spent explaining how precious she is to her mother Ekwefi, who has lost all her other children, and the relationship between the two is touching.	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27: (14 marks)	<i>He was an old man who fished alone...to ...But we have. Haven't we?</i> What do you think makes this a striking start to the novel? You should consider: <ul style="list-style-type: none"> • the boy's thoughts and feelings about the old man • the old man's appearance.
NOTES ON THE TASK: The long first sentence announces an intriguing figure and a tense disequilibrium. The first paragraph goes on to introduce us to his relationship with the boy and the key theme of luck. The second paragraph is vivid and poetic in describing his gnarled appearance, almost a mythic figure, and we are then given a description of his eyes which is at odds with the earlier mention of defeat. The fragment of dialogue reinforces both their closeness and the theme of luck. Better answers are likely to refer closely to the wording of the passage, and at least implicitly convey some sense of the novel to follow.	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 28: (14 marks)	What do you particularly admire in the old man's struggle to bring the marlin to shore? Remember to support your answer with details from the novel.
NOTES ON THE TASK: There is much to admire in what is the bulk of the novel, from the moment he first hooks the great fish to his eventual return to shore. He is skilful and knowledgeable, he determinedly fights off the sharks again and again, he admires and feels a kinship with the fish, he perseveres even though he knows he faces failure. Answers may base themselves on events or on different human qualities possessed by Santiago. Better answers are likely to combine reference to the text with a degree of personal response.	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 29: (14 marks)	<i>Part Two, IX: Do you remember, he said...to ...truncheons in their hands.</i> What do you think makes this such a powerful moment in the novel?
NOTES ON THE TASK: It is a terrible shock. The lovers have been admiring the fertility and vitality of the proles. Their future, they feel, is not children but their mental freedom, 'the secret doctrine that two plus two make four'. At that moment the end of their mental freedom begins; their intoned declaration is chillingly echoed by an 'iron voice'. Their secret room is both brutally invaded and revealed to have been a chronic trap. Their physical shock is emphasised, entrails 'turned into ice', shaking bodies and chattering teeth. The iron voice repeats what they say, and then a different voice adds further mysterious menace. The revelation of Mr Charrington is to follow. Better answers may be those which address 'powerful' by responding more fully to the shock and terror of the episode.	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 30: (14 marks)	What do you think makes O'Brien such a horrifying character?
NOTES ON THE TASK: It is hoped that answers will go beyond a mere narrative. The tortures of Room 101, the cold deliberation of his vision of the future, the way he forces Winston to betray Julia, the way in which he plays Winston over time: all of these could effectively feature in answers. Better answers are likely to be more confident in their personal response, as well as being able to refer in some detail to the text. An awareness of O'Brien throughout the novel rather than simply towards the end may also be the sign of a better answer.	

Text:	PALIN: <i>Pole to Pole</i>
Question 31: (14 marks)	<p><i>Day 41, Odessa to Istanbul: But the strangest encounter...to ...how we miss our families.</i></p> <p><i>Day 121. Bulawayo: When we arrive to film... to ...come on, little one.</i></p> <p>What makes Palin's description of women so lively and interesting here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Palin's reactions to Lyuba • the description of the Bowls Club.
NOTES ON THE TASK: The account of 'the lovely Lyuba' is one of Palin's infrequent but effective depictions of women. The hilarious image of the tiny swimming pool is conjured up, and the conversation that ensues with the barmaid is as bizarre as it is cosy. Candidates might find the description of the Bulawayo Bowls Club equally ridiculous. Better answers may recognise the hint of racism in the club's membership, and note that Palin exacts his revenge through his less than flattering description of the Scots lady champion, and through Pearle's admission that the only black bowlers in Bulawauo are blind! The quality of answers is likely to depend on both an appreciation of Palin's sense of the ridiculous, and of his lively writing.	

Text:	PALIN: <i>Pole to Pole</i>
Question 32: (14 marks)	What do you find amusing and memorable about any TWO incidents in the book involving transport? Remember to support your answer with details from the book.
NOTES ON THE TASK: It is to be hoped that this question will give candidates the opportunity to choose their favourite incidents from a myriad of mini-adventures described by Palin. Naturally, a certain amount of narrative description will be resorted to when describing the incidents, but some setting into context is likely to be achieved in better answers – a breathtaking landing at the North Pole is a very different experience from being lost in the Sudan. Credit should be given to answers that show awareness of Palin’s ability to interest and entertain the reader, and the best answers may make some response to his lively writing style.	

Text:	HORNBY: <i>Fever Pitch</i>
Question 33: (14 marks)	<i>THE GREATEST MOMENT EVER: Liverpool V Arsenal 26.5.89: Richardson finally got up... to ...unexpected delirium.</i> What do you think makes Hornby’s feelings so vivid in this passage?
NOTES ON THE TASK: The first paragraph builds tension by reference to the time, the TV commentary, and finally the delirious excitement in the room. Hornby then tries hard to <u>explain</u> to us; he debates the relevance and merits of ‘sexual imagery’ to convey his reaction to the last minute goal and win. It is in a way an extended rhetorical figure in which he argues that there is ‘literally, nothing to describe it’. Better answers are likely not merely to narrate the passage but rather to focus on his feelings and how they are expressed.	

Text:	HORNBY: <i>Fever Pitch</i>
Question 34: (14 marks)	Explore any TWO moments in the book when you feel that people's behaviour is particularly frightening. Remember to support your answer with details from the book.
NOTES ON THE TASK: Basic answers should be able to make straightforward comment on two relevant moments. As usual, we shall be tolerant about what constitutes a moment and also about unequal consideration given to the two parts of the answer. Better answers may be able to give evidence of personal response and/or to refer closely to the text. Possible references include his treatment in 'Thumped', crowd behaviour in 'My Mum and Charlie George', and the events in 'Heysel' and 'Hillsborough'.	

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English Literature

General Certificate of Secondary Education **2448/02**

Unit 8: Post -1914 Texts

Mark Scheme for June 2010

UCLES

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Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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Your mark scheme consists of the following:

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Using the Mark Scheme	5
Information and Instructions for Examiners	6
Question specific guidance: Band Descriptors and Notes on the Task	10
Co-ordination Scripts (issued separately)	

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 8 (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 2446.

1901 English Literature – Generic Band Descriptors

Unit 2448/02 - 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	20 19	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	18 17	<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	16 15	<ul style="list-style-type: none"> present a clear, sustained response show understanding supported by careful and relevant reference to the text respond with some thoroughness to language
4	14 13	<ul style="list-style-type: none"> make a reasonably developed personal response show overall understanding using appropriate support from the text make some response to language
5	12 11	<ul style="list-style-type: none"> begin to organise a response show some understanding give some relevant support from the text or by reference to language
6	10 9	<ul style="list-style-type: none"> make some relevant comments show a little understanding give a little support from the text or by reference to language
Below 6	8 7	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text
	6 5	<ul style="list-style-type: none"> show a little awareness make some comment
	4 3	<ul style="list-style-type: none"> show very little awareness make very limited comment
	2 1	<ul style="list-style-type: none"> not meet any of the above criteria
	0	

1901 English Literature - Empathic Band Descriptors

Unit 2448/02 - 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	20 19	<ul style="list-style-type: none"> demonstrate all of the below reveal a sophisticated and convincing insight into the character
2	18 17	<ul style="list-style-type: none"> demonstrate a full understanding of the character and text assume a consistently appropriate "voice" with assurance and some insight
3	16 15	<ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	14 13	<ul style="list-style-type: none"> show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	12 11	<ul style="list-style-type: none"> show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	10 9	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
Below 6	8 7	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas
	6 5	<ul style="list-style-type: none"> show a little awareness of character
	4 3	<ul style="list-style-type: none"> show very little awareness of character
	2 1 0	<ul style="list-style-type: none"> not meet any of the above criteria

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 1: (20 marks)	<i>Act Two: Dr EMERSON: I am trying to save Mr Harrison's life...to HILL: Good afternoon.</i> How does Clark make this such a dramatic and important moment in the play?
NOTES ON THE TASK: Most answers will set this passage in context, as it occurs just after Mr Hill agrees to think about representing Ken's views to Dr Emerson. The first exchange here is important, as it is clear that Dr Emerson's high-handed attitude towards Ken's desires confirms Mr Hill in his decision to represent Ken. Better answers are likely to point out that the conversation is a prickly one, and Mr Hill's refusal to accept the hospital psychiatrist's opinion further alienates the two men. For higher reward it may be hoped that answers will engage with the writing, noting for example the abrupt and snappy nature of the short sentences, and how the meeting ends as frostily as it began.	

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 2: (20 marks)	How does Clark's writing make John a memorable character in the play? Remember to support your answer with details from the play.
NOTES ON THE TASK: Although John is a relatively minor character, answers may be expected to see beyond his simple dramatic function of moving the action forward. John's light-hearted treatment of Ken's condition, such as 'knocking a tune out' on Ken's body, and his wit and banter, are appreciated by Ken because he realises that John is the only person who does not in some way feel guilty about his condition, and does not pity him. Moreover, the romance between John and Nurse Sadler provides some lighter moments, and his refusal to be in awe of the immensity of the occasion at the hearing shows his determination to help Ken in his own way; better answers may be aware of this consistency. Answers that write about John in respect of both his individual characteristics and his part in the drama, as well as his burgeoning relationship with Nurse Sadler, should be well rewarded.	

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (20 marks)	<i>WILLY is almost gone when BIFF in his pyjamas...to LINDA ...come and go with the springtime.</i> How does Miller dramatically reveal to you the characters of Linda and Biff and their relationship at this point in the play?
NOTES ON THE TASK: At this relatively early point in the play there is a certain lack of candour, and better answers may be able to show understanding of ironies, such as Biff <i>evasively</i> declaring that he is not hateful, and the closing reference to Willy's death. There is evidence of affection between mother and son, and Linda is characteristically supportive of Willy. Biff sounds sensitive, caring, and troubled. Better answers may be able to show understanding of context: what Willy is doing in the garden that apparently shocks Biff, and the way in which this extract is a kind of calm before a franker storm immediately afterwards in which Linda is more outspoken. Taking into account the fact that Happy is present but says little may also be well rewarded.	

Text:	MILLER: <i>Death of a Salesman</i>
Question 4: (20 marks)	How does Miller make Uncle Ben a memorable and important character in the play?
NOTES ON THE TASK: Ben has died before the action of the play and has a mysteriously significant aspect. He is portrayed as ruthless and individualistic, and he seems continually in Willy's mind. Better answers should be able to draw some comparison between Ben and Willy, and suggest how, in the dream sequences, Ben is given that strange significance.	

Text:	R C SHERRIFF: <i>Journey's End</i>
Question 5: (20 marks)	<p><i>Act One: 'HARDY: (laughing) Imagine Stanhope spending his leave... to HARDY: Oh, you sweet, sentimental old darling!'</i></p> <p>How does Sherriff make this such a striking introduction to the character of Stanhope in the play?</p>
<p>NOTES ON THE TASK:</p> <p>The very different views of Stanhope's character here will almost certainly be noticed, and answers should refer clearly to Hardy's allegations of Stanhope's wildness, irascibility and hard drinking, and how they are challenged by Osborne, with his quiet assertions that Stanhope, although under unbearable strain, is a very fine leader of men. For higher reward, more detailed answers are likely to place the passage in the wider context of the play, noting that Stanhope's character is discussed, by Hardy and Osborne here and by Osborne and Raleigh later in the act, before he appears, thus setting up expectation and anticipation in the audience. This is heightened by the fact that when Hardy speaks badly of Stanhope, Osborne defends his leadership and his courage under stressful conditions, and yet when the hero-worshipping Raleigh arrives, Osborne warns him that Stanhope may have changed. Thus credit should be given to answers that acknowledge the suspense created by the contrasting views of the as yet unseen Stanhope given in the passage, and for highest reward should respond to Sherriff's dramatic presentation.</p>	

Text:	R C SHERRIFF: <i>Journey's End</i>
Question 6: (20 marks)	<p>To what extent does Sherriff lead you to see Trotter as a likeable character in the play?</p> <p>Remember to support your answer with details from the play.</p>
<p>NOTES ON THE TASK:</p> <p>Candidates should have little difficulty in pointing out incidents that, from the outset, portray Trotter as somewhat of a loveable buffoon, and incidents such as his repartee with Mason the cook, reference to his expanding girth, and his plan with a hundred and forty four little circles, are meant to relieve the bleakness of the play's vision. More comprehensive answers, however, may also refer to such things as his kindnesses towards the inexperienced Raleigh and his irrepressible cheerfulness. In spite of his lack of tact, for example when referring to the raid, and his failure to understand why Osborne should be reading a 'kid's book', there is in fact a sensitive side to his nature. This is seen in his telling Osborne about his garden, his contented home life, and his anecdote about smelling the may-tree. The strongest answers may be those which give this more balanced view of Trotter, and when he finally tells Stanhope 'I won't let you down', we believe him.</p>	

Text:	PINTER: <i>The Caretaker</i>
Question 7: (20 marks)	<i>Act One: DAVIES: He's got some stuff in here... to Curtain.</i> How does Pinter make this such a tense and dramatic ending to Act One?
NOTES ON THE TASK: Davies has waited for Aston to go before letting himself into his room. There is a hint of comedy in the frustrated search for valuable items (he showed some interest in Aston's shoes just before this extract) and in the tottering pile of paper. Tension is much enhanced when Mick silently enters, and we wonder when and how he will announce himself. Then Mick strikes with suddenness ('slides', 'seizes') and cruelty, although again some may feel there is a note of humour in the poetic justice of Davies being caught. In the last part of the scene tension results from the audience not knowing what Mick is up to or what he will do next as he humiliates Davies. Answers will have to pay careful attention to the stage directions and understand the dramatic irony to be effective. Better answers may be those which can refer closely to details in the script and perhaps also show contextual appreciation: why does Pinter continue the play unbrokenly into Act Two? what is the significance of the Buddha? who is the real caretaker?	

Text:	PINTER: <i>The Caretaker</i>
Question 8: (20 marks)	Does Pinter's portrayal of Aston suggest to you that he has changed in any way by the end of the play?
NOTES ON THE TASK: Answers should be able to move quickly away from a narrative approach. The disturbing monologue might be seen as a brave confrontation and a glimpse of the ability to move forward. Aston's attitude to Davies seems to change from charitable care to rejection. The shed seems additionally important. These factors could be taken as evidence of change, or it could be argued that Aston remains as detached from the world as ever; Davies comments that he is not getting anywhere with the plug. Better answers are likely to be able to show an appreciation of Pinter's methods, as well as arguing a personal case in response to the question.	

Text:	OCR: <i>Opening Lines: How It Looks From Here</i>
Question 9: (20 marks)	<i>Bedfellows</i> (Paterson), <i>Defying Gravity</i> (McGough) Compare how the poets express strong views about death and dying in these two poems.
NOTES ON THE TASK: The distasteful nature of the initial images – the ‘yellow blindspot’, the ‘greasy head’, the ‘dead halo’ – is compounded by the uncomfortable connotations of the title of the poem, ‘Bedfellows’. The even scarier notion that the previous occupant of the bed is not so very dead, follows from this; his heart ticks, his ‘suffocated’ voice speaks. The last two lines, moreover, are more a threat than an observation. Better answers are likely to be those that are able to point out the sordid nature of these images. In one sense, the images used by McGough in his poem are more straightforward. Life is seen firstly as a giant yo-yo, a simile/metaphor that begins and ends the poem; secondly, the friend’s death is seen as success in the ultimate rugby game of life. Better answers may point to the effectiveness of these images. The poem’s power lies in McGough’s ability to write with humour and wit, yet at the same time to convey the tragic nature of his loss, avoiding sentimentality and mawkishness, and answers that go some way towards acknowledging these aspects of the poem, should be highly rewarded.	

Text:	OCR: <i>Opening Lines: How It Looks From Here</i>
Question 10: (20 marks)	Compare how the poets explore the differences between appearance and reality in TWO of the following poems: <i>Judging Distances</i> (Reed) <i>Things</i> (Adcock) <i>I Am a Cameraman</i> (Dunn).
NOTES ON THE TASK: It is likely that most answers will see how the counterpoint of voices in <i>Judging Distances</i> – the military tone of the ‘instructions’ and the gentle reflections of the narrator – move gently forward by the steady unfolding of the narrative, at times in a humorous vein. Better answers may be aware of the revelation in the last stanza, where the lover is revealed to be the narrator himself, removed not by distance but by time, and may also note the use of repetition to emphasise the juxtaposition of the two points of view in the poem. <i>Things</i> , although simple in structure, is similarly moved on by a subtle narrative, where the narrator attempts to make little of actual experiences, then tells chillingly how the reality of these bad experiences arrives in all its full horror when the mind is empty of other distractions. The central premise of <i>I Am a Cameraman</i> , that film can only reflect events at a shallow level, and cannot depict the reality and truth of life in all its bare nakedness or suffering, may be seen to echo <i>Judging Distances</i> , where to judge distances is simply to judge the appearance of things, and fails to get to their heart to reveal their truth. Highest reward should be given to those answers that explore these subtle connections between the poems.	

Text:	OCR: <i>Opening Lines: The 1914-18 War (ii)</i>
Question 11: (20 marks)	<i>Joining the Colours</i> (Hinkson), <i>The Send-Off</i> (Owen) Compare the ways in which the poets express strong feelings about soldiers going off to war in these poems.
NOTES ON THE TASK: There are strong contrasts evident all through <i>Joining the Colours</i> , where the 'smooth-cheeked and golden' mothers' sons are 'food for shells and guns'; the singing soldiers travel 'into the dark', 'to glory and the grave'. The vivid impact of the scene, the noise, the music, the girls, is in counterpoint to intimations of the soldiers' mortality, for example the flowers, and underlined by the shortened, telling last line of each verse. There are similar contrasts evident in <i>The Send-Off</i> , and credit should be given to answers that acknowledge these. The singing soldiers are 'grimly gay', the women here give them flowers that make them appear like dead men. Better answers may note, however, that there is another, more sinister, element present in this poem; the feeling that the soldiers depart almost guiltily, and the 'wrongs hushed-up' may seem to allude to the shameful nature of the war in which they are to fight, and from which they 'creep back, silent'. High reward should be given to those who observe how the complex rhyme scheme interlinks the four-part nature of the poem's structure: the soldiers arrive at the station; they depart; the poet reflects on their secret departure and consequent fate; the tragic few return, unheralded.	

Text:	OCR: <i>Opening Lines: The 1914-18 War (ii)</i>
Question 12: (20 marks)	Compare how the poets bring the world of nature in wartime to life for you in TWO of the following poems: <i>Spring Offensive</i> (Owen) <i>The Falling Leaves</i> (Cole) <i>The Seed-Merchant's Son</i> (Herbertson).
NOTES ON THE TASK: The first half of <i>Spring Offensive</i> gives a richly textured image of the natural world, and better answers may note how techniques such as personification or assonance serve to express the relationship of the soldiers to the natural world around them. The poem then quickens its pace in an explosion of violence where this world seems to become their foe, until those who survive through 'immemorial shames' regain their earlier state of grace. Cole may be seen to take the bond with nature even further, where the fallen soldiers are likened first to autumn leaves, then to snowflakes. Those answers that relate the complex imagery, which includes metaphors and a repeated snowflake simile, to the duality of the natural world and the war, should be rewarded. <i>The Seed-Merchant's Son</i> , on the other hand, appears at first to close down the old man's appreciation of nature with the untimely death of his son. In the second half of the poem, however, the old man comes to terms with his son's death by accepting it as a small part of the larger natural world. The quality of answers may depend largely on the extent to which they respond to the ideas and images in the chosen poems.	

Text:	LARKIN AND FANTHORPE: <i>Poems 2</i>
Question 13: (20 marks)	<i>Posterity: Larkin, You Will Be Hearing from Us Shortly: Fanthorpe.</i> Compare the ways in which these poems mock the opinions and attitudes of the speakers.
NOTES ON THE TASK: Jake is insulting ('old fart', 'bastard', 'fouled-up') to his subject, and sees the biography as a necessary chore ('the money sign', 'the research line') before he does something interesting. Better answers may be able to show understanding of the meanings behind for example 'Has this page microfilmed', 'air-conditioned cell', 'make for the Coke dispenser'. The answers in the Fanthorpe are patronising, and the main stanzas contain many politely worded insults; the poem is, among other things, a comment on ageism and sexism. Better answers here may be able to comment on the structure of the poem, and Fanthorpe's characteristic use of enjambement.	

Text:	LARKIN AND FANTHORPE: <i>Poems 2</i>
Question 14: (20 marks)	Compare the ways in which the poets strongly convey to you a sense of sadness in TWO of the following poems: <i>Home is So Sad</i> (Larkin) <i>Old Man, Old Man</i> (Fanthorpe) <i>Casehistory: Alison (head injury)</i> (Fanthorpe).
NOTES ON THE TASK: Larkin's home has 'no heart', is stuck in the past, 'withers', and contains 'pictures', 'cutlery' and a 'vase' that speak for themselves. Better answers may be able to suggest the way the simple diction and the intricate rhyme scheme add to sadness here. Fanthorpe's old man was once adept and skilful ('proper complement', 'connoisseur', 'dab hand') but is now struggling with senility; now his 'hands shamble' and he no longer recognises his children. Better answers on this poem may be able to note the subtle change from gentle mockery ('World authority on twelve different Sorts of glue') to a more direct expression of pathos and sympathy at the end. Alison looks without recognition at her photograph and ironically celebrates the promise shown in the picture: 'delicate angles', 'smiles', 'achievements'. Better answers here are likely to be moved by the poignancy of the ironies, such as her 'autocratic knee' now 'lugs me upstairs', and, most moving of all, 'I am her future'.	

Text:	<i>Touched With Fire</i>
Question 15: (20 marks)	<i>Mid-Term Break</i> (Heaney), <i>Refugee Mother and Child</i> (Achebe). Explore the different ways in which Heaney and Achebe memorably portray reactions to the death of a child in these two poems.
NOTES ON THE TASK: In the Heaney the speaker sounds bewildered by the unwonted events: counting bells out of class, old men shaking his hand, people whispering about him. His reaction to seeing his little brother's corpse seems calm but all the more deeply felt for the appreciation of peace in the snow drops and candles and the recognition of how young he was. Better answers may be those which consider the contrast of his reactions to the adults', and the contrast between his parents'. In the Achebe the mother is even more tender than a classic sculpture; she persists in caring longer than others; her facial expression is ghostly as she parts her child's hair as if it was a normal day. Better answers should be able to respond to the pathos in the poem and to the horrors of the situation, and will probably look closely at effects of words and images, the impact of the final two words of the poem, for example.	

Text:	<i>Touched With Fire</i>
Question 16: (20 marks)	Compare some of the ways in which the poets bring memories alive in any TWO of the following poems: <i>Our History</i> (Dipoko) <i>Piano and Drums</i> (Okara) <i>Digging</i> (Heaney).
NOTES ON THE TASK: By the sound of drums Okara is suddenly ('topples the years') taken back to early childhood and an instinctive, uncomplicated world of 'simple paths' and 'naked warmth'. Is the contrasted world of 'complex ways' and 'far away lands' also a memory? This would make some sense of the final stanza; it remains up to the reader whether the final note is a positive one ('mystic rhythm') or a negative ('lost'). Answers on the Dipoko are likely not only to show some understanding of the collective memory in this poem but also to respond to its very visual language: 'hump-backed', 'lustre', 'glint', 'garb'. Heaney pays tribute to the skill of his father and grandfather ('rhythm', 'levered firmly', 'Nicking and slicing') and brings alive his own childhood perceptions of the potatoes, the milk bottle and the peat. Both represent his own brand of digging. Better answers to this question will probably combine close attention to use of words with a confident overview of each poem considered.	

Text:	OCR: <i>Opening Worlds</i>
Question 17: (20 marks)	<p><i>The Train to Rhodesia: She sat down again in the corner...to the end of the story.</i></p> <p><i>Dead Man's Path: I am sorry, said the young headmaster...to the end of the story.</i></p> <p>How do the writers make these passages such powerful endings to the stories?</p>
<p>NOTES ON THE TASK:</p> <p>Michael Obi is politely insulting to the priest, pompous ('thoroughfare') and sarcastic ('too burdensome'). There is a poetic justice in the 'ruins' of his work and in the official condemnation of his 'misguided zeal' from the very organisation he was hoping to impress. The young wife is offended and distressed by her husband's bargain, as the repetitions of her thoughts convey. The collapse of their relationship is signified in her body posture, the cast aside lion, and the haunting phrase 'atrophy emptily'. Better answers to this question are likely to be those which comment closely on the use of language in the extracts, and also make a clear comment on the appropriateness of the ending. It will be interesting to read interpretations of the cryptic final paragraph of the former passage.</p>	

Text:	OCR: <i>Opening Worlds</i>
Question 18: (20 marks)	<p>How do the writers memorably portray conflict with people in authority in any TWO of the following stories?</p> <p><i>The Tall Woman and her Short Husband</i> (Feng)</p> <p><i>The Pieces of Silver</i> (Sealy)</p> <p><i>Winter Oak</i> (Nagibin)</p>
<p>NOTES ON THE TASK:</p> <p>In the first story 'people in authority' could reasonably be taken to mean the tailor's wife, and answers might explore the working out of her personal inquisitive agenda. Or there could be a focus on the conflict the eponymous husband finds himself in with the forces of the Cultural Revolution. In the second story the confrontational acting Head causes conflict at every turn, caning pupils for minor infringements, humiliating those who cannot afford to find money for the gift, and creating disquiet in poor households. In the third story the conflict is lower key but nevertheless the conflict between pupil and teacher leads to an educational experience for the later. Better answers may be able to show how the conflicts are presented, and comment on their results.</p>	

Text:	LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
Question 19: (20 marks)	<p><i>Adolf: Even we understood that he must go...to ...as Adolf turned his flank on us.</i></p> <p><i>Rex: And to tell the truth, he was dirty at first...to ...between us and our parent.</i></p> <p>How does Lawrence movingly convey the narrators' memories in these two passages?</p> <p>Remember to support your answer with details from the stories.</p>
<p>NOTES ON THE TASK:</p> <p>Even basic answers should focus on the rich description of the two animals in the stories seen through the youthful eyes of the first person narrator. The initial beguiling descriptions of the baby rabbit, that move gradually into the hilarious accounts of his adult misdemeanours, climax in the decision to release him. The extract ends with the rather wistful, yet optimistic, insistence by the narrator that Adolf is still in the vicinity. The second extract reflects accurately the duality of the description, where the puppy is seen at the same time as both a friend and a helpless yet untrained animal. More detailed answers may mention the impotent fury of the mother. Better answers may be able to focus on Lawrence's powerful descriptive style, perceiving the air of nostalgia that pervades both extracts.</p>	

Text:	LAWRENCE: <i>Ten Short Stories</i>
Question 20: (20 marks)	<p>What do you think makes Lawrence's descriptions of the countryside so strikingly effective in TWO of the following stories?</p> <p><i>Second Best</i> <i>Shades of Spring</i> <i>A Prelude</i></p> <p>Remember to support your answer with details from the stories.</p>
NOTES ON THE TASK:	
<p>There is no shortage of striking imagery in Lawrence's description of Frances's and Anne's walk, and answers might focus on the colours and shapes of objects that gain from Lawrence's minute attention to detail. The mole is similarly richly described, with a succession of adjectives that make it come startlingly alive, and invite the reader's compassion for its sudden death. Better answers might observe that the mole's death is used by Tom to challenge Frances into accepting him – albeit as second best – and her killing a second mole is a commitment to him. The path through the wood taken by Syson in <i>The Shades of Spring</i> is similarly described with rich detail, and as he journeys through the countryside and finds it unchanged, he realises that it is he who has changed, and is alien to it. Better answers might point to Hilda's showing him the beauties of nature that he has chosen to turn his back on, as an indication that their love was never more than an illusion. Although the countryside is not described in such detail in <i>A Prelude</i> as in the previous stories, there is nevertheless the atmosphere of the cosy cottage, warmed by the fire from the cold outside. The holly that Fred cuts serves to remind Nellie that she still loves him, and it is within the dark cottage garden that they finally come together. As ever, it is the sensitivity of response to Lawrence's dense prose and vivid detail that is likely to identify the best candidates.</p>	

Text:	BALLARD: <i>Empire of the Sun</i>
Question 21: (20 marks)	<p><i>Chapter 41: Jim despaired. Flattening the grass...to ...bank with the other aircrew.</i></p> <p>How does Ballard's writing make this passage so disturbing?</p>
NOTES ON THE TASK:	
<p>Ballard's description is evocatively sensuous: 'the chute of bruised grass', the parted lips, the position of the body, the sounds of war in the distance. Jim's feelings are also emphasised: he 'despaired', he is 'Numbed by the sight', 'part of himself had died'. He is uncharacteristically depressed because of the loss of his 'imaginary twin'. He rather surreally tries to read his magazine, surrounded by flies. He then moves the corpse, which is surprisingly light, and we read further gruesome details about the manner of his death. Better answers are likely to be able to comment on the wording of the passage and suggest different ways in which the passage disturbs the reader.</p>	

Text:	BALLARD: <i>Empire of the Sun</i>
Question 22: (20 marks)	How does Ballard's writing convey to you Jim's enjoyment of his life during the war in ONE or TWO episodes from the novel?
NOTES ON THE TASK: There is plenty of material available. In Chapter 16 we are told that 'for the first time he felt able to enjoy the war', and in Chapter 22 1943 is said to be 'the happiest year of Jim's life'. He also enjoys the air raid in Chapter 23, where he is thrilled by the aircraft, and visiting the Americans in Chapter 26, because of their irony and good humour. We shall be tolerant of what is felt to constitute an episode. Better answers are likely to be closest to Ballard's language, as the question requires, and may be able to discuss degrees to which the reader stands back from Jim's enjoyment.	

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 23: (20 marks)	<p><i>Passages: The massive coincidence necessary to tell ...to ...from my throat which corresponded to screams.</i></p> <p><i>Another Survivor: When Faith came down the stairs...to ...though inhabiting separate universe.</i></p> <p>How do the writers create horror and fear in these passages?</p> <p>Remember to support your ideas with details from the passages.</p>
NOTES ON THE TASK: <i>Passages</i> is a multi-layered story, and credit is due to answers that unravel the plot sufficiently to give a clear context for this passage. That said, the passage will stand on its own as a masterpiece of gothic horror, and better answers may well point out the classic elements; the unexpected, eerie noises, the old house, the firelight, the wind whistling, and so on, culminating in the total disintegration of the victim. The very best answers may acknowledge that this is a story within a story, made more complex by the presence of an unreliable narrator. In <i>Another Survivor</i> , Rudi has vacillated between the desire to set his tragic past behind him, and the awareness of his duty to tell his family all that had happened. It is hoped that candidates will appreciate the true horror of Rudi's visions – the first, of his mother as a revenant, an all too successful recreation within the body of his daughter; the second, of his mother as a camp inmate in all her degradation, a figure that all his denial of the horrors of the past has failed here to blot out.	

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 24: (20 marks)	How do the writers create memorable pictures of girls growing up in TWO of the following stories? <i>The Man Who Kept the Sweet Shop at the Bus Station</i> (Harris) <i>Nothing Missing but the Samovar</i> (Lively) <i>Stormy Weather</i> (Kesson)
NOTES ON THE TASK: The girls in <i>The Man Who Kept the Sweet Shop...</i> are by and large generic, seen as 'country girls' when they are young, but gradually growing up and moving away from old habits, including visiting the sweet shop whilst waiting for the bus. Their lives may be contrasted in fuller answers with the sweet shop man, who hardly changes except for becoming steadily more decrepit. The description of the adolescent Sally in <i>Nothing Missing but the Samovar</i> is a pathetic one, and may evoke a strong personal response in more sensitive answers. The details of her incongruity with others of her age are well observed, and yet her cheerful ignorance of all this is endearing to the reader, who is charmed into agreeing with Dieter. Better answers may acknowledge the skill with which Lively forces the reader into feeling both delighted and saddened about her. <i>Stormy Weather</i> takes us immediately into Chris's world, and both her coolness with which she faces her daily struggle for survival, and the courage with which she faces Matron's wrath, will be noted in better answers. The best answers are likely to exhibit obvious enjoyment when her resilience is seen at the end to make a triumph out of disaster.	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 25: (20 marks)	<i>Chapter Twenty Five: Then they came to the tree from which Okonkwo's body...to the end of the novel.</i> How does Achebe make this a dramatic and moving ending to the novel?
NOTES ON THE TASK: The sudden discovery of Okonkwo's body represents the completion of his descent, through the futility and frustration of fighting the relentless march of Western civilisation, which was always going to win, towards his ignominious suicide in this final passage. As always in the novel, Obierika's's quiet dignity is both compelling and heartbreaking, as is his failure to articulate fully the strength of his feelings about his friend's disgrace, and better answers will point out the contrast between him and the soulless, pragmatic District Commissioner who sees the tribes-people not as human beings but as anthropological specimens. For higher reward, answers may attempt to give some idea of how the short paragraphs and dialogue at the beginning of the passage give way to the long final paragraph voicing the District Commissioner's thoughts as he plans the inclusion of Okonkwo's death in his book. The best answers may also make some observation of the sarcasm with which the District Commissioner's actions and thoughts are described.	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 26: (20 marks)	How does Achebe make Ezinma a lively and interesting character? Remember to support your answer with details from the novel.
NOTES ON THE TASK: From her first introduction, Ezinma is seen as a curious, intelligent and sensitive child, helping her mother, and beloved of her father Okonkwo, to whom she is some solace after his ill-conceived part in the killing of his adopted son Ikemefuna, and who constantly repeats his wish that she had been a boy, The incident of Ezinma finding her buried <i>iyi-uwa</i> is a reminder to the reader of how precious she is to her mother Ekwefi after the deaths of so many brothers and sisters. The importance of Ezinma among Okonkwo's children is seen in chapter 11, when she is abducted by the priestess of Agbala and taken to the god's shrine. Towards the end of the story, Ezinma's beauty is described, and when she understands so clearly Okonkwo's decision that his daughters should not marry until they return to their own home, Okonkwo again wishes that she were a boy. Finally, it is Ezinma who returns from visiting her future husband's new family and supports her father during his demise. Better answers may be distinguished by the use of details from the text to illustrate the points made, and it is to be hoped that the best answers can respond also to Achebe's writing in his depiction of this delightful character.	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27: (20 marks)	<i>He was an old man who fished alone...to ...But we have. Haven't we?</i> How does Hemingway make this a striking start to the novel?
NOTES ON THE TASK: The long first sentence announces an intriguing figure and a tense disequilibrium. The first paragraph goes on to introduce us to his relationship with the boy and the key theme of luck. The second paragraph is vivid and poetic in describing his gnarled appearance, almost a mythic figure, and we are then given a description of his eyes which is at odds with the earlier mention of defeat. The fragment of dialogue reinforces both their closeness and the theme of luck. Better answers are likely to comment on some aspects of Hemingway's language in the passage, and show an awareness of ways in which we are being prepared for what is to follow.	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 28: (20 marks)	To what extent does Hemingway's writing make you admire the old man's struggle to bring the marlin to shore? Remember to support your answer with details from the novel.
NOTES ON THE TASK: There is much to admire in what is the bulk of the novel, from the moment he first hooks the great fish to his eventual return to shore. He is skilful and knowledgeable, he determinedly fights off the sharks again and again, he admires and feels a kinship with the fish, he is tenacious even though he knows he faces failure. There may be reservations about his wisdom or sense of proportion in this perseverance, however. It could be said that he is driven by fantasies and that he returns with a badge of his defeat. Better answers are likely to be confident in the argument pursued, and are also likely to be effectively supported from the text rather than merely assertive.	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 29: (20 marks)	<i>Part Two, IX: Do you remember, he said...to ...truncheons in their hands.</i> How does Orwell make this such a powerful moment in the novel?
NOTES ON THE TASK: There is much to be said about the drama and the terror in this episode. There are opportunities for better answers to look closely at the effects of Orwell's language (the repetitions most notably, perhaps), and also to convey a sense of the context of this pivotal episode. The lovers have been admiring the fertility and vitality of the proles. Their future, they feel, is not children but their mental freedom, 'the secret doctrine that two plus two make four'. At that moment the end of their mental freedom begins; their intoned declaration is chillingly echoed by an 'iron voice'. Their secret room is both brutally invaded and revealed to have been a chronic trap. Their physical shock is emphasised, entrails 'turned into ice', yellow face, shaking bodies and chattering teeth. The iron voice repeats what they say, and then a different voice adds further mysterious menace. The revelation of Mr Charrington is to follow.	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 30: (20 marks)	How does Orwell make O'Brien such a horrifying character?
NOTES ON THE TASK: The tortures of Room 101, the cold deliberation of his vision of the future, the way he forces Winston to betray Julia, the way in which he plays Winston over time: all of these could effectively feature in answers. Answers should go beyond a mere narrative; better answers are likely to be confident not only in their personal response, but also in their marshalling of textual detail. An understanding of O'Brien throughout the novel, his role in the world of Big Brother rather than simply his interactions with Winston towards the end, may also be a good sign.	

Text:	PALIN: <i>Pole to Pole</i>
Question 31: (20 marks)	<i>Day 41, Odessa to Istanbul: But the strangest encounter...to ...how we miss our families.</i> <i>Day 121. Bulawayo: When we arrive to film... to ...come on, little one.</i> How does Palin's writing make his depiction of women so lively and interesting here?
NOTES ON THE TASK: Although women do not feature prominently in <i>Pole to Pole</i> , answers will undoubtedly note with amusement Palin's meeting with 'the lovely Lyuba'. He offers a hilarious image of the ship's tiny swimming pool, and of the bizarre conversation with her that follows whilst he is in it. Better answers may form some awareness of the slightly wistful note apparent alongside the humour. Palin's description of the Bulawayo Bowls Club is similarly amusing, although some more perceptive answers may notice the suggestion of racism inherent in Pearle's words, even though this is hidden by the comic incongruity of the 'Blind Bowler's Association'. The extract ends with a typically Palinesque cameo, that of the Scots lady champion, cigarette 'permanently on the go'. Better answers might suggest that it is the balance of the serious and the comic in Palin's writing that makes it so enjoyable to read.	

Text:	PALIN: <i>Pole to Pole</i>
Question 32: (20 marks)	How does Palin's writing make TWO incidents involving transport amusing and memorable for you?
NOTES ON THE TASK: Since the book is a travelogue, there are many incidents to choose from, and the success of the answer will owe much to appropriate choices. Hopefully, the choices will spring from those individual favourites of the candidates, in order to produce answers with a good personal response. Some contextual detail should be seen in better answers, and credit should be given above all for answers that are able to appreciate Palin's dry humour and his individual approach to descriptions of different situations and the people involved in them.	

Text:	HORNBY: <i>Fever Pitch</i>
Question 33: (20 marks)	<i>THE GREATEST MOMENT EVER: Liverpool V Arsenal 26.5.89: Richardson finally got up... to ...unexpected delirium.</i> How does Hornby's writing vividly convey his feelings in this passage?
NOTES ON THE TASK: The first paragraph builds tension by reference to the time, the TV commentary, and finally the delirious excitement in the room. Hornby then tries hard to <u>explain</u> to us; he debates the relevance and merits of 'sexual imagery' to convey his reaction to the last minute goal and win. It is in a way an extended rhetorical figure in which he argues that there is 'literally, nothing to describe it'. Answers should avoid mere narration, and better answers are likely to comment on Hornby's language (his humorous interjections, for example) and perhaps his attitudes to sex and football.	

Text:	HORNBY: <i>Fever Pitch</i>
Question 34: (20 marks)	Explore any TWO moments in the book when Hornby's writing makes people's behaviour seem particularly frightening. Remember to support your answer with details from the book.
NOTES ON THE TASK: Answer should be able to comment on two relevant moments, giving evidence of personal response and making reference to the text. As usual, we shall be tolerant about what constitutes a moment and also about unequal consideration given to the two parts of the answer. Possible references include his treatment in 'Thumped', crowd behaviour in 'My Mum and Charlie George', and the deaths in 'Heysel' and 'Hillsborough'. Better answers may be those in which there is an acknowledgement of Hornby's attitudes and judgements, and how they are expressed.	

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