

Mark Schemes for the Units

June 2006

1901/MS/R/06

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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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GCSE English Literature (1901)

MARK SCHEMES FOR THE UNITS

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**Mark Scheme 2441/01
June 2006**

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.

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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.

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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	✓	✓	✓	✓
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	2 Poetry Pre-1914	✓	✓	✓	
	3 Prose Pre-1914	✓	✓		✓
5	1 Drama Pre-1914	✓	✓		
6	1 Poetry Pre-1914	✓	✓	✓	
	2 Prose Pre-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.

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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 (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.
- 3 Starting with the mark ONE ABOVE THE LOWEST in that band, adjust upwards or downwards to find the mark which most accurately reflects the balance of achievement within the band.
 - Use the LOWEST mark only to indicate 'borderline' performance.
 - If most qualities are achieved, award the HIGHEST mark in the band.
- 4 Be prepared to use the full range of marks. Do not reserve (e.g.) 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.
- 5 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (i.e. 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.

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet

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

1 Before the Standardisation Meeting

Before the Standardisation Meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, **the marked scripts must be brought to the meeting.**

(Section 5c, page 5)

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.
- b) All scripts must be marked in accordance with the version of the mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, it should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

(Section 6a, bullet point 5, page 5)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

(Appendix 5, para 19, page 25)

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 0	<ul style="list-style-type: none"> • not meet the criteria for Band 8.

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 0	<ul style="list-style-type: none"> • not meet the criteria for Band 8.

Text:	MILLER: <i>Death of a Salesman</i>
Question 1: (21 marks)	<p>What makes this a moving and important moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Willy's behaviour and situation • his description of Singleman's funeral • how Howard treats him.

NOTES ON THE TASK:

This is a packed and pivotal 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 able to make some response to the evidence of Willy's desperation and exhaustion here and to Howard's lack of interest or compassion for his long-serving employee. The best answers are likely to engage the wider significance of the Dave Singleman story in terms of Willy's dreams and failures, and to suggest some of the other ironies of this moment in the context of the whole play – like the way Willy's attempt to sell the idea of a desk job leads only to the sack, for instance.

Text:	MILLER: <i>Death of a Salesman</i>
Question 2: (21 marks)	<p>What do you think makes Uncle Ben a memorable character in the play?</p> <p>Remember to support your ideas with details from the play.</p>

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 to shape an argued personal response to character, supported by selective references to specific moments and details. Willy reveals that Ben has died two weeks before the action of the play starts (in present time) and because he only exists in the past and in Willy's mind, he is invested with a particularly mysterious aura and significance. It is to be hoped that many answers will be able to see why his elder brother is so memorable to Willy, and the best are likely to focus on some of the key details of Ben's ruthlessness, his individualism, his dress, his music, his association with death and time ... which make him such an exceptional character in the play.

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (21 marks)	<p>You are Bernard as you leave your father's office (in Act Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Willy's behaviour and state of mind • the differences between your life and Biff's • the differences between the past and the present. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Bernard is a composed, confident and successful man but this has been a deeply troubling visit to his father's office. He is likely to register some shock at the signs of Willy's exhaustion, confusion and rapidly changing moods, and he has been embarrassed by Willy's requests for his advice (and by his father's obvious pride in his achievements). Despite the passage of time he still appears to be genuinely concerned about the wellbeing of his boyhood friend Biff and curious about the reasons for his decline, and seems remarkably free of resentment for the treatment he received from Lomans. He will surely be aware of the ironies in his own success set against Biff's failures but is unlikely to derive any malicious satisfaction from the contrast. Successful answers are likely to be firmly grounded in the details of the conversation between Bernard and Willy in Act Two. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Bernard's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.

Text:	PINTER: <i>The Caretaker</i>
Question 4: (21 marks)	<p>What makes this such a fascinating moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the relationship between Aston and Davies • the effect of Davies' stories • the words the characters use.

NOTES ON THE TASK:

Most answers are likely to focus on Aston's generous nature despite Davies's anecdote which reveals his bigotry. The extract also reveals Davies's pride and attempts to recover some self-respect. Davies relies on the kindness of strangers, but is also very ungrateful. The moment is fascinating in different ways: stronger answers may highlight the contrast in Aston's and Davies's behaviour and response here, or in Davies's self importance and ignorance shown through his stories. The strongest answers are likely to be characterised by a consistent attempt to look at the language used, rather than just working through the extract, and some may touch on the pauses, questions, anecdotes and misunderstandings for example. Evidence of this effective use of text, a developing personal response, or both, should be highly rewarded.

Text:	PINTER: <i>The Caretaker</i>
Question 5: (21 marks)	Mick describes Davies as 'an old rogue' and 'an old scoundrel'. Do you agree? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Davies is on stage for virtually the duration of the action so most answers should be able to find sufficient material to shape a response to his character. The question urges answers to take a view of Davies and differentiation is likely to spring from the extent to which answers can move beyond mere description of Davies and accounts of what he does, to an evaluation of his character. Is Davies a conniving and manipulative man, ... or is he a victim of society, desperate to regain some self-esteem for example? The strongest answers will present an argued personal response which is informed by textual support. Answers which begin to show awareness of Mick's view of Davies as being one of several interpretations, should also be highly rewarded.

Text:	PINTER: <i>The Caretaker</i>
Question 6: (21 marks)	Explore TWO moments in the play where you feel particularly sorry for Aston. Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question is very open and most answers should be able to find sufficient material to shape a response to two moments where you feel particularly sorry for Aston in the play. The choice of moments must be respected and the interpretation of what constitutes a 'moment' will, of course, vary. Stronger answers may refer to Aston's awful account of his time in hospital, his compelling need to build a shed, or even to his indiscriminating nature as he befriends Davies, and his subsequent decision to reject Davies at the end of the play. The band and mark will depend on the knowledge of, and engagement with the character and with the ability to respond to what is sympathetic about the character. The strongest answers should be highly rewarded for going beyond narrative and attempting to explore why the character of Aston produces such a reaction of sympathy.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 7: (21 marks)	<p>What makes this both a funny and an upsetting moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Ken's situation and his reactions to it • his relationship with Dr Scott • Dr Scott's reaction to him.

NOTES ON THE TASK:

It is hoped that the bullets will help most answers to respond to the unusually frank and intimate doctor-patient relationship here and to Ken's strengthening feelings that his life under these circumstances is intolerable. The question is an open one and so it is important to be receptive to a range of possible responses to this revealing moment as long as they are grounded in the text. Strong answers are likely to declare themselves in their willingness to wrestle with the complex and contradictory feelings which Dr Scott arouses in Ken (and the effect of his revelations on her), and any close attention to the sources of the humour should be well rewarded.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 8: (21 marks)	<p>What do you think makes Nurse Kay Sadler a memorable and important character in the play?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

Nurse Sadler is a minor character perhaps but it is to be hoped there is enough in the presentation of her responses to her new job and to her most challenging patient, and in the significance of her developing relationship with John, to stimulate substantial answers. This is an open question inviting an argued personal response. Differentiation is likely to spring from the extent to which answers can move beyond a narrative re-working of what Nurse Sadler does in the play to an evaluation of her impact on an audience. "What makes Nurse Sadler memorable?" is a different question from "What do you remember about?" Answers which can focus on particular moments in detail, suggest an understanding of why Ken sees her as "a breath of fresh air" and wrestle with the significance of her relationship with John (and the differences in their feelings about Ken's predicament) should be well rewarded.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 9: (21 marks)	<p>You are Dr Emerson. The Judge has informed you of his decision and Ken has agreed to stay in the hospital (at the end of the play).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • the Judge's decision • Ken and his fight for the right to die • your treatment of him. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Dr Emerson is disappointed by and disagrees profoundly with the Judge's decision but he is far too obstinate to admit defeat and still hopes that Ken will change his mind during his final days in the hospital. His conviction that after thirty years of clinical experience he knows best and that his duty is always to preserve life, is unlikely to have been shaken by any of the arguments at the hearing or by the result. He respects Ken's intellect but he remains convinced that he is depressed and therefore incapable of making a rational decision. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Dr Emerson's 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>What do you think makes this such a moving final scene?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the relationship between Stanhope and Raleigh here • Stanhope's reaction to Raleigh's death • the effects of lighting, sound and setting.

NOTES ON THE TASK:

Most answers should be able to find fruitful areas for comment – in Raleigh's tragic circumstances, his self-effacing and naïve demeanour, in Stanhope's compassion, assertiveness and warmth in contrast with his earlier attitude, and in Sheriff's use of stage directions for example. The strongest answers are likely to be characterised by a consistent attempt to look at the moving nature of the ending, and in their attention to the language, for example Stanhope/s use of informalities ('Jimmy'), rather than just working through the extract. Evidence of a developing personal response, effective use of text, or both should also be generously rewarded.

Text:	SHERRIFF: <i>Journey's End</i>
Question 11: (21 marks)	What do you think makes Mason an amusing and memorable character in the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

It is hoped that answers will be able to respond in some way to Mason's role as cook but may also refer to his stable figure, in increasingly traumatic circumstances. This is an open question but the emphasis on what makes him 'amusing and memorable' should move answers beyond a straightforward discussion of Mason to a consideration of what he brings to the play, and this is likely to be a key discriminator. For example, the repetitious debates which run throughout the play provide humour and Mason's lack of culinary skill gives the men a scapegoat for their discomfort. The best answers will consider some of these ideas, and show a developing personal response with effective use of text in support.

Text:	SHERRIFF: <i>Journey's End</i>
Question 12: (21 marks)	You are Raleigh, just after Stanhope has snatched your letter and ordered you to go and inspect your rifles (in Act Two). You might be thinking about: <ul style="list-style-type: none"> • what Stanhope has just done • your relationship with Stanhope • the contents of the letter. Write your thoughts.

NOTES ON THE TASK:

Raleigh is shocked when Stanhope brutally tears the unsealed letter Raleigh brings in from his hand. It is to be hoped that most answers will register some of the memories Raleigh has of his school life with Stanhope, the admiration, adoration and respect he has for him, and the friendship they developed in the summer holidays. This shock and growing nervousness around Stanhope is in contrast to his hero worship. The contents of the letter will also feature, providing a bitter irony to the situation Raleigh faces. The strongest answers are likely to suggest a secure grasp of appropriate details and of Raleigh's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.

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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.

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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.
- 4 Starting with the mark ONE ABOVE THE LOWEST in that band, adjust upwards or downwards to find the mark which most accurately reflects the balance of achievement within the band.
 - Use the LOWEST mark only to indicate 'borderline' performance.
 - If most qualities are achieved, award the HIGHEST mark in the band.
- 5 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.
- 6 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 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.

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet

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

1 Before the Standardisation Meeting

Before the Standardisation Meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting.

(Section 5c, page 5)

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.
- b) All scripts must be marked in accordance with the version of the mark scheme agreed at the standardisation meeting.

c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, it should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand marking at the end of each question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

(Section 6a, bullet point 5, page 5)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

(Appendix 5, para 19, page 25)

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	12-0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text

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	12-0	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas

Text:	MILLER: <i>Death of a Salesman</i>
Question 1: (30 marks)	Explore the ways in which Miller makes this a moving and significant moment in the play.

NOTES ON THE TASK:

It is hoped that many answers will be able to register a strong response to Willy's desperation and sense of failure in this packed and pivotal passage. Good answers are likely to pay close attention to the evidence of Willy's desperation and exhaustion, and of Howard's lack of interest or compassion, and to explore the significance of the Dave Singleman story. Strong answers should be able to focus explicitly on 'the ways' of the question and really scrutinise the playwright at work here. The strongest answers may declare themselves in their awareness of the ironic significance of this moment in the context of the whole play: Willy is pleading for understanding and recognition and he gets the sack, the description of Singleman's funeral contrasts the bathos of his own, the wire-recorder confronts Willy with Howard's material success (not to mention his son's precocious general knowledge) and a vision of a more impersonal and technological business world...

Text:	MILLER: <i>Death of a Salesman</i>
Question 2: (30 marks)	How does Miller's portrayal of Uncle Ben contribute to the dramatic impact of the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

This is an open question and so it is important to be receptive to a variety of arguments about and approaches to this mysterious and complex creation. Willy reveals that Ben has died two weeks before the action of the play starts (in present time) and because he only exists in the past and in Willy's mind, he is invested with particular dramatic and symbolic significance. Differentiation should emerge from the extent to which answers avoid a conventional discussion of character and focus on what Ben brings to the play. Strong answers are likely to engage features like the contrasts with Willy (and Charley and Linda), the different dreams, the sibling rivalry, the associations with time and death, his dress, his music...and the best answers will maintain the focus on the writer at work and the idea of 'dramatic impact' throughout.

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (30 marks)	You are Bernard as you leave your father's office (in Act Two). Write your thoughts.

NOTES ON THE TASK:

Bernard is a composed, confident and successful man but this has been a deeply troubling visit to his father's office. He is likely to register some shock at the signs of Willy's exhaustion, confusion and rapidly changing moods, and he has been embarrassed by Willy's requests for his advice (and by his father's obvious pride in his achievements). Despite the passage of time he still appears to be genuinely concerned about the wellbeing of his boyhood friend and curious about the reasons for his decline, and seems remarkably free of resentment for the treatment he received from the Lomans. He will surely be aware of the ironies in his own successes set against Biffs' failures but is unlikely to derive any malicious satisfaction from the contrast. 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)	How does Pinter make this a fascinating moment in the play?

NOTES ON THE TASK:

Most answers are likely to focus on Aston's generous nature despite Davies's anecdote which reveals his bigotry, shown through his outrage at the treatment he says he was faced with at the monastery. The extract also reveals Davies's pride and attempts to recover some self-respect: Davies relies on the kindness of strangers, but is also very ungrateful. The extent to which answers can look at Pinter's methods and effect on an audience 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 here. The moment is fascinating in different ways – stronger answers may highlight Aston's responses to Davies's anecdotes, the contrast between the two men, or Davies's assertion of his importance here. The strongest may declare themselves in their awareness of the way Pinter uses pauses, questions, anecdote and misunderstandings to create appeal.

Text:	PINTER: <i>The Caretaker</i>
Question 5: (30 marks)	In Act Two Mick tells Davies: 'I'm coming to the conclusion that you're an old rogue. You're nothing but an old scoundrel'. How far does Pinter's portrayal of Davies convince you that Mick is right?

NOTES ON THE TASK:

The question directs attention away from a conventional character study to an evaluation of Davies and his relationship with the brothers – and differentiation is likely to spring from the extent to which answers can maintain this focus on the character's worth and shape an argued personal response fully grounded in the text. It's possible that some answers will question whether Mick's interpretation is a trustworthy one – or they may confine themselves to agreeing with Mick's view, and establish Davies as a rogue: conniving, selfish, manipulative, disloyal. However, answers which adopt a more sophisticated approach by considering Davies as a figure of extreme pathos as well, a victim of society desperate to establish himself in the world and regain some self-esteem, should be highly rewarded. Either approach, or a mixture, should be respected – and each answer should be marked on its merits as an argued and supported personal response.

Text:	PINTER: <i>The Caretaker</i>
Question 6: (30 marks)	Explore TWO moments in the play where Pinter's writing most encourages you to feel sympathy for Aston. Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question is very open and most answers should be able to find sufficient material to shape a response to two moments where Pinter encourages you to feel sympathy for Aston in the play. The choice of moments must be respected and the interpretation of what constitutes a 'moment' will, of course, vary. Stronger answers may refer to Aston's awful account of his time in hospital, his compelling need to build a shed, or even to his indiscriminating nature as he befriends Davies, and his subsequent decision to reject Davies at the end of the play. The strongest answers are likely to be firmly anchored to the detail in the play and to the ways Pinter encourages the audience to feel sympathy for Aston – through the staging of Aston's monologue, for example, or his unpredictable responses towards people, or his hesitancy.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 7: (30 marks)	Explore the ways in which Clark makes this both a funny and an upsetting moment in the play.

NOTES ON THE TASK:

It is to be hoped that most answers will respond to the unusual presentation of the doctor-patient relationship here and explore the impact of some of the complex and contradictory feelings at work. Ken's humorous directness and jocular wordplay fall away gradually as he confronts the truth of his own impotence and helplessness. Strong answers are likely to engage both strands of the question explicitly, despite the difficulties involved in discussing humour. The best answers are likely to explore the humour and the ironic ways in which this developing relationship is upsetting for both Ken and Dr Scott: she now knows that her very attractiveness and attentiveness make him feel less of a man, thereby confirming for him the hopelessness of his predicament and his determination to seek his own death.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 8: (30 marks)	How does Clark's portrayal of Nurse Kay Sadler contribute to the dramatic impact of the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Nurse Sadler is a minor character perhaps but it is to be hoped there is enough in the presentation of her responses to her new job and to her most challenging patient, and in the significance of her developing relationship with John, to stimulate substantial answers. The extent to which answers can move beyond a conventional character study to look at Clark's methods and the effect of the characterisation on an audience, 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 features like the way Kay's freshness provides a contrast with the impersonal professionalism which Ken detests, the vitality of her exchanges with John and the significance of their blossoming relationship in the context of Ken's predicament, Clark's use of her (as a new member of staff) to make the exposition natural...

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 9: (30 marks)	You are Dr Emerson. The Judge has informed you of his decision and Ken has agreed to stay in the hospital (at the end of the play). Write your thoughts.

NOTES ON THE TASK:

Dr Emerson is disappointed by and disagrees profoundly with the Judge's decision but he is far too obstinate to admit defeat and still hopes that Ken will change his mind during his final days in the hospital. His conviction that after thirty years of clinical experience he knows best and that his duty is always to preserve life, is unlikely to have been shaken by any of the arguments at the hearing or by the result. He respects Ken's intellect but he remains convinced that he is depressed and therefore incapable of making a rational decision. The best answers are likely to avoid the over dramatisation of Dr Emerson's feelings (he has a cardiac monitoring unit and other patients to worry about), to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point-of-view.

Text:	SHERRIFF: <i>Journey's End</i>
Question 10: (30 marks)	Explore the ways in which Sherriff makes this a moving and dramatic ending to the play.

NOTES ON THE TASK:

Most answers should be able to find fruitful areas for comment – in Raleigh's tragic circumstances, his self-effacing and naïve demeanour, in Stanhope's compassion, attentiveness and warmth in contrast with his earlier attitude, and in Sherriff's use of stage directions for example. 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. The stronger answer 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 characterised by a consistent and selective attempt to explore the dramatic and memorable nature of the ending rather than just working through the extract. Strong answers may also declare themselves in their explicit and detailed attention to the language and significance of the characters' speeches, Stanhope's use of informalities, ('Jimmy') for example, lighting, sound and setting. Close attention to some of the major themes of the play here, such as heroism and the horror of war, should be highly rewarded.

Text:	SHERRIFF: <i>Journey's End</i>
Question 11: (30 marks)	How does Sherriff's portrayal of Mason contribute to the dramatic impact of the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

This is an open question and answers should find plenty of material from the play to comment upon. Mason is a stable figure and the food he provides is the closest the men get to home. The ceaseless and repetitious debates which run throughout the play provide humour and establish the stark differences between home and the front. Most answers may refer to Mason's role as cook and Mason's lack of culinary skill which gives the men a scapegoat for their discomfort but stronger answers may also refer to the way Sheriff uses him as a source of comic relief in the face of increasingly traumatic and tragic circumstances. The strongest answers will consider the way Sherriff uses Mason to reveal how significant the satisfaction of the men's needs are in such awful conditions: they are human after all. The band and mark will depend on the answer's knowledge of, and engagement with the character and the answer's ability to respond to the way the playwright writes. Answers should be highly rewarded for exploring Mason's impact in terms of dramatic effectiveness.

Text:	SHERRIFF: <i>Journey's End</i>
Question 12: (30 marks)	You are Raleigh, just after Stanhope has snatched your letter and ordered you to go and inspect your rifles (in Act Two). Write your thoughts.

NOTES ON THE TASK:

Raleigh feels admiration, adoration and respect for Stanhope and values the friendship they developed in the summer holidays. The shock and growing nervousness around Stanhope is in contrast to his hero worship. The stronger answers are likely to explore the effect Stanhope's violent and unusual behaviour has on him, the memories Raleigh has of his past life, in particular of the summer holidays they shared together, and his growing fear that Stanhope has undergone a startling change in character: the bitter irony of the letter will not have escaped Raleigh. The strongest answers will also develop a strong grasp of context and character, and represent a convincing 'voice' and point of view. Bewilderment, disorientation, growing fear and pity are likely to be the dominant notes at this point.

**Mark Scheme 2442/01
June 2006**

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.
- 3 Starting with the mark ONE ABOVE THE LOWEST in that band, adjust upwards or downwards to find the mark which most accurately reflects the balance of achievement within the band.
 - Use the LOWEST mark only to indicate 'borderline' performance.
 - If most qualities are achieved, award the HIGHEST mark in the band.
- 4 Be prepared to use the full range of marks. Do not reserve (e.g.) 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.
- 5 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (i.e. above) the range targeted by this paper.** See C2 over.

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, similarly a mark above 4 may be awarded for Written Communication. 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.*

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised July 2005)

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

1 Before the Standardisation Meeting

Before the Standardisation Meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, **the marked scripts must be brought to the meeting.** (*Section 5c, page 5*)

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.
- b) All scripts must be marked in accordance with the version of the mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, it should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

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- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
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(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

(Section 6a, bullet point 5, page 5)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

(Appendix 5, para 19, page 25)

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 0	<ul style="list-style-type: none"> • not meet the criteria for Band 8.

Text:	OCR: <i>Opening Lines – Section G: How It looks From Here</i>
Question 1: (21 marks)	<p>What do you find striking about the ways the poets here recreate having a dream or nightmare?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the things the poet worries about (in <i>Things</i>) • the description of the hare (in <i>The Hare</i>) • the words each poet uses to convey the dream or nightmare.

NOTES ON THE TASK:

In *Things* there is an emphasis on the 'worse things' that are listed and build up tension and suspense to 'It is 5 a.m.' and the 'worse things' appearing in a nightmare. The ordinary worries, to which we can all relate, the setting in the middle of the night and the frightening visitors 'stalking in' and standing 'icily' should elicit a personal response. This is a 'simpler' poem than *The Hare* with its mystical atmosphere 'like a spell' and beautiful, if slightly sinister, imagery transposing into surreal, frightening description of the dream hare and the lone woman. It is impossible to paraphrase this poem and stronger answers will consider the imagery and how it creates the atmosphere of a nightmare.

Text:	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 2: (21 marks)	Explore some of the ways in which the poets of <i>Oh Grateful Colours</i> , <i>Bright Looks!</i> (Smith) and <i>Judging Distances</i> (Reed) paint vivid pictures of the natural world.

NOTES ON THE TASK:

Both poems use visual imagery but in very different ways. In *Oh Grateful Colours*, *Bright Looks!*, the lists of beautifully coloured objects, natural and 'fabricated', ranging from the simple 'the grass is green' to the imagery of the puddle, amply convey that 'It is life we are talking about'. In *Judging Distances*, the 'official' descriptions – 'bushy tops', 'what appear to be animals' - contrast with the recruit's personal reflections on 'vestments of purple and gold' etc. Stronger answers will focus on 'vivid pictures' in the question and consider the imagery.

Text:	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 3: (21 marks)	How are the poets' views on life brought alive for you in TWO of the following poems? <i>A Consumer's Report</i> (Porter) <i>I am a Cameraman</i> (Dunn) <i>Sometimes</i> (Pugh)

NOTES ON THE TASK:

A Consumer's Report is a monologue answering (unstated) questions on a 'consumer's report' and reflecting on life. It is amusing with its reference to advertising language – 'gentle on the hands' – and wry comments – 'to keep its maker in a job' – but has serious points to make about life. *I Am a Cameraman* reflects on the conflict between media portrayal and real life and the language and tone are different from the previous poem: 'They suffer', 'matchless despair'. Although the body of the poem portrays life as grim and painful, the imagery of the last stanza shows on which side of the debate is the poet. *Sometimes*, on the other hand, is a more optimistic poem. Many answers may simply paraphrase the poems in their response to the poets' views and answers that consider the structure, tone and language should be rewarded accordingly.

Text:	OCR: <i>Opening Lines – Section H: The 1914-18 War (ii)</i>
Question 4: (21 marks)	How do the poets' words in these two poems help you to understand their thoughts and feelings about soldiers going off to war?

NOTES ON THE TASK:

Both poems are from the point of view of an on-looker and both hint that the soldiers will not return: 'into the mist', 'Shall they return'. The ballad form, jaunty rhythm and contrasting images in *Joining the Colours* are very different from the pattern of the stanzas in *The Send-Off* with its air of secrecy and darkness. However, there are some similarities in language (e.g 'drab street stares' and 'unmoved, signals nodded'), setting and the poet's thoughts and feelings. Differentiation will spring from an answer's ability not only to state the thoughts and feelings but also to look at the language of the poems.

Text:	OCR: <i>Opening Lines – Section H: The 1914-18 War (ii)</i>
Question 5: (21 marks)	What do you find memorable about the ways in which the poets, in <i>Perhaps</i> - (Brittain) and <i>Reported Missing</i> (Keown), write about grief and loss?

NOTES ON THE TASK:

Both poems are written by women and are both very moving in their different ways: *Perhaps* – because Brittain has accepted Leighton’s death and can see that ‘perhaps’ she will live fully again at some time in the future, even though her heart is broken and *Reported Missing* because of Keown’s refusal to accept her lover’s almost certain death. The repetition and natural imagery and the reference to Christmas in *Perhaps* – give the impression of a simple heart-felt reaction leading to the climax of the last stanza, whilst the second poem contrasts defiance – ‘I laugh! I laugh!’ with natural images at the end of the poem, where Keown’s reactions – ‘Of these familiar things I have no dread’ – contrasts with Brittain’s lack of appreciation of the beauties of the seasons. Stronger answers will focus on the language of both poems and most probably give a personal response.

Text:	OCR: <i>Opening Lines – Section H: The 1914-18 War (ii)</i>
Question 6: (21 marks)	How do the poets’ words vividly convey to you feelings about loss of life and suffering in TWO of the following poems? <i>The Target</i> (Gurney) <i>Lamentations</i> (Sassoon) <i>The Parable of the Old Man and the Young</i> (Owen)

NOTES ON THE TASK:

In *The Target* a soldier is worrying about the fact that he killed a man in battle, despite the fact that ‘it had to be/One of us!’. The speaker’s agony and despair are well expressed by the simple language, direct speech, quick changes of topic, the reiterated sentiment that God does not care and the bleakness of the phrases ‘it might be best/To die’ and ‘Here’s my job’. *Lamentations* utilises irony to express the insensitivity and lack of understanding of the soldier’s grief by his superiors. Biblical reference reoccurs in *The Parable of the Old Man and the Young*, a parody of the story of the intended sacrifice of Isaac, showing Owen’s bitter attack on war and the suffering in it. Stronger answers will be clearly focused on both the feelings and the language of the two chosen poems.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 7: (21 marks)	Explore the ways in which these two poems portray the limited lives some people lead. You should consider: <ul style="list-style-type: none">• Mr Bleaney's room and his life• the patients and their 'world'• the language of the poems.

NOTES ON THE TASK:

Answers should show understanding of both poems and of the feelings the poets convey. Despite the 'her' referred to in Larkin's poem, Mr Bleaney, and his immediate successor, seem isolated and companionless in their box. The room is comfortless and stark, and the routine of Mr Bleaney's life dull, broken only by the summer company of the Frinton folk and the Christmas shelter of his sister's house. Loneliness and the dread of confronting the fact that 'how we live measures our own nature' suggest that being on one's own is far from desirable. The withdrawal of the visitors into their world allows the patients in the Fanthorpe poem to become part of the organism of the hospital, becoming pulses and 'mouthpieces of thermometers.' Although there are other patients and hospital staff, the patients seem isolated; siren voices may whisper, but it is not the whisper of conversation. The quietness of the great ark heading into the night carries, perhaps, the suggestion of death. Basic answers here are likely to make brief comments on each poem. Answers 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 used to convey the sense of being on one's own despite other figures in a distant landscape. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each poem.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 8: (21 marks)	Show the ways in which any TWO of the following poems strongly convey to you a sense of sadness: <i>Home Is So Sad</i> (Larkin) <i>Growing Up</i> (Fanthorpe) <i>Old Man, Old Man</i> ((Fanthorpe) <i>Casehistory: Alison (head injury)</i> (Fanthorpe).

NOTES ON THE TASK:

Each of the poems conveys sadness, albeit in different forms: the sadness of a home which is now 'bereft of anyone to please' and in which 'joyous' expectations fell wide. 'You can see how it was' seems sad and ambiguous. Perhaps the pictures and the music reflect Mr Bleaney's 'dread' that how we live measures our own nature. 'That vase' seems to express contempt rather than affection. Sadness at not being good at growing up, sadness at the plight of the old man and sadness at the potential that Alison has not fulfilled because of her head injury appear in the three Fanthorpe poems. Basic answers here will do little more than provide a few comments on the situation presented in 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 the language, going beyond identifying the sadness conveyed in the two chosen poems. Answers do not need to comment on each poem at equal length, but there should be comment of substance on each.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 9: (21 marks)	Explore some of the ways in which the poets use particularly striking words and images to communicate their thoughts and feelings in any TWO of the following poems: <i>Next, Please</i> (Larkin) <i>Toads</i> (Larkin) <i>Dictator</i> (Fanthorpe).

NOTES ON THE TASK:

The question allows the opportunity for candidates to focus on whichever words and images from two of the poems they themselves find particularly striking. It is hoped that their choice will be good and their discussion or analysis of the effects of the language thoughtful. The choice of words and images should be accepted. Larkin's central metaphor of approaching ships, an 'armada of promises' is likely to be discussed, as is the 'black-sailed familiar' which replaces it in the last verse. The image of the toad *work* and Fanthorpe's office dictator strutting and fretting his hour upon the wall-to-wall carpeting provide plenty of material for discussion. Answers should show understanding of the feelings the poets are communicating through the words and images they use and also of the poems themselves. Basic answers here may comment on some words and phrases. Better answers will show some understanding of the poets' feelings from the words and images chosen, whereas best answers here will show an understanding based on a thoughtful response to the language. There is no requirement to compare here. 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:	<i>Touched with Fire</i> ed. Hydes
Question 10: (21 marks)	<p>What do you find memorable about the ways in which the poets here convey reactions to the death of a child?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the reactions of the speaker, parents and neighbours (in <i>Mid-Term Break</i>) • the reactions of the mother (in <i>Refugee Mother and Child</i>) • the words each poet uses to convey these reactions.

NOTES ON THE TASK:

In *Mid-Term Break* the reactions of the narrator, parents and neighbours are described, particularly the development of the narrator's feelings through the poem from the sense of impending doom in the first stanza, through the embarrassment of meeting the neighbours to the viewing of the body and the poignant comment at the end. A sense of time is felt strongly throughout. *Refugee Mother and Child* compares a portrait of an idealised Madonna and Child with the reactions of a mother to her dying son amongst the graphically described disease and starvation of a refugee camp. Foreboding is present here too with the repetition of 'ghost' and references to 'forget' and 'grave'. Stronger answers will have a clear focus on the words of both poems.

Text:	<i>Touched with Fire</i> ed. Hydes
Question 11: (21 marks)	What striking memories of life in a particular culture do the words of <i>Piano and Drums</i> (Okara) and <i>Our History</i> (Dipoki) bring alive for you?

NOTES ON THE TASK:

Piano and Drums vividly evokes a clash between cultures with the jungle drums, animals and hunters from the 'simple paths' with 'no innovations' of childhood in Africa with its 'warmth' and feeling of completeness and being at one with nature. This is contrasted with the sophisticated piano, 'far away lands', 'new horizons' and a sudden break 'at a daggerpoint', leading to the end of the poem where the poet is 'lost' and 'wandering' with both drums and piano. In *Our History*, the culture is expressed in the final stanza again using imagery of African wildlife. This is contrasted with the 'waves' of colonialists, expressed symbolically as 'hump-backed divers' bringing an 'illusion of pearls'. Both poems therefore have a contrast at their heart and stronger answers may pick up on this. There is also much to say about the imagery of each poem.

Text:	<i>Touched with Fire</i> ed. Hydes
Question 12: (21 marks)	How do the poets' words help you to understand their criticisms of people's attitudes in TWO of the following poems? <i>Telephone Conversation</i> (Soyinka) <i>In Westminster Abbey</i> (Betjeman) <i>5 Ways to Kill a Man</i> (Brock)

NOTES ON THE TASK:

The criticism of racism in *Telephone Conversation* is clear and some comment on the ways in which it is expressed is expected; for example, the two sides of the conversation, the thoughts of the would-be tenant, the witty rejoinders and the humour. Betjeman's irony is a little more subtle but equally powerful as he satirises the middle classes at prayer using a regular rhythm, a definite 'voice' and humour. In *5 Ways to Kill a Man*, each stanza portrays a 'cumbersome' method of inflicting violent death throughout history culminating in the 'simpler' method of today. It is what is NOT directly said in this poem that is important. Answers that merely or mainly paraphrase the poems should not be highly rewarded; the words of the poems need to be considered.

Text:	OCR: <i>Opening Worlds</i>
Question 13: (21 marks)	What do you find memorable about some of the ways in which these two extracts portray relationships between parents and children? Remember to support your answers with details from both extracts.

NOTES ON THE TASK:

Poverty sets the scene for the relationship between Clement and his parents. He has asked his mother before for three pence and is reluctant to do so again Mrs Dovecot knows the importance of the money to her son so, instead of outright rejection, parries his question and hands him over to his father. Mr Dovecot, in his world of deafness, is certainly 'a harder nut to crack', laughing in reply to the request. Both parents are more concerned with the injustices of giving money to a man who has plenty than with their son's feelings. The atmosphere in the second extract is one of disappointment, anger and incipient violence: Bolan is addressed as 'Boy' and meets immediate criticism. He now sees his father 'only late in the evenings' when he has been drinking and has gained the courage to bully his son and release his frustrations. The mother is perceived by Bolan as 'a sort of shield' in her attempt to protect him (though this only antagonises the father more). Stronger answers will make some reference to the language of the extracts as well as discussing the relationships.

Text:	OCR: <i>Opening Worlds</i>
Question 14: (21 marks)	<p>How do the stories <i>The Young Couple</i> (Jhabvala) and <i>Two Kinds</i> (Tan) vividly convey the difficulties people face when they live in a foreign country?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Cathy's relationship with Naraian and his family (in <i>The Young Couple</i>) • the mother's ambitions for her daughter (in <i>Two Kinds</i>) • the words the writers use to convey the difficulties.

NOTES ON THE TASK:

The bullet points should help guide the answers. In *The Young Couple* Cathy's difficulties are expressed by the many contrasts between her free life in England and restricted existence in India (e.g. employment, going out alone) and her relationship with Naraian's family – 'drowning' in their love, numbered among their 'possessions', the 'heartshaped frame'. The beginning of *Two Kinds* states 'My mother believed you could be anything you wanted to be in America' and the mother takes this literally and tries to turn her unwilling daughter into a 'prodigy' whilst keeping to her Chinese belief about an obedient daughter, inevitably causing the ensuing clash. Stronger answers will not rely purely upon narrative or character study but will make some reference to the 'foreignness' and the language used.

Text:	OCR: <i>Opening Worlds</i>
Question 15: (21 marks)	<p>How do the stories <i>Dead Men's Path</i> (Achebe) and <i>Snapshots of a Wedding</i> (Head) memorably portray that 'pride goes before a fall'?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Michael Obi and Neo feel so proud about • what misfortunes happen to them because of their pride • the words the writers use to convey the pride and misfortune.

NOTES ON THE TASK:

The pride and the way it leads to a fall for all the relevant characters is quite clear. Michael Obi may have wonderful ideas for the school but they are marred by his condemnation of the teachers and village beliefs, his heavy handed reaction to the path, his 'misguided zeal' and stubbornness, leading to the destruction of the school and the adverse report from the authorities. Neo has 'haughty, arrogant ways', conceit, pride in her superior education and is rude and lacking in respect to her elders. She is brought down to earth by the straight talking of her aunt and gets her man. Answers that merely rely on narrative should not be highly rewarded as there should be some mention of the ways the writers explore this theme.

Text:	LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
Question 16: (21 marks)	What do these two extracts vividly convey to you about the characters of Pauline Attenborough and Annie?

NOTES ON THE TASK:

Pauline's character is expressed by the details of her physical appearance: apparently well preserved in the half light but little things give her away – her eyes, the 'frail arches' of the brows, a 'mocking significance', the strain of putting on a vivacious show by sheer effort of will ('mysterious little wire'), the telling italics of 'real' culminating in 'all her charm'. In contrast, the reader enters Annie's mind and her thoughts, feelings and emotions about John Thomas to learn what she/women want: 'a person' not 'a mere nocturnal presence', and her emotions when John Thomas leaves her leading to her desire for revenge. Answers which produce a character study based on the whole stories should not be highly rewarded, a focus on the extracts with some quotation or reference to the words is needed.

Text:	LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
Question 17: (21 marks)	What do you find striking about the descriptions of the natural world in <i>The Shades of Spring</i> and <i>Second Best</i> ? You should consider: <ul style="list-style-type: none"> • how the description introduces the story (in <i>The Shades of Spring</i>) • the importance of the mole (in <i>Second Best</i>) • the words Lawrence uses.

NOTES ON THE TASK:

The bullet points will hopefully guide the responses. In *The Shades of Spring* the description of the spring countryside is detailed and vivid – Syson's journey through the woods, the farm, the flowers and birds' nest – and it is the same as in the past though the people and relationships have changed: 'this was his past, the country he had abandoned, and it hurt him to see it so beautiful'. Likewise, in *Second Best* the common and the stubble field are described in detail and Frances' mood and situation are reflected in the 'unfriendly look' and the 'exhausted, limp leaves'. The mole symbolically represents Frances. Stronger answers should focus on the descriptions and link the portrayal of the natural world to the stories as a whole.

Text:	LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
Question 18: (21 marks)	What do you find memorable about the portrayal of the children in TWO of the following stories? <i>Rex</i> <i>Adolf</i> <i>A Lesson on a Tortoise</i>

NOTES ON THE TASK:

In *Rex*, there are the children and their actions and thoughts about the animal. In both stories the actions and reactions of the children are contrasted with those of the parents (particularly the mothers). In *Lesson on a Tortoise*, the 'class' and characters of the pupils, especially the Gordons, are made clear at the beginning of the story and the boys are brought alive by their speech and actions during the episodes with the rubbers – 'like animals of a pack ready to spring'. Whichever two stories are chosen more than narrative and straight character study are needed and stronger answers will consider to some extent the 'ways' of the author.

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 19: (21 marks)	What do you find so tense and exciting about this extract?

NOTES ON THE TASK

The context of the extract is not asked for but answers may provide it: Jim is trying to return home through the streets of Shanghai, aware that he is being followed by a youth intent on theft. The tension builds from the beginning with the attempt to undo the watch-clasp, a move foiled by Jim, but greater peril follows when the youth draws a knife. Jim's helplessness, the lack of interest of the bystanders, the 'padlocked entrance', the suspense caused by the long description of the film poster and carpenters, the shadow of the war plane, the second escape from the youth's clutches all create tension. Stronger answers will not merely describe what happens to Jim here but will make some comment about the excitement and the tension.

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 20: (21 marks)	What do you find striking about Ballard's description of Shanghai as a city on the edge of war in Chapters 1-3 of <i>Empire of the Sun</i> ?

NOTES ON THE TASK:

There is plenty of material to choose from – the propaganda films, evacuation, burning of records, the ubiquitous Japanese soldiers, the airfield, refugees, Jim's dreams - and opportunity for personal response. Answers which focus on details of life in the city that relate to the 'coming conflict' and include some discussion of these should be rewarded accordingly.

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 21: (21 marks)	What do you find memorable about the portrayal of Mrs Vincent in <i>Empire of the Sun</i> ?
	You should consider: <ul style="list-style-type: none"> • her relationship with Jim • her life in the camp at Lunghua • the words Ballard uses when writing about her.

NOTES ON THE TASK:

The bullet points should guide answers away from a straightforward character study. Mrs Vincent's irritation with and incomprehension of Jim, her alternate kindness and indifference, her reaction to the cheerful, informative comments, her trying to 'block him out' (by moving the partition) should be considered as well as her not inconsiderable mental suffering in the crowded conditions of the camp. Comments should be accompanied by details from the text and quotation to gain high marks.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 22: (21 marks)	<p>What does this extract suggest to you about the sometimes frightening nature of life in Umuofia?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Chielo's words and behaviour • Ezinma's reactions • the words the writer uses.

NOTES ON THE TASK:

The extract comes from Chapter 11. In ordinary life Chielo is a friendly widow who refers to Ezinma as 'my daughter'. Her metamorphosis into a possessed priestess is frightening, and her demand for Ezinma, coupled with warnings and threats if she faces interference, suggests that the child is in danger. There is no explanation for the God's unexpected demand. Chielo bursts in at a moment of quiet intimacy between mother and daughter (Ezinma is particularly precious to Ekwefi), when they are engaged in story-telling. Her shouts, her screaming at Okonkwo, who, despite his fear of seeming weak, is powerless against her, and her insistence on carrying the child alone to the God increase the fear. References to darkness, flame, and comparisons of Chielo's voice with a sharp knife and the angry bark of thunder enforce the fear in the passage. Ekwefi's initial attempt to protect her child, and Ezinma's terror, confirm that the child, who has recently had *iba* is in danger. Basic answers will paraphrase the extract; better answers will look more closely at the situation and identify some of its frightening aspects. Best answers will go beyond the situation and comment on aspects of Achebe's writing.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 23: (21 marks)	<p>How good a father do you think Okonkwo is?</p> <p>Remember to support your answers with details from the novel.</p>

NOTES ON THE TASK:

Answers are expected to show knowledge of Okonkwo as a father. As Ikemefuna comes to look upon Okonkwo as his father and on Nwoye as his brother, answers that assess Okonkwo as a father in the light of the way he treats Ikemefuna are acceptable. Okonkwo's violence towards his son may colour assessments of him as a father; his killing of Ikemefuna has a powerful effect on Nwoye, whom he later threatens to kill when he hears he has been seen among the Christians, thus driving Nwoye away, happy to leave his father. His partiality towards Ezinma is marked, and in a society that values its males the greatest compliment he pays her is to wish that she had been a son, not a daughter. He inspires affection in Ezinma, who is obedient to him in such matters as refusing to marry until Okonkwo has returned to Umuofia. Basic answers will make a response to one or two incidents involving Okonkwo as a father. Answers will move through the bands as response to Okonkwo as a father becomes more developed. Best answers may recognise that Okonkwo is a man of his time and place, but strong, well supported responses to him as a modern-day father should also be well rewarded.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 24: (21 marks)	Explore any TWO moments in the novel when, in your view, white men treat the people of Umuofia particularly badly.

NOTES ON THE TASK:

The moments that answers consider should, as far as possible, be respected, as should the definition of what constitutes a moment, although moments should not constitute lengthy episodes capable only of being summarised at length. Likely moments are the massacre at Abame recounted in Chapter 15, the treatment of the elders of Umuofia in Chapter 23, the sending of messengers to break up the meeting in Chapter 24, or any moments that suggest an assumed superiority over the traditions and customs of Umuofia. Answers are expected to make a judgement on the behaviour of the white people; it is possible that some may argue that, in the light of the way the people of Umuofia treat twins, the white man brings enlightenment, but the brutality at Abame and the deceit of the District Commissioner and the torment inflicted by the messengers are likely to be deemed indefensible. Basic answers will provide a brief summary of two incidents. Differentiation will occur as answers start to develop the responses to what white people do in the chosen moments. Best answers here will start to look at the way Achebe's language creates sympathy for the native people.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 25: (21 marks)	What are your feelings about the shark and the old man as you read this extract? You should consider: <ul style="list-style-type: none"> • the old man's struggle to catch the marlin • the old man's thoughts • the description of the shark.

NOTES ON THE TASK:

Feelings towards the old man are likely to be sympathetic following his struggle with the great fish and his previous bad luck. His hands are damaged, his head is not always clear, and sometimes it seems to him that it was all a dream. The shark is a formidable opponent, fast, 'without caution', with 'huge' jaws. Hemingway's language highlights the danger it poses, with its 'knifing' dorsal fin and claw-like, razor-sharp teeth. Respect for the old man's courage and 'resolution' in defending his catch against such an enemy, with a harpoon lacking some rope, may be felt, and sympathy for the little hope he now has. When one shark has been attracted by the scent of blood others will follow. Basic answers here will respond to the old man's situation. Better ones will move through the bands as they support their response with detail from the extract and make some engagement with the language.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 26: (21 marks)	<p>The old man says, 'Fish, I love you and respect you very much.'</p> <p>Why do you think the old man has such strong feelings about the marlin?</p> <p>Remember to support your answer with details from the novel.</p>

NOTES ON THE TASK:

Answers are likely to focus on the respect the old man feels for the great fish almost as soon as it is hooked and his pity for its being wonderful, strange and caught. The old man believes they are joined together and that the struggle will end with the death of the fish or of himself. Nonetheless, he describes the fish as a friend in his conversation with the small bird, and thinks of it as a brother. He also sees the fish as 'more noble and more able' than those, like himself, who kill them, recognising that to kill the fish is unjust and that those who may eat the fish are unworthy to do so. The old man sees human qualities in the fish, thinking it fearless and confident, qualities he himself needs if he is to bring the fish in. Despite his admiration for the beauty and courage of the fish, the old man has to kill it to survive, though, ironically, the sharks ensure he will gain nothing financially from his great struggle. Basic answers will give some account of his fight with the fish. Answers will rise through the bands according to the increasing evidence of personal response to the old man's feelings for the fish and use of the detail in support, together with, in best answers here, reference to the language Hemingway uses.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27: (21 marks)	Explore any TWO moments in <i>The Old Man and the Sea</i> when you feel that life as a fisherman is particularly painful.

NOTES ON THE TASK:

The choice of moments should, as far as possible, be respected. 'Moments' should be long enough for answers to be able to explore them with some thoroughness, yet not be so long that they require lengthy paraphrase followed by very little analysis or comment. 'Painful' may be understood as being physical or mental. Moments taken from Santiago's struggle with the fish, the hand game with the great negro from Cienfuegos, the old man's acknowledgement at the end of the struggle that he is beaten are just some of many apposite moments. Basic answers will make brief reference to two moments from the novel. Better ones will show some understanding of how life as a fisherman is painful, whilst best answers will show reasonably sustained understanding of painful moments and of the way Hemingway describes such moments.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 28: (21 marks)	<p>What do you find revealing about Winston's task in the Ministry of Truth in this passage?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • why Winston is re-writing the speech • what Winston writes about Comrade Ogilvy • the words Orwell uses.

NOTES ON THE TASK:

Answers should focus on Winston's task at the Ministry of Truth and that he is engaged here in re-writing history. Comrade Withers, to whom the previous report refers, is being written out of history. The work of the Ministry of Truth is to disseminate whatever lies the Party wishes spread, and, as a worker, Winston's task is to distort and conceal the 'Truth'. Rather than write a piece denouncing traitors and thought-criminals, Winston invents Comrade Ogilvy, whose life is a model of a perfect Party member. Answers may comment on aspects of his life reflected elsewhere in the novel: the encouragement to denounce members of the family, the Anti-Sex League, for example. Answers may suggest Winston is doing his job well and that Comrade Ogilvy is a paragon of whom the Party might justly be proud. Basic answers here will make some comment on both Winston and his creation of Comrade Ogilvy. Better answers will support their opinion of what is happening here, with some text and support, whilst the best are likely to look at aspects of the language that suggest that Winston's creation is such a paragon that makes the Party's ideal of heroism absurd. If Winston is unaware, Orwell certainly is not.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 29: (21 marks)	<p>What do you find particularly shocking about O'Brien in the novel?</p> <p>Remember to support your view with details from the novel.</p>

NOTES ON THE TASK:

It is expected that answers here will go beyond accounts of what O'Brien does to Winston towards the end of the novel and express a personal response to the horror of his actions and the way he forces Winston to betray Julia. Basic answers will make a comment on O'Brien and what he does, probably commenting on his torturing of Winston in Room 101. Answers will move through the bands as they develop a recognition that, as a member of the Thought Police, O'Brien has recognised Winston early on in the novel as a thought-criminal and has played him along in order to break him physically and mentally. Best answers here are likely to focus on one or two moments involving O'Brien where his treatment of Winston is particularly callous, using some detail of the language to support their view of him.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 30: (21 marks)	At which TWO points in the novel do you feel most pity for Winston? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

Any number of moments in the novel offer themselves and whichever of them answers focus on should, as far as possible, be respected. However, these are most likely to include Winston's arrest, his torment in Room 101 especially when the caged rats are about to attack him, and his final meeting in the novel with Julia. Basic answers are likely to do little more than describe two moments in the novel, with very little personal response. Better answers will provide more detail from the chosen moments and develop the response rather more fully. Best answers will show a reasonably sustained understanding of how the chosen moments inspire pity and try to show how Orwell's writing has helped to create pity.

Text:	SUSAN HILL (ed.): <i>Modern Women's Short Stories</i>
Question 31: (21 marks)	What do these extracts convey to you about the marriages in <i>Stone Trees</i> and <i>Weekend</i> ? You should consider: <ul style="list-style-type: none"> • the narrator's situation and what she discovers (<i>Stone Trees</i>) • Martha's actions and thoughts (<i>Weekend</i>) • the words the writers use.

NOTES ON THE TASK:

Answers are expected to show knowledge of both stories through a close focus on these extracts. The narrator in *Stone Trees* is mourning the death of her husband and recalling previous occasions when they as a couple met with Tom and Anna Robinson. In the extract the late husband is obliquely revealed to be Peter's father; Peter, like the husband, preferred trees to stones, and like the late husband, has long hard hands. The narrator and her husband were childless (probably her choice) but in Peter her husband lives on, as the dead stone comes to life in the extract. Although the narrator knew her husband was promiscuous, she misunderstood the character and disposition of Anna (of evangelical persuasion). This is a subtle story, complicated by being told through the eyes of a wronged wife. There are suggestions that her 'obsession' might have driven the husband to other women. The odds are hopelessly loaded against Martha in *Weekend*. Typically, Martha is left to do almost everything: Martin's criticism and patronising tone pervade her mind; and her final comment on the children here is wide of the mark given the behaviour Martha notices earlier. Answers are likely to conclude that marriage is not necessarily an institution that promotes the happiness of women. The best answers here will focus on the language as well as the situations in which the characters find themselves.

Text:	SUSAN HILL (ed.): <i>Modern Women's Short Stories</i>
Question 32: (21 marks)	Explore the way war has affected people's lives in any TWO of the following stories: <i>A Love Match</i> (Warner) <i>Miss Anstruther's Letters</i> (Macauley) <i>Another Survivor</i> (Fainlight)

NOTES ON THE TASK:

Answers are expected to show knowledge of the two stories chosen from the list, focusing specifically on the effects of war on people. Celia and Justin are thrown together by the First World War, in which Tim has been killed. Celia sleeps with her brother to comfort him when his war memories make him talk in his sleep. An air raid, in the Second World War, kills them and reveals their incest to the rescue workers. Miss Anstruther too is a victim of an air raid, losing her books and possessions. Of all the letters from her lover, sent over a period of twenty-two years (burning letters in a romantic sense) she has only one and half sentences that seem to her to contain only a reproach for not rescuing the letters from a literal burning. All the passionate and romantic phrases have disappeared. The raid has cut her life in two. In *Another Survivor* Rudi has survived the Holocaust in which his parents died. His intense yearning for his mother drives him to buy items that remind him of his childhood home. In his daughter Faith, for whom he has found a dress similar to one his mother wore, he sees his mother as a revenant and in horror threatens to tear the dress off her. He discovers that what also survives is the camp-guard instinct he never knew he had. Fairly basic answers will give brief summaries of two stories. Answers will rise through the bands as they examine the effects of war in more detail and begin to focus on the language used.

Text:	SUSAN HILL (ed.): <i>Modern Women's Short Stories</i>
Question 33: (21 marks)	What are your feelings about any TWO of the following characters? Millicent Graves in <i>The New People</i> (Tremain) Mrs Burton in <i>Addy</i> (Blackwood) The man in <i>The Man Who Kept the Sweet Shop</i> (Harris) Sally in <i>Nothing Missing But the Samovar</i> (Lively) Remember to support your answer with details from the stories.

NOTES ON THE TASK:

The question does not stipulate whether answers should demonstrate sympathy or antipathy, but feelings are asked for, so there should be more than two simple character descriptions in answers which are aiming for more than very low bands. Better answers here will show some understanding of the characters and use textual reference to explain why the characters provoke such a response. Best answers here will be looking to link the response to some detail in the writing. Answers need not provide equal focus on both characters, but comments on both should be of some substance.

Text:	PALIN: <i>Pole to Pole</i>
Question 34: (21 marks)	What do you find striking about Palin's descriptions of his experiences at railway stations in these two extracts?

NOTES ON THE TASK:

Both extracts begin by stating the exact time; in Dno it is the middle of the night and the station is a 'place of desperation' with potential violence and danger, which Palin passes off with light humour ('We're used to people wanting to join in the filming') even though his uneasiness is evident. Everything seems 'grubby' and ugly – even the train staff are watching 'a soft porn movie'. In contrast, everything is bright, busy and chaotic at 12.10 in Dodoma, expressed by the long list of produce and the difficulties they have in getting their seats. The nightmare this time is humorous – the vanishing lavatory! Stronger answers will focus on the details in the extracts and may give a personal response.

Text:	PALIN: <i>Pole to Pole</i>
Question 35: (21 marks)	How are the accounts of Palin's visits to either Soweto (on day 125) or to the Western Deep Mine (on Day 126) made interesting and memorable for you?

NOTES ON THE TASK:

Both these visits are described in great detail. For Soweto, there is background information, description of the shanty town stressing the poverty and then, with the introduction of Jimmy, the lesser known side of the township – the wealthy. Factual information is also given about the Mine, followed by Palin's visit to it and the tension and excitement of seeing molten gold. Stronger answers will not just paraphrase the events of the visit but will select details that are interesting and memorable.

Text:	PALIN: <i>Pole to Pole</i>
Question 36: (21 marks)	Which part of Palin's journeys by rail made the strongest impression on you and why? Remember to support your answer with details from the text.

NOTES ON THE TASK:

This is an open question and any part of the journeys by rail may be chosen (e.g. the two whose beginnings are in the extracts for Question 34 – though answers which restrict themselves merely to these extracts should not be highly rewarded). A key discriminator will be an answer's ability not only to describe the chosen journey but to provide a sound personal response and reason for the choice.

Text:	HORNBY: <i>Fever Pitch</i>
Question 37: (21 marks)	<p>How does this extract help you to understand Hornby's relationship with his mother?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • his mother's support for Hornby • why he thinks she supports him • the words the writer uses.

NOTES ON THE TASK:

The extract is from *My Mum and Charlie George*. Hornby's parents separated in 1968, and it was his father who introduced him to football and Arsenal. His mother seems to have little interest in football, but she allows him to go to Highbury in the company of the Rat. She is obviously supportive, but sufficiently protective of her son that he does not tell her that he has been thumped and had his scarf stolen as he thinks she would ban him from going to football matches without his father for years to come. He is able to write about his mother with some humour, protesting that she should not have allowed him the freedom to attend away games. The extract confirms her supportive nature in several ways and Hornby again humorously writes about the relationship as if they were a married couple on Saturdays at least. Hornby is initially suspicious of his father's second wife: presumably out of loyalty to his mother he never mentions his father's new life at home. Answers may comment that all Hornby's relationships take a back seat to his affair with Arsenal. Basic answers here will make some comment on the extract, whilst answers will rise through the bands as understanding becomes more sustained and sharper comment is made on the language used.

Text:	HORNBY: <i>Fever Pitch</i>
Question 38: (21 marks)	<p>Explore any TWO moments in the book when you feel that people's behaviour is particularly frightening.</p> <p>Remember to support your answer with details from the two moments.</p>

NOTES ON THE TASK:

The choice of moments to illustrate that people's behaviour can be frightening must, as far as possible, be respected. Likely moments might be found in *Thumped* where the young Hornby is set upon; the behaviour of the crowd to and from the ground in *My Mum and Charlie George*; the deaths in *Heysel*; and examples of Hornby's irrational obsession with Arsenal at various parts of the book. Basic answers are likely to make some straightforward comments on two chosen moments. Better ones will look in some detail at the moments, while the best will attempt to comment on the way Hornby describes events and people to make them frightening. The degree to which answers support their views with textual reference is an important differentiating factor here.

Text:	HORNBY: <i>Fever Pitch</i>
Question 39: (20 marks)	Hornby writes at the end of his book that most of his life as a football fan has been 'miserable'. Explore any TWO moments that, for you, best show his misery.

NOTES ON THE TASK:

Any two moments that answers focus on must, as far as possible, be respected. Since Hornby's general state of mind is such that he consults a psychiatrist, football and supporting Arsenal rarely give him unalloyed pleasure. Answers should not provide a general discussion of many years of misery, but focus on two such moments as Arsenal losing in the League Cup Final (*Don Rogers*); *the Cup Final (Wembley II – The Nightmare Continues)*; general misery (*Arsenalesque*); despair at Arsenal's form (*The Pits*). Basic answers here will make some straightforward comments on two moments where Hornby is miserable, but they will move up the bands according to their developing understanding of Hornby's misery, its cause and how it is expressed in the language Hornby uses.

**Mark Scheme 2442/02
June 2006**

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 (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.
- 4 Starting with the mark ONE ABOVE THE LOWEST in that band, adjust upwards or downwards to find the mark which most accurately reflects the balance of achievement within the band.
 - Use the LOWEST mark only to indicate 'borderline' performance.
 - If most qualities are achieved, award the HIGHEST mark in the band.
- 5 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.
- 6 Band 'BELOW 6' should be used **ONLY for answers which fall outside (i.e. 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).

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet

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

1 Before the Standardisation Meeting

Before the Standardisation Meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.
- b) All scripts must be marked in accordance with the version of the mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, it should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

(Section 6a, bullet point 5, page 5)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

(Appendix 5, para 19, page 25)

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	12-0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text

Text:	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 1: (30 marks)	Compare the ways in which the poets here vividly recreate the experience of a dream or a nightmare.

NOTES ON THE TASK:

In *Things* there is an emphasis on the 'worse things' that are listed and build up tension and suspense to 'It is 5 am' and the 'worse thing' (now personified to add to the fear) appearing in a nightmare. The ordinary worries, to which we can all relate, the setting in the middle of the night and the frightening visitors 'stalking in' and standing 'icily' should elicit a personal response. The language, list, long lines and enjambment make this a 'simpler' poem than *The Hare* with its mystical atmosphere 'like a spell' and beautiful, if slightly sinister, imagery transposing into surreal, frightening description of the dream hare and the lone woman. It is impossible to paraphrase this poem and answers will need to discuss the imagery and literary techniques and how they create the atmosphere of a nightmare. Stronger answers will be rooted in an examination of the language and its suitability for the experience in 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, in <i>Oh Grateful Colours, Bright Looks!</i> (Smith) and <i>Judging Distances</i> (Reed), convey vivid impressions of the natural world.

NOTES ON THE TASK:

Both poems use visual imagery but in very different ways. In *Oh Grateful Colours, Bright Looks!* the theme of the poem appears in the title and the lists of beautifully coloured objects, natural and 'fabricated', ranging from the simple 'the grass is green' to the imagery of the puddle, amply convey that 'It is life we are talking about'. The power of 'Men! Seize . . .' adds pace to a poem which ends with lines whose rhythm is almost like the 'heap' of colours collapsing. In *Judging Distances*, the 'official' descriptions – 'bushy tops', 'what appear to be animals' – contrast with the recruit's personal reflections on 'vestments of purple and gold'. There is much to compare and contrast in these two poems including the tone and the voices in them and the structure. Stronger answers will focus on 'vivid impressions' in the question and really scrutinise the poets' methods and intentions.

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 memorably express views on life in TWO of the following poems: <i>A Consumer's Report</i> (Porter) <i>I Am a Cameraman</i> (Dunn) <i>Sometimes</i> (Pugh).

NOTES ON THE TASK:

A Consumer's Report is a dramatic monologue answering (unstated) questions posed by a 'consumer's report' and reflecting on life. It is amusing with its reference to advertising language – 'gentle on the hands' – and wry comments – 'to keep its marker in a job' – but has serious points to make about life. *I Am a Cameraman* reflects on the conflict between media portrayal and real life and the language and tone are different from the previous poem: 'They suffer', 'matchless despair'. Although the body of the poem portrays life as grim and painful, the imagery of the last stanza shows on which side of the debate is the poet. *Sometimes*, on the other hand, is a more optimistic poem. The apparent simplicity is belied by the use of changing rhyme scheme, personification, alliteration and careful choice of words. Many answers may simply paraphrase the poems in their response to the poets' views, and answers that carefully consider the structure, tone and language should be rewarded accordingly.

Text:	OCR: <i>Opening Lines – Section H: The 1914-18 War (ii)</i>
Question 4: (30 marks)	Compare the ways in which the poets here express their thoughts and feelings as soldiers go off to war.

NOTES ON THE TASK:

Both poems are from the point of view of an on-looker and both hint that the soldiers will not return: 'into the mist'; 'Shall they return'. The ballad form, jaunty rhythm and pattern of contrasting images in *Joining the Colours* contrast with the pattern of the stanzas in *The Send-Off* with its air of secrecy and darkness. However, there is also much to compare both in terms of language (eg 'drab street stares' and 'unmoved, signals nodded'), setting and the poets' thoughts and feelings. Differentiation will spring from an answer's ability to look at the language etc of the poems and draw conclusions about thoughts and feelings from these.

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, in <i>Perhaps –</i> (Brittain) and <i>Reported Missing</i> (Keown), movingly write about grief and loss.

NOTES ON THE TASK:

Both poems are written by women and both are very moving in their different ways: *Perhaps* – because Brittain has accepted Leighton's death and can see that 'perhaps' she will live fully again at some time in the future, even though her heart is broken, and *Reported Missing* because of Keown's refusal to accept her lover's almost certain death. The quatrains, repetition and natural imagery (emphasised by the sobbing sibilance) and the reference to Christmas of *Perhaps* – give the impression of a simple heart-felt reaction leading to the climax of the last stanza, whilst the sonnet form of the second poem contrasts the defiance – 'I laugh! I laugh!' of the octave with the natural images of the sestet, where Keown's reactions – 'Of these familiar things I have no dread' – contrast with Brittain's lack of appreciation of the beauties of the seasons. Stronger answers will focus on the language of both poems and most probably give a personal response.

Text:	OCR: <i>Opening Lines – Section H: The 1914-18 War (ii)</i>
Question 6: (30 marks)	In what differing ways do the poets memorably convey feelings about loss of life and suffering in TWO of the following poems? <i>The Target</i> (Gurney) <i>Lamentations</i> (Sassoon) <i>The Parable of the Old Man and the Young</i> (Owen)

NOTES ON THE TASK:

In *The Target* a soldier is worrying about the fact that he killed a man in battle, despite the fact that 'it had to be/One of us!' The speaker's agony and despair are well expressed by the simple language, direct speech, quick changes of topic, the reiterated sentiment that God does not care and the bleakness of the phrases 'it might be best/To die' and 'Here's my job'. *Lamentations* utilises irony to express the insensitivity and lack of understanding of the soldier's grief by his superiors. Biblical reference reoccurs in *The Parable of the Old Man and the Young*, a parody of the story of the intended sacrifice of Isaac. The symbolism, Biblical language and the condemnatory rhyming couplet at the end add to Owen's bitter attack on war and the suffering in it. Stronger answers will be clearly focused on the question of feelings about loss of life and suffering with the very different ways in which they are expressed in the two chosen poems.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 7: (30 marks)	Compare the ways in which Larkin and Fanthorpe memorably depict people living limited lives in these two poems.

NOTES ON THE TASK:

Answers should show understanding of both poems and of the feelings the poets convey. Despite the 'her' referred to in Larkin's poem, Mr Bleaney, and his immediate successor, seem isolated and companionless in their box. The room is comfortless and stark, and the routine of Mr Bleaney's life dull, broken only by the summer company of the Frinton folk and the Christmas shelter of his sister's house. Loneliness and the dread of confronting the fact that 'how we live measures our own nature' suggest that the limitations on Mr Bleaney's life are far from desirable. The withdrawal of the visitors into their world allows the patients in the Fanthorpe poem to become part of the limited organism of the hospital, becoming pulses, and 'mouthpieces of thermometers'. Although there are other patients and hospital staff, the patients seem isolated; siren voices may whisper, but it is not the whisper of conversation. The quietness of 'the great ark' heading into the night carries, perhaps, the suggestion of death. Sound answers here will be those which comment on the language used to convey the sense of being on one's own despite the presence of other figures in a distant landscape. 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.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 8: (30 marks)	Compare the ways in which any TWO of the following poems powerfully explore the emotion of sadness: <i>Home Is So Sad</i> (Larkin) <i>Growing Up</i> (Fanthorpe) <i>Old Man, Old Man</i> (Fanthorpe) <i>Casehistory: Alison (head injury)</i> (Fanthorpe).

NOTES ON THE TASK:

Each of the poems conveys sadness, albeit in different forms: the sadness of a home which is now 'bereft of anyone to please' and in which 'joyous' expectations fell wide. 'You can see how it was' seems sad and ambiguous. Perhaps the pictures and the music reflect Mr Bleaney's 'dread' that how we live measures our own nature. 'That vase' seems to express contempt rather than affection. Sadness at not being good at growing up, sadness at the plight of the old man, and sadness at the potential that Alison has not fulfilled because of her head injury appear in the three Fanthorpe poems. Fairly basic answers here are likely to offer an extended paraphrase of two poems, showing some understanding of what is going on beyond identifying the sadness conveyed in the two chosen poems. Answers will move up the bands as they respond more closely to the sadness of the two chosen poems, and comment more sensitively and perceptively on the effects of the language the poets use. Comparison/contrast of the poems is expected here.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 9: (30 marks)	Explore the differing ways in which the poets use particularly striking words and images to communicate their thoughts and feelings in any TWO of the following poems: <i>Next, Please</i> (Larkin) <i>Toads</i> (Larkin) <i>Dictator</i> (Fanthorpe).

NOTES ON THE TASK:

The question allows the opportunity for candidates to focus on whichever words and images from two of the poems they themselves find particularly striking. It is hoped that their choice will be good and their discussion or analysis of the effects of the language perceptive. The choice of words and images should be accepted. Larkin's central metaphor of approaching ships, an 'armada of promises' is likely to be discussed, as is the 'black-sailed familiar' which replaces it in the last verse. The image of the toad *work* and Fanthorpe's office dictator strutting and fretting his hour upon the wall-to-wall carpeting provide plenty of material for discussion. Answers should show understanding of the feelings the poets are communicating through the words and images they use and also of the poems themselves. Solid answers here will show some understanding of the poets' feelings from the words and images chosen, but will rise through the bands as the understanding of the poems becomes more subtle and the response to the language more sophisticated. Answers do not need to preserve an even balance of discussion, but there should be comments of substance on each of the two poems. Comparison or contrast is expected here.

Text:	<i>Touched with Fire</i> – ed. Hydes
Question 10: (30 marks)	Explore the differing ways in which Heaney and Achebe memorably portray reactions to the death of a child.

NOTES ON THE TASK:

In *Mid-Term Break* the reactions of the narrator, parents and neighbours are described, the latter two when they are introduced into the poem ('father crying', 'old men standing up', 'angry tearless sighs'), whilst there is a development of the narrator's feelings through the poem from the sense of impending doom in the first stanza, through the embarrassment of meeting the neighbours, to the viewing of the body and the poignant comment at the end. A sense of time is felt strongly throughout. *Refugee Mother and Child* compares a portrait of an idealised Madonna and Child with the reactions of a mother to her dying son amongst the graphically described disease and starvation of a refugee camp. Foreboding is present here too with the repetition of 'ghost' and reference to 'forget' and 'grave'. Stronger answers will have a clear focus on the language of both poems.

Text:	<i>Touched with Fire</i> – ed. Hydes
Question 11: (30 marks)	Compare the ways in which the poets, in <i>Piano and Drums</i> (Okara), and <i>Our History</i> (Dipoko), vividly evoke memories of life in a particular culture.

NOTES ON THE TASK:

Piano and Drums vividly evokes a clash between cultures with the jungle drums, animals and hunters from the ‘simple paths’ with ‘no innovations’ of childhood in Africa with its ‘warmth’ and feeling of completeness and being at one with nature. This is contrasted with the sophisticated piano, ‘far away lands’, ‘new horizons’ and a sudden break ‘at a daggerpoint’. The ‘particular’ culture of both directly is described in the first two stanzas and also evoked by an antithesis in stanza three leading to the end of the poem where the poet is ‘lost’ and ‘wandering’ with both drums and piano. In *Our History*, the culture is expressed in the final stanza again using imagery of African wildlife. This is contrasted with the ‘illusion’ of pearls. Both poems therefore have a contrast at their heart and it is to be hoped that answers will pick up on this. There is also much to say about the imagery of each poem and differentiation will probably occur according to the degree that responses analyse and comment on this.

Text:	<i>Touched with Fire</i> – ed. Hydes
Question 12: (30 marks)	In what differing ways do the poets express their criticism of society in TWO of the following poems? <i>Telephone Conversation</i> (Soyinka) <i>In Westminster Abbey</i> (Betjeman) <i>5 Ways to Kill a Man</i> (Brock).

NOTES ON THE TASK:

The criticism of racism in *Telephone Conversation* is clear, and comment on the ways in which it is expressed is needed; for example, the two sides of the conversation, the thoughts of the would-be tenant, the witty rejoinders, the humour and the telling word-play – ‘hide and speak’. Betjeman’s irony is a little more subtle and equally as powerful as he satirises the middle classes at prayer using upper case, a regular rhythm, a definite ‘voice’ and humour. In *5 Ways to Kill a Man*, each stanza portrays a ‘cumbersome’ method of inflicting violent death throughout history culminating in the ‘simpler’ method of today. It is what is NOT directly said in this poem that is important. Answers that merely or mainly paraphrase the poems should not be highly rewarded; the poets’ methods need to be scrutinised.

Text:	OCR: <i>Opening Worlds</i>
Question 13: (30 marks)	Explore the ways in which the writers portray relationships between parents and children in these two extracts.

NOTES ON THE TASK:

Poverty sets the scene for the relationship between Clement and his parents. He has asked his mother before for three pence and is reluctant to do so again. Mrs Dovecot knows the importance of the money to her son so, instead of outright rejection, parries his questions and hands him over to his father. Mr Dovecot, in his world of deafness, is certainly 'a harder nut to crack', wordlessly expecting his son to remove the plate ('utilised his approach') and laughing in reply to the request. Both parents are more concerned with the injustice of giving money to a man who has plenty than with their son's feelings. The atmosphere in the second extract is one of disappointment, anger and incipient violence: Bolan is addressed as 'Boy' and meets immediate criticism. He now sees his father 'only late in the evenings' when he has been drinking and has gained the courage to bully his son and release his frustrations. The mother is perceived by Bolan as 'a sort of shield' in her attempt to protect him (though this only antagonises the father more). Stronger answers may well focus on the language of the extracts and tease out from this the nuances of the relationships.

Text:	OCR: <i>Opening Worlds</i>
Question 14: (30 marks)	Both Cathy in <i>The Young Couple</i> and the mother in <i>Two Kinds</i> are living in a foreign land and culture. In what ways do the writers memorably convey to you the difficulties they encounter?

NOTES ON THE TASK:

In *The Young Couple* the 'foreignness' of India which causes Cathy's difficulties is expressed in many contrasts between her free life in England and restricted existence in India (eg employment, going out alone) and her relationships with Naraian's family – 'drowning' in their love, numbered among their 'possessions', the 'heartshaped frame'. The beginning of *Two Kinds* states 'My mother believed you could be anything you wanted to be in America' and the mother takes this literally and tries to turn her unwilling daughter into a 'prodigy' whilst keeping to her Chinese belief about an obedient daughter, inevitably causing the ensuing clash. Stronger answers will not rely purely upon narrative or character study but will clearly focus upon the 'foreign land and culture', the difficulties and conflicts and how the writers express them.

Text:	OCR: <i>Opening Worlds</i>
Question 15: (30 marks)	<p>'Pride goes before a fall.'</p> <p>Explore the ways in which the writers bring this idea to life in TWO of the following stories:</p> <p><i>Dead Men's Path</i> (Achebe) <i>Snapshots of a Wedding</i> (Head) <i>Games at Twilight</i> (Desai).</p>

NOTES ON THE TASK:

The pride and the way it leads to a fall for all the relevant characters are quite clear. Michael Obi may have wonderful ideas for the school but they are marred by his condemnation of the teachers and the village beliefs, his heavy-handed reaction to the path, his 'misguided zeal' and stubbornness, leading to the destruction of the school and the adverse report from the authorities. Neo has 'haughty, arrogant ways', conceit, pride and her superior education and is rude and lacking in respect to her elders. She is brought down to earth by the straight talking of her aunt and gets her man, but the haunting words at the end of the story are still a warning. Ravi, in the third story, is proud of eluding capture but has forgotten that he still needs to 'win', leading to his poignant realisation that he had been 'forgotten, left out' and the 'terrible sense of his insignificance.' Answers that merely rely on narrative should not be highly rewarded as there should be emphasis on the ways of the writer's exploration of this theme.

Text:	LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
Question 16: (30 marks)	In what ways does Lawrence's writing here bring alive for you the characters of Pauline Attenborough and Annie?

NOTES ON THE TASK:

Answers will need to scrutinise the language of both extracts very closely. Pauline's character is expressed by the details of her physical appearance: apparently well preserved in the half light but little things give her away – her eyes, the 'frail arches' of the brows, a 'mocking significance', the strain of putting on a vivacious show by sheer effort of will ('mysterious little wire'), the telling italics of '*real*' culminating in 'all her charm'. In contrast, the reader enters Annie's mind and her thoughts, feelings and emotions about John Thomas to learn what she/women want: 'a person' not 'a mere nocturnal presence', and her emotions when John Thomas leaves her leading to her desire for revenge. Answers which produce a character study based on the whole stories should not be highly rewarded.

Text:	LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
Question 17: (30 marks)	Explore the importance of Lawrence's vivid descriptions of the natural world in <i>The Shades of Spring</i> and <i>Second Best</i> .

NOTES ON THE TASK:

In *The Shades of Spring* not only is the description of the spring countryside detailed and vivid – Syson's journey through the woods, the farm, the flowers and birds' nest – but is an integral part of the story as the surroundings are the same as in the past but the people and relationships have changed: 'this was his past, the country he had abandoned, and it hurt him to see it so beautiful'. Likewise, in *Second Best* the common and the stubble fields are described in detail and help to reveal character and theme: Frances' mood and situation are reflected in the 'unfriendly look' and the exhausted, limp leaves'. Some candidates may also consider the mole and its symbolic reference to Frances. Answers should link the portrayal of the natural world to the stories as a whole and stronger ones will focus on the detail and may give a personal response.

Text:	LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
Question 18: (30 marks)	In what ways does Lawrence memorably portray the children in TWO of the following stories? <i>Rex</i> <i>Adolf</i> <i>A Lesson on a Tortoise</i>

NOTES ON THE TASK:

In *Rex*, there is a narrator, 'I', observing his own reactions ('I sat in mortal fear . . .') and those of others ('The others were wildly excited . . .'), place and the dog and all the children, 'we', and their actions and thoughts about the animal. There is the same distinction in *Adolf*. In both stories the actions and reactions of the children are contrasted with those of the parents (particularly the mothers). In *A Lesson on a Tortoise*, the 'class' and characters of the pupils, especially the Gordons, are made clear at the beginning of the story and the boys are brought alive by their speech and actions during the episode with the rubbers – 'like animals of a pack ready to spring'. Whichever two stories are chosen, more than narrative and straight character study are needed and the 'ways' of the author should be considered for higher marks.

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 19: (30 marks)	How does Ballard's writing effectively create tension at this moment in the novel?

NOTES ON THE TASK:

The context of the extract is important: Jim is trying to return home through the streets of Shanghai, aware that he is being followed by a youth intent on theft. The tension builds from the beginning with the attempt to undo the watch-clasp, a move foiled by Jim, but greater peril follows when the youth draws a knife. Jim's helplessness, the lack of interest of bystanders, the 'padlocked entrance', the suspense caused by the long description of the film poster and carpenters, the shadow of the war plane, the second escape from the youth's clutches all create tension. Stronger answers will not merely describe what happens to Jim here but will look closely at the language and assess its effectiveness.

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 20: (30 marks)	Explore some of the ways in which Ballard vividly portrays a city on the brink of war in the early chapters of <i>Empire of the Sun</i> .

NOTES ON THE TASK:

There is plenty of material to choose from – the propaganda films, evacuation, burning of records, the ubiquitous Japanese soldiers, the airfield, refugees, Jim's dreams . . . – and opportunity for personal response. Answers which focus on detail of life in the city which relate to the 'coming conflict', rather than (for example) the beggars, public hangings and so on, which are part of normal Shanghai life, and discuss these, should be rewarded accordingly.

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 21: (30 marks)	In what ways does Ballard memorably convey the experience and the suffering of Mrs Vincent in the novel? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

There is much to say on Mrs Vincent who indeed suffers greatly, not only because of being interred in Lunghua, but also from her proximity to Jim. Her painful patience with the boy, her attempts to keep him at arm's length (as when she tries to reduce the space of his cubicle), her inconsistent behaviour towards him (when he is ill, 'the humour of her refusal to raise a finger to help him', yet assists him with his Latin homework), her detachment from life in the camp (spending hours gazing at the cracks in the wall), her relationship with her husband and son, are all fertile fields for exploration. Stronger answers will go beyond character study and focus on the experience and suffering, with perhaps a personal response.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 22: (30 marks)	In what ways does Achebe's writing here add to your sense that life in Umuofia can be threatening and frightening?

NOTES ON THE TASK:

The extract comes from Chapter 11. Brief reference will need to be made somewhere in the answer to a threatening/frightening moment; the obvious reference is to Ikemefuna's death. In ordinary life Chielo is a friendly widow who refers to Ezinma as 'my daughter'. Her metamorphosis into a possessed priestess is frightening, and her demand for Ezinma, coupled with warnings and threats if she faces interference, suggests that the child is in danger. There is no rational explanation for the God's unexpected demand. Chielo bursts in at a moment of quiet intimacy between mother and daughter (Ezinma is particularly precious to Ekwefi), when they are engaged in story-telling. Her shouts, her screaming at Okonkwo, who, despite his fear of seeming weak, is powerless against her, and her insistence on carrying the child alone to the God increase her fearfulness. Reference to darkness, flame, and comparisons of Chielo's voice with a sharp knife, and the angry bark of thunder enforce the fear in the passage. Ekwefi's initial attempt to protect her child and Ezinma's terror confirm that the child, who has recently had *iba*, is in danger. Basic answers will look at the situation here and identify some of its frightening aspects. Differentiation will arise from the way answers develop the response to and discussion of Achebe's writing here.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 23: (30 marks)	<p>“A caring protective father” “A brutal bully”</p> <p>Which is closer to your view of Achebe’s portrayal of Okonko as a father?</p> <p>Remember to support your answer with details from the novel.</p>

NOTES ON THE TASK:

Answers are expected to show knowledge and understanding of Okonkwo as a father and also to form an assessment based on Achebe’s presentation of him. That presentation is unaccompanied by explicit authorial comment, so the language Achebe uses to describe his actions, words and, on occasion, his thoughts must be the basis of any assessment of Okonkwo. As Ikemefuna comes to look upon Okonkwo as his father and on Nwoye as his brother, answers that assess Okonkwo as a father in the light of the way he treats Ikemefuna are acceptable. Okonkwo’s violence towards his sons may colour assessments of him; his killing of Ikemefuna has a powerful effect on the thoughtful Nwoye, whom he later threatens to kill when he hears he has been seen among the Christians, thus driving Nwoye away. His partiality towards Ezinma is marked, and in a society that values its males the greatest compliment that he pays her is to wish that she had been a son, not a daughter. He inspires affection in Ezinma, who is obedient to him in such matters as refusing to marry until Okonkwo has returned to Umuofia and who understands his somewhat selfish reasons well (his return, with two beautiful unmarried daughters, will be much noted). Answers will move through the bands as response to Okonkwo as a father becomes more developed and better supported. Best answers are likely to recognise that Okonkwo is a father of his time and place, and focus closely on Achebe’s language to support their view of him.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 24: (30 marks)	In what ways does Achebe vividly portray the influence of white men on Umuofia?

NOTES ON THE TASK:

Although Achebe allows the incidents in his novel to speak for themselves, it is difficult to argue that the influence of the white man is benign. However, it is possible that some answers may argue that, in the light of the way the people of Umuofia treat twins for example, the white man brings enlightenment, but the brutality at Abame, and the deceit of the District Commissioner and the torment inflicted by the messengers are likely to be deemed indefensible. Likely material for discussion is the massacre at Abame recounted in Chapter 15, the treatment of the elders of Umuofia in Chapter 23, the sending of messengers to break up the meeting in Chapter 24, or any moment that suggest an assumed superiority over the traditions and customs of Umuofia. Basic answers here will consider one or two relevant moments in the novel, with a response to what white people do. Differentiation will occur as answers start to develop an understanding of what white people do and how this affects the native people. Best answers will respond strongly to what white people do, linking the response closely to the language Achebe uses.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 25: (30 marks)	In what ways does Hemingway make this such a tense and exciting moment in <i>The Old Man and the Sea</i> ?

NOTES ON THE TASK:

This is a particularly tense moment as this titanic struggle with the great fish is over, and, having secured the fish to the skiff, the old man is left with the comparatively simple task, a reader might imagine, of bringing in the fish (or letting the fish bring in the old man). Santiago is relaxed, the breeze constant. The abruptness of the sentence announcing the first shark comes as a shock and brings tension and excitement. How, confronted with such a formidable opponent, will Santiago bring the great fish to land? Hemingway's language highlights the danger the shark poses, with its "knifing" dorsal fin and claw-like razor-sharp teeth. It is fast, "without caution", and has "huge" jaws. The old man's courage and "resolution" in defending his catch against such an enemy, with a harpoon lacking some rope, are considerable, but tension arises from the fact that he now has little hope. When one shark has been attracted by the scent of blood, others will follow. Answers may well suggest that this is a turning-point in the novel. Basic responses here will depend on paraphrasing what is happening with little reference to the terms "tension" and "excitement". Answers will move through the bands as they support their response/analysis with detail from the extract and engage ever more closely with Hemingway's language.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 26: (30 marks)	The old man says, "Fish, I love you and respect you very much". In what ways does Hemingway vividly portray the old man's thoughts and feelings about the marlin he catches?

NOTES ON THE TASK:

Answers will need to define what the old man's thoughts and feelings about the fish are. They are likely to focus on the respect the old man feels for the great fish almost as soon as it is hooked and his pity of its being wonderful, strange and caught. The old man believes they are joined together and that the struggle will end with the death of the fish or of himself. Nonetheless, his feelings towards the fish are never hostile; he describes the fish as a friend in his conversation with the small bird, thinks of it as a brother, converses with it and tries to understand its plan. He also sees the fish as "more noble and more able" than those, like himself, who kill them, recognising that to kill the fish is unjust and that those who may eat the fish are unworthy to do so. Despite his admiration for the beauty and courage of the fish, the old man has to kill to survive, though, ironically, the sharks ensure he will gain nothing financially from this great struggle. Since the old man's struggle with the fish is the heart of the novel, much of its success depends on Hemingway's ability to depict the relationship skilfully. Sound answers here will show some understanding of the old man's feelings about the fish, whilst best answers will analyse with sophistication the way Hemingway presents the relationship.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27: (30 marks)	Explore any ONE or TWO moments in the novel when, in your view, Hemingway most powerfully conveys to you the pain of life as a fisherman.

NOTES ON THE TASK:

The choice of moment/s should, as far as possible, be respected. "Moments" should be long enough for answers to be able to explore them with some thoroughness, yet not be so long that they require lengthy paraphrase followed by very little analysis or comment. "Painful" may be understood as being physical or mental. Moments taken from Santiago's struggle with the fish, the hand game with the great negro from Cienfuegos, the old man's acknowledgement at the end of the struggle that he is beaten are just some of many apposite moments. Basic answers here will show reasonably sustained understanding of painful moments and of the way Hemingway describes them. Best answers will be those that combine personal engagement with the moment with a sensitive, analytical response to Hemingway's language. Answers which focus on one particular moment rather than two should provide detailed analysis and textual support, whilst those discussing two moments are likely to provide slightly less analysis and detail.

Text:	ORWELL: <i>Nineteen Eight-Four</i>
Question 28: (30 marks)	How is Winston's creation of Comrade Ogilvy here so significant in Orwell's attack on Oceania in <i>Nineteen Eighty-Four</i> ?

NOTES ON THE TASK:

Answers should focus on Winston's task in the Ministry of Truth and that he is engaged here in re-writing history. Comrade Withers, to whom the previous report refers, is being written out of history. The work of the Ministry of Truth is to disseminate whatever lies the Party wishes spread. Rather than write a piece denouncing traitors and thought-criminals, Winston invents Comrade Ogilvy, whose life is a model of a perfect Party member. Answers may comment on aspects of his life reflected elsewhere in the novel: the encouragement to denounce members of the family, the Anti-Sex League, for example. Answers may suggest that Winston is doing his job well and that Comrade Ogilvy is a paragon of whom the Party might justly be proud. Sound answers will support their opinion of what is happening here, with some support, whilst better ones are likely to look at aspects of the language that suggest Winston's creation is such a paragon that makes the Party's ideal of heroism absurd. If Winston is unaware, Orwell certainly is not. Best answers will analyse the extract with Orwell's satirical purposes clearly in mind and consider in depth the way the language is used in support of their analysis.

Text:	ORWELL: <i>Nineteen Eight-Four</i>
Question 29: (30 marks)	What do you find so horrifying about Orwell's portrayal of O'Brien in <i>Nineteen Eighty-Four</i> ? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

It is expected that answers here will go beyond accounts of what O'Brien does to Winston towards the end of the novel, and express a personal response to the horror of his actions and the way he forces Winston to betray Julia. Answers will move through the bands as they develop a recognition that, as a member of the Thought Police, O'Brien, an agent provocateur and apparently of a senior rank, has recognised Winston early on in the novel as a thought-criminal and has played him along in order to break him physically and mentally, since the Party cannot tolerate dissent.

Sound answers here are likely to focus on one or two moments involving O'Brien where his treatment of Winston is particularly callous, using some detail of the language to support their view of him. Best answers are most likely to link a really engaged response to the novel to the language Orwell uses at those points where O'Brien is involved. Perhaps his detachment and absence of feeling are the most horrifying of his qualities, but answers will choose their own grounds for finding him horrifying, and these must be respected.

Text:	ORWELL: <i>Nineteen Eight-Four</i>
Question 30: (30 marks)	Explore any ONE or TWO moments in the novel when Orwell makes you feel strong sympathy for Winston.

NOTES ON THE TASK:

Any number of moments in the novel offer themselves and whichever of them answers focus on should, as far as possible, be respected. However, these are most likely to include Winston's arrest, his torment in Room 101, especially when the caged rats are about to attack him, and his final meeting in the novel with Julia. Fairly basic answers at this Tier will provide some details from the chosen moment/s, linking them to the effect they have on a reader, but depending heavily on narrative and response to situation. Sound answers will show a reasonably sustained understanding of how the chosen moments inspire pity and try to show how Orwell's writing has helped to create pity. Answers will rise through the bands as the mastery of detail, development of personal response and analysis of the language Orwell uses (as well as the situation in which Winston finds himself) become more sophisticated. It is likely that best answers will focus on just one moment and explore it in considerable depth.

Text:	SUSAN HILL (ed.) <i>Modern Women's Short Stories</i>
Question 31: (30 marks)	In what ways do the writers of <i>Stone Trees</i> and <i>Weekend</i> portray the situations of married women here?

NOTES ON THE TASK:

Answers are expected to show knowledge of both stories through a close focus on these extracts. The narrator in *Stone Trees* is mourning the death of her husband and recalling previous occasions when they as a couple met with Tom and Anna Robertson. In the extract the late husband is obliquely revealed to be Peter's father; Peter, like the husband, preferred trees to stones, and like the late husband, has long hard hands. The narrator and her husband were childless (probably her choice) but in Peter her husband lives on, as the dead stone comes to life in the extract. Although the narrator knew her husband was promiscuous, she misunderstood the character and disposition of Anna (of evangelical persuasion). This is a subtle story, complicated by being told through the eyes of a wronged wife. There are suggestions that her "obsession" might have driven the husband to other women. The odds are hopelessly loaded against Martha in *Weekend*, through whose eyes the weekend is seen. Typically, she is left to do almost everything: Martin's criticism and patronising tone pervade her mind; and her final comment on the children here is wide of the mark given the behaviour Martha notices earlier. Answers are likely to conclude that marriage is not necessarily an institution that promotes the happiness of women. Sound answers here will focus on the language as well as the situation in which the characters find themselves. Answers will move up the bands according to the closeness with which they concentrate on the actual writing here; for example on the repetition of "and" to emphasise the endless jobs demanding Martha's attention.

Text:	SUSAN HILL (ed.) <i>Modern Women's Short Stories</i>
Question 32: (30 marks)	<p>How do the writers of any TWO of the following stories make you feel about characters who have been affected by war?</p> <p><i>A Love Match</i> (Warner) <i>Miss Anstruther's Letters</i> (Macauley) <i>Another Survivor</i> (Fainlight)</p> <p>Remember to refer to details of the stories to support your answer.</p>

NOTES ON THE TASK:

Answers are expected to show knowledge of the two stories chosen from the list, focusing specifically on the effects of war on people. Celia and Justin are thrown together by the First World War, in which Tim has been killed. Celia sleeps with her brother to comfort him when his war memories make him talk in his sleep. An air raid, in the Second World War, kills them and reveals their incest to the rescue workers. Miss Anstruther too is a victim of an air raid, losing her most treasured possessions. Of all the letters from her lover, sent over a period of twenty-two years (burning letters in a romantic sense) she has only one and half sentences that seem to her to contain only a reproach for not rescuing the letters from a literal burning. All the passionate and romantic phrases have disappeared. The raid has cut her life in two. In *Another Survivor* Rudi has survived the Holocaust in which his parents died. His intense yearning for his mother drives him to buy items that remind him of his childhood home. In his daughter Faith, for whom he has found a dress similar to one his mother wore, he sees his mother as a revenant and in horror threatens to tear the dress off her. He discovers that what also survives is the camp-guard instinct he never knew he had. Sound answers will do much more than summarise the stories, but will link their response to the characters to the writing. The suffering of Miss Anstruther and Rudi are particularly painful, whilst the Tizard's breaking of a social taboo is told with a very English sense of detachment. Answers will rise ever higher through the bands according to the skills with which they link their response to the language the writers use.

Text:	SUSAN HILL (ed.) <i>Modern Women's Short Stories</i>
Question 33: (30 marks)	<p>In what ways do the writers create pity for any TWO of the following characters?</p> <p>Millicent Graves in <i>The New People</i> (Tremain) Mrs Burton in <i>Addy</i> (Blackwood) The man in <i>The Man Who Kept the Sweet Shop</i> (Harris) Sally in <i>Nothing Missing But the Samovar</i> (Lively)</p> <p>Remember to refer to details of the stories to support your answer.</p>

NOTES ON THE TASK:

Millicent Graves and Mrs Burton are arguably more complex creations than the man and Sally, but the assumption of the question is that some pity for each of them is created. Sally's good nature and attractiveness in cultivating no airs are endearing, but the story suggests that she deserves so much more than the family's straitened circumstances can give her. The anonymous man with his humble desire to be sociable is moved to anger by the way the girls, to whom he was once the subject of schoolgirl gossip and speculation, have become unapproachable women to whom he is a mere object. Basic answers here will show some understanding of the characters and use a little textual reference to show why pity for the characters is felt. Sound answers will be looking to link the response to some detail in the writing. Answers will move ever higher up the bands as they show confidence and skill in analysing the language the writers use in creating pity, even if that pity is tempered. Answers need not provide equal focus on both characters, but comments on both should be of some substance.

Text:	PALIN: <i>Pole to Pole</i>
Question 34: (30 marks)	Explore the ways in which Palin's writing here makes his experiences at railway stations memorable.

NOTES ON THE TASK:

Both extracts begin by stating the exact time; in Dno it is the middle of the night and the station is a 'place of desperation' with potential violence and danger, which Palin passes off with light humour ('We're used to people wanting to join in the filming') even though his uneasiness is evident. Everything seems 'grubby' and ugly – even the train staff are watching 'a soft porn movie'. In contrast, everything is bright, busy and chaotic at 12.10 in Dodoma, expressed by the long list of produce and the difficulties they have in getting their seats. The nightmare this time is humorous – the vanishing lavatory! Stronger answers will really scrutinise the language and tone of the extracts.

Text:	MICHAEL PALIN: <i>Pole to Pole</i>
Question 35: (30 marks)	Explore how Palin's writing brings alive for you his visits to Soweto (on day 125) and to the Western Deep Mine (on day 126).

NOTES ON THE TASK:

Both these visits are described in great detail. For Soweto, there is background information, description of the shanty town stressing the poverty and then, with the introduction of Jimmy, the lesser known side of the township – the wealthy. Factual information is also given about the Mine, followed by Palin's visit to it and the tension and excitement of seeing molten gold. Stronger answers will not just paraphrase the events of the visit but will select details that intrigue, interest and entertain the reader.

Text:	MICHAEL PALIN: <i>Pole to Pole</i>
Question 36: (30 marks)	How does Palin's vivid portrayal of one of his railway journeys make you wish you had been his companion? Remember to support your answer with details from the book.

NOTES ON THE TASK:

This is an open question and any one of the train journeys may be chosen (e.g. the two whose beginnings are in the extracts for question 34 – though answers which restrict themselves merely to these extracts should not be highly rewarded). A key discriminator will be an answer's ability not only to describe the chosen journey but to provide a sound personal response and reason for the choice.

Text:	HORNBY: <i>Fever Pitch</i>
Question 37: (30 marks)	In what ways does Hornby in this extract develop the portrayal of his relationship with his mother?

NOTES ON THE TASK:

The extract is from *My Mum and Charlie George*. Hornby's parents separated in 1968, and it was his father who introduced him to football and Arsenal. His mother seems to have little interest in football, but she allows him to go Highbury in the company of Rat. She is obviously supportive, but sufficiently protective of her son that he does not tell her that he has been thumped and has had his scarf stolen as he thinks she would ban him from going to football matches without his father for years to come. He is able to write about his mother with some humour, protesting that she should not have allowed his freedom to attend away games. His discussion of the Charlie George incident and the atmosphere at Derby suggests she would perhaps have banned away visits had she known all. The extract confirms her supportive nature in several ways and Hornby again humorously writes about the relationship as if they were a married couple on Saturdays at least. Hornby is initially suspicious of his father's second wife: presumably out of loyalty to his mother he never mentions his father's new wife at home. Answers may comment that all Hornby's relationships take a back seat to his affair with Arsenal. Basic answers here will show some understanding of the relationship, whilst answers will rise through the bands as understanding becomes more sustained and sharper comment is made on the language used. The closer the attention to Hornby's language, the higher should be the band.

Text:	HORNBY: <i>Fever Pitch</i>
Question 38: (30 marks)	Explore any ONE or TWO moments in the book when Hornby's writing makes you feel frightened by the way people behave.

NOTES ON THE TASK:

The choice of moments to illustrate that people's behaviour can be frightening must, as far, as possible, be respected. Likely moments might be found in *Thumped* where the young Hornby is set upon; the behaviour of the crowd to and from the ground in *My Mum and Charlie George*; the deaths in *Heyssel*; the mindless racism in response to John Barnes's appearance for Liverpool at Highbury in *Bananas*; and examples of Hornby's irrational obsession with Arsenal at various parts of the book. Fairly basic approaches here will look in some detail at the moments, while better ones will show a reasonably sustained understanding of how the moment/s is made frightening by the way Hornby uses the language. The best will explore the moment/s in depth showing insight into how the language affects the reader. It is expected that answers which focus on just one moment will do so in greater depth than those which consider one, but this might not always be so in practice.

Text:	HORNBY: <i>Fever Pitch</i>
Question 39: (30 marks)	Hornby writes at the end of his book that most of his life as a football fan has been 'miserable'. Explore any ONE or TWO moments when, in your view, Hornby's writing best displays this misery.

NOTES ON THE TASK:

Any moment/s that answers focus on must, as far as possible, be respected. Since Hornby's general state of mind is such that he consults a psychiatrist, football and supporting Arsenal rarely give him unalloyed pleasure. Answers should not provide a general discussion of many years of misery, but focus on any one or two such moments as Arsenal losing in the League Cup Final (*Don Rogers*); *the Cup Final (Wembley II – The Nightmare Continues)*; general misery (*Arsenalesque*); despair at Arsenal's form (*The Pits*). Basic answers here will show some understanding of the moment/s when Hornby's misery is clear with some support from the text for its cause, but they will move up the bands as the understanding of his misery and its cause becomes ever more subtle and the response to Hornby's language more sophisticated. Answers which focus on one moment are likely to do so in greater depth than those which focus on two, but this may not be universally true - a possible but not infallible differentiator.

Mark Scheme 2444/01
June 2006

INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

ASSESSMENT OBJECTIVES**AO1**

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

USING THE MARK SCHEME

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

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

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

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

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

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

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

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

B TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 14; for answer (2) out of 14; for answer (3) out of 14. Write the total mark for the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **42** (14+14+14).
 - This represents performance **consistently at the top of Band 4.**
 - Answers which clearly fall into the 'Above 4' band may be acknowledged with a mark above 14.
However, **the maximum mark that may be recorded for the paper is 42.**

This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.
- 3 There is NO separate Assessment of Written Communication on this paper. Written Communication is assessed in Unit 2442.

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet.

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

1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, **the marked scripts must be brought to the meeting.** (*Section 5c, page 5*).

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the standardisation meeting.
- b) All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case, etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

(Section 6a, bullet point 5, page 6)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

(Appendix 5, para 19, page 25)

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	4-0	• not meet the criteria for Band 8.

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	4-0	<ul style="list-style-type: none"> • not meet the criteria for Band 8.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (14 marks)	What do you find particularly striking about this passage as the ending to the play?

NOTES ON THE TASK:

There will be many reactions to this extract, and to the question asked, and examiners must be responsive and generous to any reasonably argued point of view. There should certainly be at least some exploration of the extent to which the play's main plots are suitably and satisfactorily concluded, and to which the main characters receive their just rewards. Some thoughts that may emerge are perhaps that the characters in these final lines are all men; the women may have been put back into more subservient positions, and undeserving of a role in the final denouement (though both do speak, albeit very briefly in Hero's case) a few lines earlier. There is certainly a happiness again, reflected in the renewed joking between Benedick and Claudio; Benedick's final words to Leonato suggest a determination that every man should share the joy that he is finding in his love for Beatrice, and it is surely significant that he is given the closing words of the play. Don John, representative here of the near-tragedy that happened earlier, is summarily dismissed, but not ignored. Music and dance-reappear to close the play, and better answers may make something of the healing that they symbolise. Candidates must refer to details of the extract.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (14 marks)	'Compared with Beatrice, Hero is simply boring.' Do you agree with this description of Hero? You should consider: <ul style="list-style-type: none"> • what Hero says and does in the play • what other characters say about her.

NOTES ON THE TASK:

The question is very specifically about Hero, not Beatrice, and while some candidates may take up the comparison, examiners *must* require the focus to be upon Hero. It is likely that most will agree that she is not an exciting character, either in herself or in the role that she plays, but if an answer *disagrees* then examiners must reward it appropriately (though not necessarily more or less generously), with particular reference to the details selected, and the way these are used in the argument. Some answers are likely to be straightforward character studies, and these must be rewarded but probably not highly, in that unless they properly address the terms of the question they are not doing what is required; better answers will look at some moments when Hero appears, and/or at things that are said about her, and relate these to the extent that she is/is not attractive to an audience.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 3: (14 marks)	<p>What are your feelings about Romeo as you read these lines?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the situation Romeo is in • the way Romeo reacts to what Friar Lawrence says here.

NOTES ON THE TASK:

Romeo has so far been seen as a temperamental but basically quiet young man, preferring to live a peaceful life despite being a Montague in Verona, though at least two things have suggested that he can be very easily moved to high passion – his sudden love for Juliet and the rash actions that this leads to, and of course his devastatingly impetuous loss of control upon Mercutio's death. It is this latter event that leads to this extract (III iii), where, in striking contrast to the calm Friar, Romeo is seen as entirely at the mercy of his own uncontrolled and melodramatic self-pity, literally tearing at his hair and throwing himself on the ground. Answers are likely to reveal a range of reactions to what Romeo does and says, from deep sympathy at his predicament to cold lack of sympathy for such self-centredness; examiners must accept whatever candidates suggest, provided that this is properly and appropriately supported by quotation from the extract.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (14 marks)	<p>You are the Nurse just after your meeting with Romeo. You are on your way to tell Juliet that Romeo wishes to marry her.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your happiness for Juliet • your feelings about Romeo and his friends. <p>Write your thoughts.</p>

NOTES ON THE TASK:

This moment is near to the beginning of II v; the Nurse has been with Romeo in a Verona street, and has had to endure some good-natured but perhaps unpleasantly personal joking from Mercutio before she can talk seriously and privately with Romeo. Although her news is good, therefore, she is almost certainly hot (it is the middle of the day), tired, and probably irritated by what has happened during her meeting with the young Montague men. She is surely happy for Juliet – we know how very close she is to the girl, though she probably has little thought for all the possible ramifications of marriage to a member of the enemy household. Better answers will respond to both bullet points, and attempt to recreate something of the Nurse's volubility and energy in an appropriate 'voice'.

Text:	OSCAR WILDE: <i>An Ideal Husband</i>
Question 5: (14 marks)	What are your feelings for Sir Robert Chiltern as you read this passage?

NOTES ON THE TASK:

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

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

NOTES ON THE TASK:

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

Text:	IBSEN: <i>An Enemy of the People</i>
Question 7: (14 marks)	What do you feel about Dr Stockmann and his situation as you read this extract? Remember to support your answer with details from the extract.

NOTES ON THE TASK:

This extract is from the very end of **Act Four**, after the closing of the public meeting at which Dr Stockmann has attempted to justify his feelings and proposed actions regarding the town Baths, and we see him entirely refusing to bend his conviction that he is right and his political opponents wrong. Aslaksen's announcement 'that Dr Thomas Stockmann is an enemy of the people' is a cruel blow to the pride and integrity of a man doing what he knows to be the only right thing, and the crowd's support for this ostracism is further evidence to Stockmann and the audience of the power that can be wielded by those in positions of political authority. Stockmann is at his lowest and most isolated here, and candidates may express sympathy – or possibly a sense of pleasure that he has got what his pride deserved; his quoting of Christ's words on the Cross is perhaps understandable in the circumstances, but is he simply placing himself too outrageously high in his own estimation? Examiners must reward any view that is well argued and supported, and not just what they expect or what is 'correct'.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 8: (14 marks)	Which ONE moment in the play have you found most memorable? In your answer you should consider: <ul style="list-style-type: none"> • what happens in your chosen moment • how the words make it memorable for you.

NOTES ON THE TASK:

An entirely open question. Examiners must accept any moment – and similarly must accept almost any definition of what is 'a moment' – provided only that what candidates explore is what they find to be memorable in it; any other action should be treated sympathetically, but is unlikely to attract high marks, no matter how well the answer is presented and argued. Simple paraphrase, unless accompanied by appropriate comment, will not be highly rewarded. *Illustration is essential*, in order to show what makes the candidate feel that this is a particularly striking and unforgettable moment, and better answers will use the illustration appropriately rather than just presenting it without comment.

Text:	OCR: <i>Opening Lines: War</i>
Question 9: (14 marks)	What do these two extracts make you feel for the people who are left behind when men die in war? (<i>Come up from the fields father ... and Tommy's Dead</i>)

NOTES ON THE TASK:

Both poems convey and arouse strong feelings because of their subject matter but successful answers will go beyond explanation and paraphrase to an exploration of language and form. Candidates may not spend an equal amount of time on both poems, given the time constraints, and comparison is not required, but any attempts to connect the two poems should be well rewarded. The Whitman is perhaps deceptively straightforward in making the mother receiving news of her son's death intensely pitiable but the situation is made immediate through the use of the present tense and the complex alternation between narrative and empathic recreation of her reactions, the recreation of her words and those of her daughter, and the poet's commentary. The family's grief is portrayed very powerfully. The language is straightforward, but the use of repetition, for example, gives it dramatic force. *Tommy's Dead* takes the father's viewpoint and concentrates entirely on his reactions to the death of his son, showing how it changes his whole outlook on life, making even nature seem hostile and meaningless. The language and imagery here are perhaps more formal and obviously constructed and there is a stronger rhythm and rhyme scheme.

Text:	OCR: <i>Opening Lines: War</i>
Question 10: (14 marks)	<p>Explore some of the ways in which TWO of the following poems convey the wastefulness of war.</p> <p><i>After Blenheim</i> (Southey) <i>Vitai Lampada</i> (Newbolt) <i>On the Idle Hill</i> (Housman).</p> <p>You should consider:</p> <ul style="list-style-type: none"> • why the soldiers go to war • what happens to them in war.

NOTES ON THE TASK:

The first two of these poems are substantial in length, the Housman somewhat shorter, so candidates are not expected to treat them in the same amount of detail nor to spend an equal amount of time on the two they choose. As in all poetry questions, simple explanation or paraphrase will not fully meet the demands of the question – the best answers will give some response to the language. *After Blenheim* strongly conveys the idea that the purpose of a war is sometimes a mystery to following generations and that the death and destruction that it creates are not justified by the propaganda of ‘the famous victory’. The regular verse form, the use of dialogue, and the childishness of the questions reinforce the irony. *Vitai Lampada* contrasts the carefree quality of the school cricket match with the horror of the battle in the desert. The principles instilled in school are carried through to war and are depicted as honourable and admirable, but in this day and age the last few lines of the poem may seem horribly ironic. The Housman perhaps gives a more personal response to the death of contemporaries and the compulsion that is felt to enlist. All three poems use regular verse forms and better answers will show some awareness of the ways in which sound contributes to meaning.

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 11: (14 marks)	What do you find striking about some of the language in these two poems? <i>(Beeny Cliff and The Way Through the Woods)</i>

NOTES ON THE TASK:

It is to be hoped that the specific focus on language will deter candidates from merely explaining or paraphrasing the poems and that the request for a personal response will direct them away from merely cataloguing all the poetic devices that they can find. The sensuous qualities of the language and imagery of *Beeny Cliff*, are extremely striking: the colours – ‘the opal and the sapphire’, ‘irised rain’ etc – and the sounds – the ‘ceaseless babbling’, the laughter. Hardy exploits the sounds of the language too; there is a good deal of alliteration and onomatopoeia and also a steady rhythm and rhyme. Kipling takes a more expository approach, and uses many of the same techniques. This poem is also very sensuous, appealing to sight (‘the badgers roll at ease’, ‘the trout-ringed pools’ and so on); sound (‘the beat of a horse’s feet’, ‘the swish of a skirt in the dew’); and touch (‘the misty solitudes’). Successful answers will not merely identify the various techniques but will explore their effects. In the time allowed, candidates are not expected to spend an equal amount of time on both poems.

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 12: (14 marks)	Show some of the ways in which TWO of the following poems convey feelings of sadness or regret: <i>The Lake</i> (Yates) <i>Binsey Poplars</i> (Hopkins) <i>A Dead Harvest in Kensington Gardens</i> (Meynell).

NOTES ON THE TASK:

In *The Lake Isle of Innisfree* the poet longs for an escape from the city to a life of peace and isolation. The picture he paints is of oneness with nature and the language and imagery are sensuous and romantic. Hopkins’s regret is for the loss of loved and beautiful trees and for man’s destructiveness. His idiosyncratic use of words, the unusual coinages and the cumulative effects of their sounds will probably be recognised and should give plenty of opportunity for comment and analysis. *A Dead Harvest in Kensington Gardens* uses the idea of raking leaves for an autumn bonfire to symbolise the transience of life in general (‘so go the town’s lives on the breeze’). The language here is also sensual, but more subdued in sound and less colourful. Better answers will go beyond explanation and paraphrase and will explore a few details from the chosen poems in some depth. Given the time constraints, candidates are not expected to give equal attention to both poems, but to select sensibly and to examine the effects of language.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 13: (14 marks)	How do these two poems from 'Songs of Experience' show such strong feelings of sadness and fear?

NOTES ON THE TASK:

As with all Blake's 'Experience' poems, *The Chimney Sweeper* and *The Sick Rose* are full of sadness, fear, isolation, apprehension, and candidates should be well able to identify and illustrate at least some of these, and perhaps other appropriate emotions. There is of course no need to go beyond the two printed poems (though credit may be given to appropriate and relevant wider comment) and examiners must look primarily for close exploration and of these two; answers must use both poems, though examiners must not expect an equal balance between them.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 14: (14 marks)	<p>What powerful feelings does Blake express in TWO of the following poems?</p> <p><i>The Divine Image</i> (Innocence); <i>The Garden of Love</i> (Experience); <i>Infant Sorrow</i> (Experience).</p> <p>Remember to support your answer by referring to some words and phrases from the poems in your answer.</p>

NOTES ON THE TASK:

An entirely open question, in which candidates are free to define and explore whatever feelings they find in any two of these poems; it is likely, of course, that what they choose will be familiar and expected, but even if it is not so examiners must be ready to accept and reward any responses that are thoughtfully argued and appropriately illustrated and supported. Answers must use two poems, though examiners must not expect an equal balance between them both.

Text:	HARDY: <i>Selected Poems</i>
Question 15: (14 marks)	<p>Explore some of the ways in which sadness and loneliness are portrayed in these two poems.</p> <p>In your answer you should consider:</p> <ul style="list-style-type: none">• what is causing the speakers to feel sad and lonely• some words and phrases that are used in the poems.

NOTES ON THE TASK:

There should be no shortage of material in these two poems for candidates to explore; even though both are quite short, their overwhelming emotions are of grief, loneliness, regret, despair. The settings of both are immediately suggestive – a cold and bare winter day in the first, and a funeral in the second; the poet's use of colour (or perhaps the lack of colour in the first) is also very striking – 'the sun was white', 'a few leaves ... were gray', 'my gown of garish dye/though sable-sad is their attire'.) Candidates should be able to make some comment on these features, and on the effects that they create, and some may well want to say something of what may lie behind the relationships portrayed in each poem (though marks must not be awarded for pure and unsupported speculation). Examiners must look for quotation to support whatever response candidates make – there is plenty that can and should be used.

Text:	HARDY: <i>Selected Poems</i>
Question 16: (14 marks)	<p>What do you feel about the speakers in the following two poems?</p> <p>The first man in <i>Her Death and After</i> The first woman in <i>A Wife and Another</i></p> <p>Remember to refer to support your answer with details from each poem.</p>

NOTES ON THE TASK:

There is more than one speaker in each of these poems, so examiners may need to be flexible in how they mark, if candidates choose the wrong speaker; there should really be no problem, as it is the first and main voice in each case that is looked for, but there could perhaps be some misunderstandings. How candidates respond to each persona is unpredictable, but whatever their reactions there must be a clear and appropriately illustrated argument to support their ideas. Little credit will be given for answers that simply paraphrase the poems, unless there is evidence along the way of some understanding of, and feeling towards, the two speakers. There may be an ambivalence – as surely Hardy intends there to be – in each case: the (adulterous) love in ‘Her Death and After’, and perhaps a sense of unease that the speaker and the woman are both deceiving her husband, and possibly too a sense of unease at the arguably smug feelings of the man in stanza 10, followed by his anger at the rumoured ill-treatment of the child when the woman’s husband remarries. His sudden – or is it? – offer to take the child and care for her may be viewed as charitable, or as entirely selfish, and the man’s own doubts emerge in the penultimate stanza; and is he showing love, or just self-justification, in the final lines? A similar – though in details different – ambivalence exists in ‘A Wife and Another’, where the speaker realises that her husband has deceived her, and made the other woman pregnant; instead of the perhaps anticipated argument, she simply decides to back off and leave the adulterous couple to bring up the child together. The final stanza holds the key, perhaps – but is the speaker relieved (why?) or angry with her husband, or herself? Is she, like the man in the first poem, a trifle self-satisfied in the final line? Many answers may perhaps not see all the ironies and details here, but better answers will certainly explore at least something of the complexities in the two poems.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 17: (14 marks)	What are your feelings for Catherine as you read this passage?

NOTES ON THE TASK:

It will not be possible to answer this question effectively without some reference to the context, but better answers will limit their narrative and will focus on Catherine's plight here. It is likely that feelings will be almost exclusively sympathetic; her peremptory dismissal is almost as shocking to the reader as to Catherine – and as mysterious. After Catherine's recovery from her embarrassment over suspecting the General in the death of his wife, all seems to have been going well. The visit to Henry's parish at Woodstone has been a success and the General seems to have been well disposed towards his guest, even consulting her about interior decoration. The relationship between Catherine and Eleanor has been close and the General's absence in London has made for a relaxed and happy stay, rudely shattered by this announcement. Furthermore, the manner of Catherine's dismissal is brutal; she is not even to be accompanied, but packed off back to her parents under her own steam. The excuses given are transparently flimsy, as is made very clear by Eleanor's emotional and disjointed explanation. The best answers will begin to explore the writing and will perhaps see that Austen here makes very little comment, letting the dialogue convey all the feeling.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 18: (15 marks)	What impressions do you form of Captain Frederick Tilney? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

Captain Tilney is one of the 'bad hats' of the novel though perhaps is not presented in such damning terms as John Thorpe. Catherine compares him unfavourably with his younger brother though admits that to some he might appear more handsome. It is clear that he is attracted to Isabella from the outset and neither the reader nor Henry Tilney shares Catherine's naïve belief that Isabella will find his advances unacceptable. Austen is using Captain Tilney to expose the shallowness of Isabella's feelings for James Morland, and to show how mercenary are her real objectives. Consequently when he eventually moves on to Charlotte Davis, it is impossible to feel sorry for her. Henry clearly understands his brother – that he is vain, never cared about Isabella and 'only made believe to do so for mischief's sake'. In fact he might be said to have done the Morlands a favour. Good answers will go beyond character sketch and will begin to see that the presentation of Captain Tilney through the eyes of Catherine and Henry strongly influences the response to him.

Text:	DICKENS: <i>Hard Times</i>
Question 19: (14 marks)	<p>What are your feelings towards James Harthouse here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • why Sissy has come • the way in which he and Sissy speak to each other.

NOTES ON THE TASK:

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

Text:	DICKENS: <i>Hard Times</i>
Question 20: (14 marks)	<p>Explore ONE moment in the novel which you find both amusing and serious at the same time.</p> <p>Remember to support your answer with details from your chosen moment.</p>

NOTES ON THE TASK:

This question gives candidates a completely open choice, and the quality of answers will depend to some extent on the appropriateness of that choice. Since the novel becomes blacker as it goes on, the most suitable incidents will probably be found in the earlier parts of the novel, for instance the schoolroom scene, Louisa and Sissy's discussion about 'stutterings' and the visit to the circus, but Mrs Pegler's revelations would also be a suitable choice. In any event, candidates are asked to explore both the serious and comic aspects of their chosen incident and the most successful will not merely retell their chosen incident but will begin to examine Dickens's language.

Text:	HARDY: <i>Far from the Madding Crowd</i>
Question 21: (14 marks)	<p>What do you feel about Mr Boldwood as you read this passage?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what he says to Bathsheba here • how he reacts to her replies.

NOTES ON THE TASK:

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

Text:	HARDY: <i>Far from the Madding Crowd</i>
Question 22: (14 marks)	<p>What are your thoughts about Bathsheba marrying Gabriel Oak at the end of the novel?</p> <p>Remember to support your answer with details from the novel.</p>

NOTES ON THE TASK:

Answers are likely to be varied here, and examiners must be swayed only by how well they are argued and supported, not by what they say. Most will perhaps see the marriage as the only fair 'happy ending', and agree that Bathsheba surely deserves some reward after the way she has suffered throughout most of the novel, and that despite her protests to the contrary it is clear that she has really admired, respected and perhaps even loved Gabriel from the beginning. Some will doubtless be less sympathetic, and suggest that she really does not deserve the contentment that seems to be the likely outcome of their marriage. She should perhaps not have been so certain of his care and love for her, or treated him as badly as she unarguably did, and that her foolish fling – for despite the marriage this is surely all that it is? – with Troy, should be more severely punished by Hardy. She has suffered, however, and some answers may argue that Gabriel himself deserves just reward for his undiminished loyalty, and that Bathsheba is amazingly lucky to have him still by her side. Examiners should not reward simple paraphrase/description very highly, and should look for evidence of real personal response to this marriage.

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (14 marks)	What do you think makes this such a powerful moment in the novel?

NOTES ON THE TASK:

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

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (14 marks)	<p>What does ONE of the following characters add to your enjoyment of the novel:</p> <ul style="list-style-type: none"> • Priscilla <i>Lammeter</i> • Dolly <i>Winthrop</i>. <p>Remember to support your answer with details from the novel.</p>

NOTES ON THE TASK:

Answers should go beyond prepared character sketch since the emphasis of the question is on personal response. Dolly Winthrop is the more important of the two characters in that she is a key agent in reintroducing Silas to the world and integrating him into the Raveloe community. As well as giving him practical help and advice with Eppie, through their conversations and her simple faith, she helps him to find his faith in God again. Priscilla Lammeter is more peripheral, though the contrast between her and Nancy gives some of the lighter moments to the novel. Her physical ungainliness and straight talking make her a likeable and humorous character – one memorable incident is the preparation for the party. Better answers will attempt to engage with the writing and will show some awareness of the function of the chosen character.

Text:	POE: <i>Selected Tales</i>
Question 25: (14 marks)	<p>What do you think makes these two openings so very striking?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • your impression of the narrators • how the passages are written.

NOTES ON THE TASK:

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

Text:	POE: <i>Selected Tales</i>
Question 26: (14 marks)	<p>Explore TWO moments that you have found especially gripping, each from a different story.</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what happens at these moments • words and phrases that have made them so gripping for you.

NOTES ON THE TASK:

An entirely open question, and provided that there is sufficient, and appropriately used, reference and/or quotation in support of the candidates' choices, examiners must reward any sensibly selected moments. These can of course be 'striking' for all sorts of reasons, and examiners must not mark with any pre-conceived ideas of what this means – or indeed of what exactly constitutes 'a moment', though a simple and unexplored paraphrase of a moment or a whole tale will not attract many marks. Better answers will suggest a real personal response, supported thoughtfully and appropriately.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 27: (14 marks)	In this extract, what changes do you see in Mr Polly since he left Fishbourne?

NOTES ON THE TASK:

This is a very different Mr Polly from the man we saw when he was preparing to attempt suicide and to burn the house (Chapter 8) – there he is depressed, tired of life as a shopkeeper, tired of Miriam, determined to put an end to everything. Here, in Chapter 9, he is physically changed and much more relaxed in every way, he can see and appreciate the scenery around him, he can eat properly, he no longer has indigestion, and ‘for the first time in his life’ he had seen the Aurora Borealis’, surely symbolic of how his romantic daydreaming is at last coming true. Candidates should have little difficulty in describing Mr Polly as he now is, with – for higher marks – close reference to the extract; better answers may refer in some detail to his earlier appearance. It is important however, whatever the main thrust of the answer, that there must be detailed reference and quotation in support of the passage.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (14 marks)	How far do you feel sorry for Miriam when Mr Polly leaves her? You should consider: <ul style="list-style-type: none"> • Miriam’s character • the way Mr Polly treats her. Remember to support your answer with details from the novel.

NOTES ON THE TASK:

Our continuing interest and sympathy are of course always with Mr Polly; other characters – perhaps with the exception of Parsons – are not fully enough realised for much feeling to be aroused. Our view of Miriam is very much through Mr Polly’s eyes, and so is inevitably biased; however, we have seen her as quiet, gentle and unobtrusive girl when Mr Polly first meets the Larkins family, and cannot help but feel that had she remained unmarried she might not have become quite so sharp and unloving as she appears to become when living with him, and having to tolerate all his ill-temper and unreasonableness. After all, at one of the last time that we see them together – just before the fire – Miriam tries to persuade him to come to church, but all he can do is think that ‘her presence irritated him’, and ‘Good riddance’ as she leaves. Even in the very last evening before he leaves, she wants to help – ‘I been thinking. It isn’t going to be so bad at all. We shall get your insurance. We can easy begin all over again’. Mr Polly’s abandonment is very hard, and his very last words to her are surely simply cruel (Chapter 10)?

Text:	CHOPIN: <i>Short Stories</i>
Question 29: (14 marks)	<p>To what extent do you feel sorry for each of these two men?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the situations each man is in • the words the writer uses. <p><i>(Désirée's Baby/The Father of Désirée's Baby and Her Letters)</i></p>

NOTES ON THE TASK:

More than mere narrative and character sketch is required for this question; candidates are required to focus on the passages and better answers will begin to respond to the writing. It is likely that candidates will find it extremely difficult to feel sorry for Armand in *Désirée's Baby* since his bigotry and harshness lead to the death of his wife and child. Some sympathy might be felt for the shock which he experiences in finding that this child is mixed race, but his automatic assumption that it is his wife's fault (despite his 'dark handsome face') is clearly unreasonable. In the passage his behaviour is harsh and unfeeling – 'He ran his cold eyes over the written words. He said nothing', he unambiguously tells Désirée to leave, he 'stabbed thus into his wife's soul', though perhaps his sense of being a murderer redeems him slightly. Ironically it is the truth, of course. (NB the sentence 'After it was dealt he felt like a remorseless murderer.' does not appear in the Phoenix edition). It is easier to feel sorry for the husband in *Her Letters*; after all he is destroyed by the suspicion that his wife has been unfaithful to him. He does the honourable thing by following her wishes and destroying the letters without reading them, but ironically he is tortured by the fact that he does not know what they contained. The passage shows the extent to which his life has become meaningless, not because of grief for her, but because of his obsession with the belief that he never really knew her.

Text:	CHOPIN: <i>Short Stories</i>
Question 30: (14 marks)	<p>Which TWO of the following characters do you find most memorable and why?</p> <p style="padding-left: 40px;">La Folle in (<i>Beyond the Bayou</i>) Calixta in <i>At the 'Cadian Ball</i> Claire Duvigny in <i>At Chênière Caminada/Tonie</i> Adrienne Farival in <i>Lilacs</i></p> <p>Remember to support your answer with details from the stories.</p>

NOTES ON THE TASK:

Candidates will differ in their reasons for finding a character memorable and, given the time constraints, they may spend longer on one of their choices than the other. In any event, better answers will go beyond mere character sketch to an exploration of the way in which the characters are presented. La Folle, for example, might be vivid because she is an outsider, her perception of people and things coloured by a childhood experience. Her sense of achievement and her new appreciation of life when she has overcome this, conveyed through her response to nature, might be found very touching. The stories involving Calixta are the most humorous of the selection; she is a feisty, self-willed character who runs rings round her faithful Bobinot and carries on with another man. She is somehow able to do this without causing anyone any distress, however, and candidates may find her appealing. The use of the Creole dialect may contribute to this effect. Claire Duvigny and Adrienne Farival are both vain, selfish young women, who both are careless of the effect they have on other people. Claire dies and nobody mourns her very much – even Tonie is glad because he can now get on with his life. Adrienne gets her just deserts, though the means by which the nuns discover her are mysterious.

NB Allow some latitude to candidates who use *The Storm* in writing about Calixta.

Mark Scheme 2444/02
June 2006

INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

ASSESSMENT OBJECTIVES**AO1**

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

USING THE MARK SCHEME

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

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

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

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

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

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

INSTRUCTIONS TO EXAMINERS: Unit 4 (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.

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet.

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

1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, **the marked scripts must be brought to the meeting.** (*Section 5c, page 5*).

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the standardisation meeting.
- b) All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case, etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

(Section 6a, bullet point 5, page 6)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

(Appendix 5, para 19, page 25)

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)	How does Shakespeare make this an effective conclusion to the play?

NOTES ON THE TASK:

There are likely to be many reactions to this extract, and to the question asked, and examiners must be responsive and generous to any reasonably argued point of view. There should certainly be at least some exploration of the extent to which the play's main plots are suitably and satisfactorily concluded, and to which the main characters receive their just rewards. Some thoughts that may emerge are perhaps that the characters in these final lines are all men; the women may be put into more subservient positions, and undeserving of a role in the final denouement (though both do speak, albeit very briefly in Hero's case) a few lines earlier. There is certainly a happiness again, reflected in the renewed joking between Benedick and Claudio; Benedick's final words to Leonato suggest a determination that every man should share the joy that he is finding in his love for Beatrice, and it is surely significant that he is given the closing words of the play. Don John, representative perhaps here of the near-tragedy that happened earlier, is summarily dismissed, but not ignored. Music and dance re-appear to close the play, and better answers may make something of the healing that they symbolise. There is no requirement to move beyond the extract, but it is hard to see how better answers can avoid doing so in exploring the effectiveness of the lines 'as a conclusion to the play'.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (20 marks)	Claudio says of Hero, 'Can the world buy such a jewel?' How far do you find that Shakespeare's portrayal of Hero makes her live up to Claudio's admiration?

NOTES ON THE TASK:

It is unlikely, probably, that many answers will truly agree that Hero is such a perfect 'jewel'. Even allowing for the fact that her 'fall' is entirely false and the accusations against her are retracted, she perhaps shows little of the sparkle and glitter that one expects of a precious stone, though of course her beauty and value in people's estimation are beyond doubt. Examiners must, however, be responsive to whatever tack candidates take, and provided that the argument is clear and textually supported then it must be rewarded appropriately. Answers which spend time on Claudio are unlikely to achieve high marks – the focus must be very clearly upon Hero.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 3: (20 marks)	How does Shakespeare's presentation of Romeo here affect your view of his character?

NOTES ON THE TASK:

Romeo has been seen so far as a temperamental but basically quiet young man, preferring to live a peaceful life despite being a Montague, though at least two things have suggested that he can be very easily moved to high passion – his sudden love for Juliet and the rash actions that this leads to, and of course his devastatingly impetuous loss of control upon Mercutio's death. It is this latter event that leads to this extract (III iii), where, in striking contrast to the calm Friar, Romeo is seen as entirely at the mercy of his own uncontrolled and melodramatic self-pity, literally tearing at his hair and throwing himself on the ground. Answers are likely to reveal a range of reactions to what Romeo does and says, from a deep sympathy at his predicament to a cold lack of concern for such self-centredness; examiners must accept whatever candidates suggest, provided that this is properly and appropriately supported by quotation from the extract. The question requires candidates to make some reference too to how Romeo has been portrayed earlier, and perhaps later as well, and this must be part of all answers.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (20 marks)	You are the Nurse, just after your meeting with Romeo. You are on your way to tell Juliet that Romeo wishes to marry her. Write your thoughts.

NOTES ON THE TASK:

This moment is near to the beginning of II v; the Nurse has been with Romeo in a Verona street, and has had to endure some good-natured but perhaps unpleasantly personal joking from Mercutio and other Montagues before she can talk seriously and privately with Romeo. Although her news is good, therefore, she is almost certainly still hot (it is the middle of the day), tired, and certainly very irritated by what has happened during her meeting with the young Montague men. Answers should therefore show a mixture of feelings, combining excitement at the forthcoming wedding (and little if any awareness of the probable difficulties that it will cause), with anger at what has been said and done in the meeting in the town square. Better answers will attempt to recreate something of the Nurse's voice and manner.

Text:	<i>WILDE: An Ideal Husband</i>
Question 5: (20 marks)	How does Wilde shape your feelings towards Sir Robert in this passage?

NOTES ON THE TASK:

The passage is taken from the beginning of the second Act. The question does not require reference outside the extract, but answers may well be conditioned by knowledge of the previous conversations between Lord and Lady Chiltern and between both of them and Mrs Cheveley, so opinions about Lord Chiltern and his behaviour may have already been formed. The reactions of Lord Goring are important since they are so patently full of common sense and perhaps represent the reactions of the audience. Sir Robert's predicament will no doubt arouse some sympathy, but he might also be seen as cowardly and self-serving. Can his relationship with his wife really be as strong as he says if he is unable to be honest with her – or with himself? Is he to be sympathised with for having such an inflexible wife? Better answers will note the contrast between what the two men say and also the way that they say it. Sir Robert's use of rhetorical questions, for example, indicates his fear and self-righteousness. His 'Is it fair?' questions almost make him sound childish. He certainly does not appear the pillar of the community that he is reputed to be.

Text:	<i>WILDE: An Ideal Husband</i>
Question 6: (20 marks)	You are Mrs Cheveley at the end of the play. Write your thoughts.

NOTES ON THE TASK:

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

Text:	IBSEN: <i>An Enemy of the People</i>
Question 7: (20 marks)	What does Ibsen make you feel about Dr Stockmann and the townspeople here?

NOTES ON THE TASK:

This extract comes from very end of **Act Four**, after the closing of the public meeting at which Dr Stockmann has attempted to justify his feelings and proposed actions regarding the town Baths, and we see him entirely refusing to bend his conviction that he is right and his political opponents wrong. Aslaksen's announcement 'that Dr Thomas Stockmann is an enemy of the people' is a cruel blow to the pride and integrity of a man doing what he knows to be the only right thing, and the crowd's support for this ostracism is further evidence to Stockmann and the audience of the power that can be wielded by those in positions of political authority. The townspeople are easily swayed, and their shouts for violent action towards the end of the extract are frightening – and Billings' final words, with casual callousness, are perhaps as bad as anything, given that he was the character seen eating at the Stockmanns' house at the very start of the play. Stockmann himself is at his lowest and most isolated here, and candidates may express sympathy – or possibly a sense of gratification that he has got what his pride deserved; his quoting of Christ's words on the Cross is perhaps understandable in the circumstances, but is he simply placing himself too outrageously high in his own estimation? Examiners must reward any view that is well argued and supported, and that is clearly addressing the question's requirement to explore '*what Ibsen makes you feel*' – in other words, it is essential for high marks that answers are clearly aware of the writer/dramatist at work.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 8: (20 marks)	Explore how Ibsen makes ONE moment in the play particularly dramatic and memorable for you.

NOTES ON THE TASK:

An entirely open question. Examiners must accept almost any moment – and similarly must accept almost any definition of what is 'a moment' – provided only that what candidates explore is what they find to be dramatic and memorable in their chosen moment; any other reaction should be treated sympathetically, but is unlikely to attract high marks, no matter how well the answer is presented and argued. Simple paraphrase, unless accompanied by appropriate comment, will not be highly rewarded. *Illustration is essential*, in order to show what makes the candidate feel that this is a particularly striking and unforgettable moment, together with some exploration of how Ibsen has made it so, both in the language used and in the dramatic effects created. The word 'dramatic' must be addressed, so that answers shown an awareness not merely of what happens, but of how Ibsen creates drama and tension (or perhaps humour, or excitement, or anger ...) in it.

Text:	OCR: <i>Opening Lines: War</i>
Question 9: (20 marks)	Compare some of the ways in which two poets inspire sympathy here for the people who are left behind when men die in war. (<i>Come up the fields father ... and Tommy's Dead</i>)

NOTES ON THE TASK:

Both poems convey and arouse sympathy because of their subject matter but answers should explore the language and style in some depth rather than merely explaining. They may not spend an equal amount of time on both poems, given the time constraints. The Whitman is perhaps deceptively straightforward in making the mother receiving news of her son's death intensely pitiable but the situation is made immediate through the use of the present tense and the complex alternation between narrative and empathic recreation of her reactions, the recreation of her words and those of her daughter, and the poet's commentary. The family's grief is portrayed very powerfully. The language is straightforward, but the use of repetition, for example, gives it dramatic force. *Tommy's Dead* takes the father's viewpoint and concentrates entirely on his reactions to the death of his son, showing how it changes his whole outlook on life, making even nature seem hostile and meaningless. The language and imagery here are perhaps more formal and obviously constructed and there is a stronger rhythm and rhyme scheme, but the feelings conveyed are similar. More successful answers will sustain a comparison and will explore some judiciously selected details in some depth.

Text:	OCR: <i>Opening Lines: War</i>
Question 10: (20 marks)	Explore some of the different ways in which the poets convey the wastefulness of war in TWO of the following poems: <i>After Blenheim</i> (Southey) <i>Vitai Lampada</i> (Newbolt) <i>On the Idle Hill</i> (Housman).

NOTES ON THE TASK:

The first two of these poems are substantial in length, the Housman somewhat shorter, so candidates are not expected to treat them in the same amount of detail nor to spend an equal amount of time on the two they choose. *After Blenheim* strongly conveys the idea that the purpose of war is sometimes a mystery to following generations and that the death and destruction that it creates are not justified by the propaganda of 'the famous victory'. The regular verse form, the use of dialogue, and the childishness of the questions reinforce the irony. *Vitai Lampada* contrasts the carefree quality of the school cricket match with the horror of the battle in the desert. The principles instilled in school are carried through to war and are depicted as honourable and admirable, but in this day and age the last few lines of the poem may seem horribly ironic. The Housman perhaps gives a more personal response to the death of contemporaries and to the compulsion that is felt to enlist. All three poems use regular verse forms and better answers will explore some of the ways in which sound contributes to meaning.

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 11: (20 marks)	Explore some of the different ways in which the poets create vivid pictures of nature in these two poems. <i>(Beeny Cliff and The Way Through the Woods)</i>

NOTES ON THE TASK:

The sensuous qualities of the language and imagery of *Beeny Cliff* are extremely striking: the colours – ‘the opal and the sapphire’, ‘irised rain’ etc – and the sounds – the ‘ceaseless babbling’, the laughter. Hardy exploits the sounds of the language too; there is a good deal of alliteration and onomatopoeia and also a steady rhythm and rhyme. Kipling takes a more expository approach, but uses many of the same techniques; this poem is also very sensuous, appealing to sight (‘the badgers roll at ease’, ‘the trout-ringed pools’ and so on) sound (‘the beat of a horse’s feet’, ‘the swish of a skirt in the dew’) and touch (‘the misty solitudes’). Successful answers will not merely identify the various techniques but will explore their effects. They may compare the two poems as they go along, or draw their ideas together in their summations. In the time allowed, they are not expected to spend an equal amount of time on both poems.

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 12: (20 marks)	Explore some of the different ways in which the poets evoke a mood of sadness and regret in TWO of the following poems: <i>The Lake Isle of Innisfree</i> (Yeats) <i>Binsey Poplars</i> (Hopkins) <i>A Dead Harvest in Kensington Gardens</i> (Meynell).

NOTES ON THE TASK:

In *The Lake of Innisfree* the poet longs for an escape from the city to a life of peace and isolation. The picture he paints is of oneness with nature and the language and imagery are sensuous and romantic. Hopkins’s regret is for the loss of loved and beautiful trees and for man’s destructiveness. His idiosyncratic use of words, the unusual coinages and the cumulative effects of their sounds should give plenty of opportunity for comment and analysis. *A Dead Harvest in Kensington Gardens* uses the idea of raking leaves for an autumn bonfire to symbolise the transience of life in general (‘so go the town’s lives on the breeze’). The language here is also sensual, but more subdued in sound and less colourful. Good answers will explore a few details from the chosen poems in some depth and it will be possible to achieve relatively high marks without explicit comparison, though the best answers will sustain a comparison. Given the time constraints, candidates are not expected to give equal attention to both poems, but to select sensibly and to examine the effects of the language.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 13: (20 marks)	By comparing these two poems from 'Songs of Experience', show how Blake creates such strong feelings of sadness and fear.

NOTES ON THE TASK:

As with all Blake's 'Experience' poems, *The Chimney Sweeper* and *The Sick Rose* are full of sadness, fear, isolation, apprehension, and candidates should be well able to identify and illustrate at least some of these – and perhaps other – emotions. There is of course no need to go beyond the two printed poems (though credit may be given to appropriate and relevant wider comment) and examiners must look primarily for close exploration and of these two; answers must use both poems, though examiners must not expect an equal balance between them. For high-band marks, there must be some clear comparison/contrast, and answers must focus in detail upon Blake's language.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 14: (20 marks)	Compare how Blake expresses powerful feelings in TWO of the following poems: <i>The Divine Image (Innocence)</i> <i>The Garden of Love (Experience)</i> <i>Infant Sorrow (Experience).</i>

NOTES ON THE TASK:

An entirely open question, in which candidates are free to define and explore whatever powerful feelings they find in two of these poems; it is likely, of course, that what they choose will be familiar and expected, but even if it is not so examiners must be ready to accept and reward any responses that are thoughtfully argued and appropriately illustrated and supported. Answers must compare the poems, though examiners must not expect an equal balance between them, and answers must focus upon feelings that are strikingly powerful, rather than just any feelings.

Text:	HARDY: <i>Selected Poems</i>
Question 15: (20 marks)	By comparing these two poems, show how Hardy movingly portrays feelings of grief and loneliness.

NOTES ON THE TASK:

There is no shortage of material in these two poems for candidates to explore; even though both are quite short, their overwhelming emotions are of grief, loneliness, regret, despair. The settings of both are immediately suggestive – a cold and bare winter day in the first, and a funeral in the second; the poet's use of colour (or perhaps the lack of colour in the first) is also very striking – 'the sun was white', 'a few leaves .. were gray', 'my gown of garish dye/though sable-sad is their attire'.) Candidates should be able to make some comment on these features, and on the effects that they create, and some may well want to say something of what may lie behind the relationships portrayed in each poem (though marks must not be awarded for pure and unsupported speculation). Examiners must look for quotation to support whatever response candidates make – there is plenty that can and should be used – and there must be some comparison. There is no need for an equal balance between the two poems, though both must be used.

Text:	HARDY: <i>Selected Poems</i>
Question 16: (20 marks)	Compare how Hardy portrays the speakers in the following two poems: The first man in <i>Her Death and After</i> The first woman in <i>A Wife and Another</i> .

NOTES ON THE TASK:

There is more than one speaker in each of these poems, so examiners may need to be flexible in how they mark, if candidates choose the wrong speaker; there should really be no problem, as it is the first and main voice in each case that is looked for, but there could be some misunderstanding. How candidates respond to each persona is unpredictable, but whatever their reactions there must be a clear and appropriately illustrated argument to support their ideas. Little credit will be given for answers that simply paraphrase the poems, unless there is evidence along the way of some understanding of, and feeling towards, the two speakers. There may be an ambivalence – as surely Hardy intends there to be – in each case: the (adulterous) love in ‘Her Death and After’, and perhaps a sense of unease that the speaker and the woman are both deceiving her husband, and possibly a sense of unease at the arguably smug sense felt by the man in stanza 10, followed by his anger at the rumoured ill-treatment of the child when the woman’s husband remarries. His sudden – or is it? – offer to take the child and care for her may be viewed as charitable, or as entirely selfish, and the man’s own doubts emerge in the penultimate stanza; and is he showing love, or just self-justification, in the final lines? A similar – though in details different – ambivalence exists in ‘A Wife and Another’, where the speaker realises that her husband has deceived her, and made the other woman pregnant; instead of the perhaps anticipated argument, she simply decides to back off and leave the adulterous couple to bring up the child together. The final stanza holds the key, perhaps – but is the speaker relieved (why?) or angry with her husband, or herself? Is she, like the man in the first poem, a trifle self-satisfied in the final line? It is essential that there is comparison of how Hardy portrays the two speakers, and of the ways in which he does this; they are long poems, of course, so detail will necessarily be slight, but illustrative support is essential for high-band marks.

Text:	Austen: <i>Northanger Abbey</i>
Question 17: (20 marks)	How does Austen make this such a dramatic moment in the novel?

Her peremptory dismissal is almost as shocking to the reader as to Catherine – and as mysterious. After Catherine’s recovery from her embarrassment over suspecting the General in the death of his wife, all seems to have been going well. The visit to Henry’s parish at Woodstone has been a success and the General seems to have been well disposed towards his guest, even consulting her about interior decoration. The relationship between Catherine and Eleanor has been close and the General’s absence in London has made for a relaxed and happy stay, rudely shattered by this announcement. Furthermore, the manner of Catherine’s dismissal is brutal; she is not even to be accompanied, but packed off back to her parents under her own steam. The excuses given are transparently flimsy, as is made very clear by Eleanor’s emotional and disjointed explanation. It will not be possible to answer this question effectively without some reference to the context, but better answers will examine the writing in some detail. Austen here makes very little comment, letting the dialogue convey all the feeling. No doubt they will also see how this incident forms a turning point and prepares the way for the final denouement.

Text:	Austen: <i>Northanger Abbey</i>
Question 18: (20 marks)	What does Austen make you feel about Captain Frederick Tilney? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

Captain Tilney is one of the ‘bad hats’ of the novel though perhaps is not presented in such damning terms as John Thorpe. The reader is bound to be somewhat partisan since he is first seen entirely through Catherine’s eyes. She compares him unfavourably with his younger brother though admits that to some he might appear more handsome. It is clear that he is attracted to Isabella from the outset and neither the reader nor Henry Tilney shares Catherine’s naïve belief that Isabella will find his advances unacceptable. Austen is using Captain Tilney to expose the hollowness of Isabella’s feelings for James Morland, and to show how mercenary are her real objectives. Consequently when he eventually moves on to Charlotte Davis, it is impossible to feel sorry for her. Henry clearly understands his brother – that he is vain, never cared about Isabella and ‘only made believe to do so for mischief’s sake’. In fact he might be said to have done the Morlands a favour. Good answers will be characterised by strength of personal response and appropriate selection of supporting detail and references to Austen’s ironic comments.

Text:	DICKENS: <i>Hard Times</i>
Question 19: (20 marks)	What does Dickens make you feel about James Harthouse at this point in the novel?

NOTES ON THE TASK:

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

Text:	DICKENS: <i>Hard Times</i>
Question 20: (20 marks)	Explore how Dickens makes any ONE moment in the novel both amusing and serious at the same time.

NOTES ON THE TASK:

This question gives candidates a completely open choice, and the quality of answers will depend to some extent on the appropriateness of that choice. Since the novel becomes blacker as it goes on, the most suitable incidents will probably be found in the earlier parts of the novel, for instance the schoolroom scene, Louisa and Sissy's discussion about 'stutterings' and the visit to the circus, but Mrs Pegler's revelations would also be a suitable choice. In any event, candidates are asked to explore both the serious and comic aspects of their chosen incident and the most successful will examine the language in some detail and show a lively engagement with their chosen moment.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (20 marks)	What does Hardy make you feel about the relationship between Bathsheba and Boldwood at this point in the novel?

NOTES ON THE TASK:

Candidates' reactions here to Boldwood and Bathsheba are likely to be quite mixed, and examiners must be flexible in how they respond to what is written. Boldwood has throughout the novel been an increasingly isolated and in many ways unsympathetic character, and a 21st century reader may feel some irritation and frustration at his continuing obsession with Bathsheba, even though the original fault was hers in sending the Valentine. By this stage in the novel, feelings are certain to be ambivalent – irritation that he is still so determined in the face of her clear unwillingness to admit to Troy's death, and to the death of her own feelings for him, but at the same time an annoyance with her for the way she will not be sufficiently firm with Boldwood, and a growing sympathy for him in the face of this obstinacy. The way that he virtually forces Bathsheba to promise to marry him – particularly in view of the, to us, absurdly long wait that he is prepared to allow her – is in some ways distasteful, and candidates may feel a lack of sympathy here. His comment that she is still very beautiful may be seen as desperate flattery, but more alert candidates will note Hardy's insistence that he really does mean it; he is truly a man obsessed. Bathsheba's clinging to the hope of Troy's return may similarly be seen as absurd (though of course he does indeed return very shortly), or as evidence that despite everything that she has learned about him she truly does care for him; her final and unwilling acceptance that she will marry Boldwood 'as the rendering of a debt' may be viewed as hard and cold, but perhaps no more than he deserves? Answers must demonstrate personal response, supported by illustration from the passage, together with reference to the wider novel.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 22: (20 marks)	How far do you think that the marriage between Bathsheba and Gabriel Oak makes a satisfying ending to Hardy's novel?

NOTES ON THE TASK:

Answers are likely to be varied here, and examiners must be swayed only by how well they are argued and supported, not by what they say. Most will perhaps see the marriage as the only fair 'happy ending', and agree that Oak surely deserves some reward for everything that he has done for Bathsheba, and for the way she has treated him almost from the start. Some will doubtless be less sympathetic, and suggest that Oak should have had more sense than to be – like Boldwood, though rather less obsessively – so certain of his care and love for her; the nature of 19th century society, and the fact that this is a novel, mean of course that he cannot simply find someone else, but some candidates will probably feel that he should have tried to do so. Some too will no doubt say that Bathsheba does not actually deserve Oak after all she has done, and even that Hardy has forced what in real life is unlikely to have happened in order simply to provide a market-friendly conclusion, without proper regard for what the characters and common good sense deserve; this is an entirely valid response, provided again that it is properly supported with textual reference/quotation.

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (20 marks)	How does Eliot make this such a powerful moment in the novel?

NOTES ON THE TASK:

Some of the power of the incident undoubtedly comes from the 'David and Goliath' struggle. Godfrey in theory has everything on his side: money, power, a loving wife and the ability to make Eppie's life much better in a material sense, but he is completely overthrown by the strength of Silas's and Eppie's devotion to each other. He has come to Silas with the conviction that his offer to adopt Eppie would immediately be accepted and he has had a rude awakening. Silas speaks with a power and fluency which are uncharacteristic of him, and Godfrey has no defence to any of his accusations. His moral weakness is again exposed and Eliot makes it quite clear whose side she is on in the ironic tone of the first paragraph and the barbed comments such as 'it seemed to him that the weaver was very selfish (a judgement readily passed by those who have never tested their own power of sacrifice)'. Though Nancy is not mentioned in the passage, better answers may well be sensitive to her distress and to the fact that she shows more compassion for everyone than does her husband. Good answers will examine the writing in some detail.

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (20 marks)	How does Eliot's portrayal of either Priscilla Lammeter or Dolly Winthrop contribute to your enjoyment of the novel? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

The emphasis of the question is on personal response and good answers will be characterised by a lively engagement with their chosen character as well as by a critical awareness of the role each plays in the novel. Dolly Winthrop is the more important of the two characters in that she is a key agent in reintroducing Silas to the world and integrating him into the Raveloe community. As well as giving him practical help and advice with Eppie, through their conversations and her simple faith, she helps him to find his faith in God again. Priscilla Lammeter is more peripheral, though the contrast between her and Nancy gives some of the lighter moments to the novel. Her physical ungainliness and straight talking make her a likeable and humorous character – one memorable incident is the preparation for the party. Better answers will attempt to engage with the writing and there is for the brave the opportunity to discuss Eliot's use of dialect to form character.

Text:	POE: <i>Selected Tales</i>
Question 25: (20 marks)	In your view, how has Poe made these two openings so very effective? Remember to refer to details from both passages in your answer.

NOTES ON THE TASK:

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

Text:	POE: <i>Selected Tales</i>
Question 26: (20 marks)	Select TWO moments, each from a different story, and explore how Poe makes these moments particularly gripping.

NOTES ON THE TASK:

An entirely open question, and provided that there is sufficient, and appropriately used, reference and/or quotation in support of the candidates' choices, examiners must reward any sensibly selected moments. These can of course be 'gripping' for all sorts of reasons, and examiners must not mark with any pre-conceived ideas of what this means – or indeed of what constitutes 'a moment'.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 27: (20 marks)	Explore the ways in which Wells shows us here how Mr Polly has changed since he left Fishbourne.

NOTES ON THE TASK:

This is a very different Mr Polly from the man we saw when he was preparing to attempt suicide and to burn the house (Chapter 8) – there he is depressed, tired of life as a shopkeeper, tired of Miriam, determined to put an end to everything. Here, in Chapter 9, he is physically changed and much more relaxed in every way, he can see and appreciate the scenery around him, he can eat properly, he no longer has indigestion, and ‘for the first time in his life he had seen the Aurora Borealis’, surely symbolic of how his romantic daydreaming is at last coming true (though perhaps he is, some candidates may suggest, still not truly in touch with the real world). Candidates should have little difficulty in describing how Wells describes him here and for higher marks there must certainly be close reference to the language and manner of the extract; better answers may refer in some detail to his earlier appearance. It is important however, whatever the main thrust of the answer, that there must be some attempt to explore in some detail how Wells’s writing shows the changes identified.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (20 marks)	How far does Wells make you feel sympathy for Miriam when Mr Polly leaves her?

NOTES ON THE TASK:

Our continuing interest and sympathy are of course always with Mr Polly; other characters – perhaps with the exception of Parsons – are not fully enough realised for much feeling to be aroused. Our view of Miriam is seen very much through Mr Polly’s eyes, and so is inevitably biased; however, we have seen her as the quiet, gentle and unobtrusive girl when Mr Polly first meets the Larkins family, and cannot help but feel that had she remained unmarried she might not have become quite so sharp and unloving as she appears to become when living with him, and having to tolerate all his ill-temper and unreasonableness. After all, at one of the last times that we see them together – just before the fire – Miriam tries to persuade him to come to church, but all he can do is think that ‘her presence irritated him’, and ‘Good riddance’ as she leaves. Even in the very last evening before he leaves, she wants to help – ‘I been thinking. It isn’t going to be so bad after all. We shall get your insurance. We can easy begin all over again.’ Mr Polly’s abandonment is very hard, and his very last words to her are surely simply cruel (Chapter 10)? There should be little difficulty in drawing together some thoughts, but whatever view candidates finally reach there must be supporting textual reference and/or quotation, and some attempt to explore how Wells creates the response that is proposed. Better answers will draw on reasonably detailed support, and probably also suggest a fairly balanced view of Miriam, and of how far Wells seems to create sympathy for her.

Text:	CHOPIN: <i>Short Stories</i>
Question 29: (20 marks)	To what extent does Chopin make you feel sorry for each of these two men? (<i>Désirée's Baby/The Father of Désirée's Baby and Her Letters</i>)

NOTES ON THE TASK:

It is likely that candidates will find it extremely difficult to feel sorry for Armand in *Désirée's Baby* since his bigotry and harshness lead to the death of his wife and child. Some sympathy might be felt for the shock which he experiences in finding that his child is mixed race, but his automatic assumption that it is his wife's fault (despite his 'dark handsome face') is clearly unreasonable. In the passage his behaviour is harsh and unfeeling – 'He ran his cold eyes over the written words. He said nothing', he unambiguously tells Désirée to leave, he 'stabbed thus into his wife's soul', though perhaps his sense of being a murderer redeems him slightly. Ironically it is the truth, of course. (NB the sentence 'After it was dealt he felt like a remorseless murderer.' does not appear in the Phoenix edition). It is easier to feel sorry for the husband in *Her Letters*; after all he is destroyed by the suspicion that his wife has been unfaithful to him. He does the honourable thing by following her wishes and destroying the letters without reading them, but ironically he is tortured by the fact that he does not know what they contained. The passage shows the extent to which his life has become meaningless, not because of grief for her, but because of his obsession with the belief that he never really knew her. Good answers will explore the language of the passage and show how Chopin uses the blackness of the night and the river to convey his state of mind.

Text:	CHOPIN: <i>Short Stories</i>
Question 30: (20 marks)	<p>Which TWO of the following characters has Chopin created most vividly for you?</p> <p>La Folle (<i>Beyond the Bayou</i>) Calixta (<i>At the 'Cadian Ball</i>) Claire Duvigny (<i>At Chénière Caminada/Tonie</i>) Adrienne Farival (<i>Lilacs</i>).</p> <p>Remember to support your answer with details from Chopin's writing..</p>

NOTES ON THE TASK:

Candidates will differ in their reasons for finding a character vivid or memorable and, given the time constraints, they may spend longer on one of their choices than the other. In any event, better answers will go beyond mere character sketch to an exploration of the way in which the characters are presented. La Folle, for example, might be vivid because she is an outsider, her perception of people and things coloured by a childhood experience. Her sense of achievement and her new appreciation of life when she has overcome this, conveyed through her response to nature, might be found very touching. The stories involving Calixta are the most humorous of the selection; she is a feisty, self-willed character who runs rings round her faithful Bobinot and carries on with another man. She is somehow able to do this without causing anyone any distress, however, and candidates may find her appealing. The use of the Creole dialect may contribute to this effect. Claire Duvigny and Adrienne Farival are both vain, selfish young women, who both are careless of the effect they have on other people. Claire dies and nobody mourns her very much – even Tonie is glad because he can now get on with his life. Adrienne gets her just deserts, though the means by which the nuns discover her are mysterious.

N.B. allow some latitude to candidates who use *The Storm* in writing about Calixta.

**Mark Scheme 2445/01
June 2006**

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 5 (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.
- 3 Starting with the mark ONE ABOVE THE LOWEST in that band, adjust upwards or downwards to find the mark which most accurately reflects the balance of achievement within the band.
 - Use the LOWEST mark only to indicate 'borderline' performance.
 - If most qualities are achieved, award the HIGHEST mark in the band.
- 4 Be prepared to use the full range of marks. Do not reserve (e.g.) 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.
- 5 Band 'ABOVE 4' **should** be used **ONLY for answers which fall outside (i.e. 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**.
 - Answers which clearly fall into the 'Above 4' band may be acknowledged with a mark above 20.
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.

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet

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

1 Before the Standardisation Meeting

Before the Standardisation Meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.
- b) All scripts must be marked in accordance with the version of the mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, it should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

(Section 6a, bullet point 5, page 5)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

(Appendix 5, para 19, page 25)

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	6-0	• not meet the criteria for Band 8.

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	6-0	<ul style="list-style-type: none"> • not meet the criteria for Band 8.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (21 marks)	<p>What makes this such an entertaining moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Dogberry's instructions to the Watchmen • the Watchmen • Dogberry's and Verges' relationship.

NOTES ON THE TASK:

It is hoped that most answers will respond to the entertainment which comes about through Dogberry's inadequate instructions to the Watch and his linguistic errors. Stronger answers which look at Dogberry's fondness for complex language he doesn't understand, for example, should be well rewarded. The best answers are likely to deal directly with the dramatic effect of Dogberry's incompetence and self importance in attempting to guide the Watch: the audience is fascinated not only by his ineptitude but also by his ability to draw out loyalty from his 'companion', Verges, in spite of some outstanding errors in judgement regarding their duties! Moreover, those answers which might comment on the significance of this moment, which reveals a fuller picture of Messina and its crooked operations, should be highly rewarded.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (21 marks)	<p>What do you think makes Beatrice such a memorable character in the play?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

The question is a very open one and there should be plenty of scope for personal response to Beatrice. There could be a wide range of ideas about what makes Beatrice so memorable. It is hoped that most answers will respond to Beatrice's largely independent attitude to life in Messina, for example, her witty repartee, her lively relationship with Benedick and her loyal and heartfelt one with Hero. These are just some of the instances where Beatrice's character is truly memorable. Stronger answers should be able to focus on the detail of the selected scenes. The best answers will show an attempt to engage the idea of what makes Beatrice so memorable by seeing her in the context of the whole play. For example, Beatrice's sincere and unconventional outlook eventually prevails over the authority of Don Pedro and Hero's honour is restored – a triumph over the unequal society Beatrice has been impatient with throughout the play.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 3: (21 marks)	Explore TWO moments where you feel particularly surprised by any character's actions. Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question is very open and it is to be hoped that many answers will be able to find sufficient material to shape a response to character's actions. The choice of moments must be respected and the interpretation of what constitutes a 'moment' will, of course, vary. Answers may refer to Beatrice's demand that Benedick 'kill Claudio', or Claudio's sudden rejection of Hero. Stronger answers should be able to engage with, and show knowledge of, the character: for example, Don John's unusual behaviour may be looked at, exploring his insatiable drive to unsettle Don Pedro's authority in spite of everything. The best answers will go beyond narrative and explore how this behaviour produces such surprise.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (21 marks)	What do you think makes this a dramatic ending to the play? You should consider: <ul style="list-style-type: none"> • the reactions of Friar Lawrence to the tragic events • the reactions of the Prince • the reactions of Lord Capulet and Lord Montague.

NOTES ON THE TASK:

It is to be hoped that many answers will address the bullets and consider the impact of Friar Lawrence's impersonal account of events in front of the two families, the Prince's bewildered response and the grand gestures of the two Lords. The stronger answers should be able to show close attention to the dramatic language used. Answers which make references to the context of the extract should be highly rewarded. For example, the death of Lady Montague from grief immediately prior to the ending, foreshadows the tragic consequences of the feud between the families, reaching a dramatic climax with the discovery of the bodies and Friar Lawrence's subsequent acknowledgement of his involvement. The presence of Romeo's letter is also a dramatic twist to the tragic revelations at the end of the play.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 5: (21 marks)	What do you think makes the relationship between Romeo and Mercutio such a memorable part of the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question is an open one and there should be plenty of scope for a personal response to what makes Mercutio's and Romeo's relationship a memorable part of the play. We should be receptive to a range of ideas. For example, most answers are likely to focus on the entertainment in their relationship: their shared sense of fun, the bawdy wit, the light hearted and devil-may-care attitude to life and the irresponsible and arrogant exuberance of their shared youth. Stronger answers may highlight the love Romeo has for Mercutio, killing Tybalt in a rage after the murder of his closest friend, and the intense loyalty Mercutio has for Romeo, with tragic results. The best answers are likely to be firmly anchored to the detail in the play, and at the same time engage in the idea of 'memorable' by seeing Mercutio's and Romeo's relationship in the context of the whole play.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 6: (21 marks)	You are Friar Lawrence. You have told Romeo of the Prince's decision to banish him and Romeo has left to join Juliet (at the end of Act 3, Scene 3). You might be thinking about: <ul style="list-style-type: none"> • Romeo's reactions to the news • your own part in Romeo's secret marriage to Juliet • the future. Write your thoughts.

NOTES ON THE TASK:

The Friar has just told Romeo the news of the Prince's decree, banishment not death, and handled Romeo's extreme reaction to the news. It is to be hoped that most answers will register some of the personal conflict the Friar might experience after meeting Romeo face to face – was he right to encourage Romeo to go to Juliet's chamber secretly and offer hope in the direst of circumstances? Did he allow himself to be swayed by the extreme emotions and actions of Romeo, taking over his reason? Answers may also explore the Friar's relationship with Romeo at this stage: he is capable of calming a suicidal Romeo and is clearly responsive to Romeo. The strongest answers are likely to suggest a secure grasp of appropriate details and of the Friar'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>What do you think makes this such an entertaining moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Lord Goring's situation and behaviour • the relationship between father and son • the language they use.

NOTES ON THE TASK:

Lord Goring is awaiting the arrival of the troubled Lady Chiltern and the appearance of Lord Caversham is the first of a series of inconvenient comings and goings in his packed evening. It is to be hoped that the bullets will guide most answers to respond to some of the entertaining elements in this exchange. Differentiation is likely to emerge from the extent to which answers can show awareness of the context – that Lord Goring is anxious to remove his father and deflect his lectures on the subject of matrimony as quickly as possible – and grapple with the amusing contrast between father and son. Answers which look closely at the language of the two men and attempt to engage the sources of the humour should be well rewarded.

Text:	WILDE: <i>An Ideal Husband</i>
Question 8: (21 marks)	<p>Lord Goring says that Lady Chiltern is 'a little hard' in some of her views on life.</p> <p>What is your view of Lady Chiltern?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

"I agree with Lord Goring" might be the simple answer. In the first two Acts, Lady Chiltern often appears cold, unforgiving, and detached from the real world in the unbending demands she makes, particularly of her idealised husband. Later in the play, however, Goring calls her 'one of the most noble and gentle women in the world' and in Act Four a more forgiving character emerges from her humbling experiences. Differentiation is likely to spring from the extent to which answers can move beyond a narrative account of Lady Chiltern and shape an argued and evaluative personal response based on textual detail. The best answers may be able to see beyond the inflexible principles of the opening two Acts to the lessons she is prepared to learn for the love of her husband.

Text:	<i>WILDE: An Ideal Husband</i>
Question 9: (21 marks)	<p>You are Sir Robert Chiltern as you leave Lord Goring's house (in Act Three).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your wife • your discovery of Mrs Cheveley at Lord Goring's house • the speech you are to make in the House of Commons. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Sir Robert's thoughts and feelings are likely to be in turmoil. He fears that the exposure of his dark secret will ruin his political career and, much more woundingly, that it has already lost him the love of his wife. His closest friend and the man to whom he has turned for help and advice at the time of his deepest personal and political crisis, has not only lied on his word of honour but appears to be consorting with the very woman who is blackmailing him. He is likely to be reeling from this perceived betrayal but must regain his composure quickly because the Commons debate on the Argentine Canal scheme is to start within the hour and he has decided to risk all by unequivocally and honourably denouncing it. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Sir Robert's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.

Text:	<i>IBSEN: An Enemy of the People</i>
Question 10: (21 marks)	<p>What makes this a dramatic and important moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Dr Stockmann's situation and feelings • the choice he has to make • the reactions of Mrs Stockmann and Petra.

NOTES ON THE TASK:

The Mayor has made it clear to Dr Stockmann that he will be dismissed from the Baths if he publishes his damaging report and his parting shot as he retreats from the threat of physical violence is to remind his brother of his duty to his family. It is to be hoped that the bullets will nudge answers to see the drama of the situation Dr Stockmann is forced into here and the difficulty of the decision he has to make. Differentiation is likely to emerge from the extent to which answers tackle the idea of 'importance' explicitly, and answers which suggest some understanding of the play's central issues emerging in the contrasting attitudes of husband (and daughter) and wife here should be well rewarded.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 11: (21 marks)	What do you think are the main differences between Dr Stockmann and his brother, the Mayor, and what makes these differences so dramatic? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The contrasts and the conflicts between the chalk-and-cheese brothers are at the very heart of the play. There is a shared egotism, pomposity and obstinacy perhaps and a strong element of sibling rivalry especially about the success of the Baths, but the differences between them are very striking. The Mayor is calculating, suspicious, mean-spirited, manipulative and self-serving whereas the Doctor is impulsive, generous, outspoken, principled and naïve. Differentiation is likely to spring from the extent to which answers can maintain a comparative approach to the two brothers and keep the focus on the drama which the differences generate. Close attention to the differences in action during any of their dramatic confrontations, particularly in Acts Two, Three and Five, should be well rewarded.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 12: (21 marks)	Which ONE character in the play do you find to be the most unpleasant? Remember to support your choice by referring to details from the play.

NOTES ON THE TASK:

This is an open question and it is important to be receptive to a range of possible choices. The usual suspects are likely to be Morten Kiil (the evil polluter, threatening to pauperise his daughter in order to enrich himself), the Mayor (the calculating 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), Hovstad (the unprincipled Editor, following public opinion rather than shaping it, prepared to manipulate his way into Petra's affections and to cash in on Kiil's share scheme), Aslaksen (another self-serving politician, prepared to conceal the truth from his ratepayers, manipulate the public meeting into branding Dr Stockmann 'an enemy of the people' and also cash in on Kiil's scheme)...Differentiation is likely to emerge from the extent to which answers avoid a narrative re-working of the character's part in the play or over-generalised comment, and maintain a genuinely argued and evaluative personal response based on sensibly selected details.

**Mark Scheme 2445/02
June 2006**

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.

<i>Unit</i>	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 5 (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.
- 4 Starting with the mark ONE ABOVE THE LOWEST in that band, adjust upwards or downwards to find the mark which most accurately reflects the balance of achievement within the band.
 - Use the LOWEST mark only to indicate 'borderline' performance.
 - If most qualities are achieved, award the HIGHEST mark in the band.
- 5 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.
- 6 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 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.

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet

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

1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting (*Section 5c, page 5*).

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the standardisation meeting.
- b) All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case, etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

(Section 6a, bullet point 5, page 6)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

(Appendix 5, para 19, page 25)

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	12-0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to 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	12-0	<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: (30 marks)	Explore the ways in which Shakespeare makes this such an entertaining moment in the play.

NOTES ON THE TASK:

Most answers should be aware of the entertaining effect of Dogberry's fondness for complex language he doesn't understand, for example, and those which enjoy the entertainment which comes about through Dogberry's linguistic errors, his inadequate instructions to the Watch and their largely unquestioning acceptance of these instructions should be rewarded. Stronger answers should be able to focus explicitly on 'the ways' of the question and really scrutinise the playwright at work here. Answers which explore the comic figure of Dogberry (his self importance and pomposity), relish his relationship with Verges whose unerring support of Dogberry in spite of preposterous instructions is entertaining, notwithstanding their difference in stature, and show an awareness of how the scene reveals a fuller picture of Messina, offering, through farce, a parody of Don Pedro's governance of Messina should be highly rewarded.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (30 marks)	How does Shakespeare's portrayal of Beatrice contribute to your enjoyment of the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question is a very open one and there should be plenty of scope for personal response to Beatrice. We should be receptive to a range of ideas about how Beatrice's portrayal in the play contributes to the audience's enjoyment. For example, Beatrice's alternative and largely independent attitude to life in Messina, her aggressive and inventive wit which challenges conventions, her relationship with Benedick and her capacity for heartfelt feelings when all around her are weak and cowardly, may be part of the enjoyment of the play. The extent to which answers can move beyond a straightforward character study to look at Shakespeare's methods and effect on an audience 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 may declare themselves in their awareness of the way Beatrice exposes some of the limitations of the court, in her opposition to the condemnation of Hero for example. Detailed attention to her character and her contribution to the impact and ideas of the play should be highly rewarded.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 3: (30 marks)	Explore TWO moments where Shakespeare's writing most encourages you to feel surprised by any character's actions. Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question is an open one and most answers should be able to find sufficient material to shape a response to two moments where surprise is generated by a character's actions in the play. The choice of moments must be respected and the interpretation of what constitutes a 'moment' will, of course, vary. Answers may refer to the unpredictable nature of a character's actions – Beatrice's demand for Benedick to 'kill Claudio' for example, or Claudio's sudden refutation of Hero. The band and mark will depend on the answer's knowledge of, and engagement with, the character; and with the answer's ability to respond both to the situation in which the character finds him/herself and to the way the playwright writes. The best answers may declare themselves in their exploration of the nature of the surprise for the audience; for example, Shakespeare's use of dramatic irony is a significant feature of the surprise, and comedy, in the play.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (30 marks)	Explore the ways in which Shakespeare makes this a dramatic and moving ending to the play.

NOTES ON THE TASK:

It is to be hoped that most answers will explore the dramatic impact of Friar Lawrence's somewhat impersonal acknowledgement of his involvement in the lovers' lives and deaths and the Prince's and parents' reactions. Stronger answers should be able to explore the context of the extract. For example, the death of Lady Montague from grief, immediately prior to the ending, foreshadows the tragic consequences of the feud between the families, reaching a dramatic climax with the discovery of the bodies. The best answers should really be able to scrutinise the playwright at work here and get to grips with 'the ways' in the question. Answers which explore the dramatic effect of the language (for example, the Prince's imagery of light and darkness), show a sharp awareness of the dramatic devices Shakespeare has used to ensure the audience is responsive to the unfolding tragedy (for example, Romeo's letter to his father, and the way Balthasar offers us an account of the events in Mantua in order to confirm the Friar's account) should be highly rewarded.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 5: (30 marks)	How does Shakespeare make the relationship between Mercutio and Romeo such a memorable part of the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question is an open one and there should be plenty of scope for a personal response to the memorable nature of Mercutio's and Romeo's relationship. We should be receptive to a range of ideas about what makes their relationship such a memorable part of the play. It is to be hoped that many answers will focus on the entertainment of their relationship: their shared sense of fun, the bawdy wit, the light hearted and devil-may-care attitude to life and the irresponsible and arrogant exuberance of their shared youth. Stronger answers should be able to explore the love Romeo has for Mercutio, killing Tybalt in a rage after the murder of his closest friend, and the intense loyalty Mercutio has for Romeo, with tragic results. The best answers are likely to be firmly anchored to the detail in the play and at the same time engage in the idea of 'memorable' by seeing Mercutio's and Romeo's relationship in the context of the whole play.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 6: (30 marks)	You are Friar Lawrence. You have told Romeo of the Prince's decision to banish him and Romeo has left to join Juliet (at the end of Act 3, Scene 3). Write your thoughts.

NOTES ON THE TASK:

The Friar has just told Romeo the news of the Prince's decree, banishment not death, and handled Romeo's extreme reaction to the news. It is to be hoped that most answers will register some of the personal conflict the Friar might experience after meeting Romeo face to face – was he right to encourage Romeo to go to Juliet's chamber secretly and offer hope in the direst of circumstances? Did he allow himself to be swayed by the extreme emotions and actions of Romeo, taking over his reason? Answers may also explore the Friar's relationship with Romeo at this stage: he is capable of calming a suicidal Romeo and is clearly responsive to Romeo. The strongest answers should also develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point of view. A sense of a hasty and rather unplanned approach to the situation, a 'knee jerk' reaction, is likely to be the dominant note. A sense of hysteria is unlikely to feature however, as the Friar prefers to concentrate on the task in hand.

Text:	WILDE: <i>An Ideal Husband</i>
Question 7: (30 marks)	Explore the ways in which Wilde makes this such an entertaining moment in the play.

NOTES ON THE TASK:

Lord Goring is awaiting the arrival of the troubled Lady Chiltern and the appearance of Lord Caversham is the first of a series of inconvenient comings and goings in his packed evening. It is to be hoped that many answers will respond to this situation and to Goring's attempts to remove his father and deflect his serious demands on the subject of matrimony with his characteristic frivolity. Stronger answer should be able to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work here. Answers which focus clearly on the language and humour in this exchange (and on the nature of the father-son relationship) and which see the scene in the context of the whole play (contrasting the more serious scenes to come in Act Three, building to Goring's final happy union with Mabel, presenting the ironic references to Sir Robert...) should be highly rewarded.

Text:	WILDE: <i>An Ideal Husband</i>
Question 8: (30 marks)	In Act Two, Lord Goring tells Lady Chiltern: 'You are a little hard in some of your views on life'. How far does Wilde's portrayal of Lady Chiltern convince you that Lord Goring is right about her? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

'Completely' might be the simple answer here – especially at that stage in the play. In the first two Acts, Lady Chiltern often appears cold, unforgiving, and detached from the real world in the unbending demands she makes, particularly of her idealised husband. Later in the play, however, Goring calls her 'one of the most noble and gentle women in the world' and in Act Four a more forgiving character emerges from her humbling experiences. The question directs attention away from a conventional character study and differentiation is likely to emerge from the extent to which answers can maintain an informed and evaluative personal response. A range of arguments and responses could be possible, but careful selection of supporting evidence, an awareness of character development and a broader sense of the significance of the play's title in the lessons Lady Chiltern has to learn...are likely to be the features of the best answers.

Text:	WILDE: <i>An Ideal Husband</i>
Question 9: (30 marks)	You are Sir Robert Chiltern as you leave Lord Goring's house (in Act Three). Write your thoughts.

NOTES ON THE TASK:

Sir Robert's thoughts and feelings are likely to be in turmoil. He fears the exposure of his dark secret will ruin his political career and, much more woundingly, that it has already lost him the love of his wife. His closest friend and the man to whom he has turned for help and advice at the time of his deepest personal and political crisis, has not only lied on his word of honour but appears to be consorting with the very woman who is blackmailing him. He is likely to be reeling from this perceived betrayal but must regain his composure quickly because the Commons debate on the Argentine Canal scheme is to start within the hour and he has decided to risk all by unequivocally and honourably denouncing it. 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 conveys shock, anger and suffering but also the determination to salvage integrity and self-respect... seems the most likely.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 10: (30 marks)	Explore the ways in which Ibsen makes this a dramatic and significant moment in the play.

NOTES ON THE TASK:

The Mayor has made it clear to Dr Stockmann that he will be dismissed from the Baths if he publishes his damaging report and his parting shot as he retreats from the threat of physical violence is to remind his brother of his duty to his family. It is to be hoped that many answers will show clear awareness of the significance of the ensuing domestic debate in emphasising the private cost of performing a public duty. Mrs Stockmann's desire to preserve her family's quiet, comfortable and respectable life is ranged against Dr Stockmann's determination to preserve his integrity and tell the truth. Stronger answers should be able to focus explicitly on the 'the ways' of the question and really scrutinise the playwright at work here. Answers which can be explicit in their attention to the dramatic contrast between the attitudes of husband (and daughter) and wife here, and can examine features like the timing of the boys' entrance to intensify the drama of the decision Stockman has to make...should be highly rewarded.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 11: (30 marks)	How does Ibsen make the differences between Dr Stockmann and his brother, the Mayor, so dramatic? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The contrasts and the conflicts between the chalk-and-cheese brothers are at the very heart of the play. There is a shared egotism, pomposity and obstinacy perhaps and a strong element of sibling rivalry especially about the success of the Baths, but the differences between them are made very striking. The Mayor is calculating, suspicious, mean-spirited, manipulative and self-serving whereas the Doctor is impulsive, generous, outspoken, principled and naïve. Differentiation may emerge from the extent to which answers can show how the striking differences in their temperaments and attitudes become embodied in their conflict over the Baths. Answers which can pay close and detailed attention to the portrayal of their differences in their dramatic confrontations, particularly in Acts Two, Three and Five... are likely to be the most convincing.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 12: (30 marks)	Which ONE character in the play most deserves to be called 'an enemy of the people' in your opinion? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

This is an open question and it is important to be receptive to a range of possible choices. There may be subtle arguments that Dr Stockmann is right to be the enemy of these people and the compact majority gets what it deserves. However the usual suspects are likely to be Morten Kiil (the evil polluter, threatening to pauperise his daughter in order to enrich himself), the Mayor (the calculating 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), Hovstad (the unprincipled Editor, following public opinion rather than shaping it, prepared to manipulate his way into Petra's affections and to cash in on Kiil's share scheme), Aslaksen (another self-serving politician, prepared to conceal the truth from his ratepayers, manipulate the public meeting into branding Dr Stockmann 'an enemy of the people' and also cash in on Kiil's scheme)... 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. The best answers are likely to engage with the idea of 'an enemy of the people' very closely as they develop their case.

**Mark Scheme 2446/01
June 2006**

INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

ASSESSMENT OBJECTIVES**AO1**

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

USING THE MARK SCHEME

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

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

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

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

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

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

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

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer.
- 3 Starting with the mark ONE ABOVE THE LOWEST in that band, adjust upwards or downwards to find the mark which most accurately reflects the balance of achievement within the band.
 - Use the LOWEST mark only to indicate 'borderline' performance.
 - If most qualities are achieved, award the HIGHEST mark in the band.
- 4 Be prepared to use the full range of marks. Do not reserve (e.g.) 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.
- 5 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (i.e. above) the range targeted by this paper**. See C2 over.

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, similarly a mark above 4 may be awarded for Written Communication. 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.*

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet

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

1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting (*Section 5c, page 5*).

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the standardisation meeting.
- b) All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case, etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

(Section 6a, bullet point 5, page 6)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem. *(Appendix 5, para 19, page 25)*

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	6-0	<ul style="list-style-type: none"> • not meet the criteria for Band 8.

Text:	OCR: <i>Opening Lines : War Pre-1914</i>
Question 1: (21 marks)	<p>What different feelings about men joining an army do you find in these two poems?</p> <p>Remember to support your answer by referring closely to words and phrases the poets use.</p>

NOTES ON THE TASK:

Asquith contrasts the clerk's dull city job to his romantic dreams of Roman legions and sees his euphemistically described death in war as a happy fulfilment of that dream, winning him a place with King Harry and the "band of brothers" from Agincourt. Scott states his feelings overtly: "I hate that drum's discordant sound" with repetition in verse two to drive this home. He is scathing about the stupidity of youth falling for the tawdry seduction of war and vividly describes the resultant death and destruction in an effective list with telling rhyming couplets. War is neither glamorised nor romanticised as in the first poem.

Answers might look at the poems separately and comment on the feelings in them, ultimately making basic comparisons or compare the poets' feelings by looking at both poems together. Whatever the approach, the most successful answers are likely to show some appreciation of how the imagery and structure of the poems convey polarised views of joining up.

Text:	OCR: <i>Opening Lines : War Pre-1914</i>
Question 2: (21 marks)	<p>How do <i>The Destruction of Sennacherib</i> (Byron) and <i>After Blenheim</i> (Southey) reveal the horrors of war to you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the description of Sennacherib's army alive and dead • old Kaspar's descriptions of the Battle of Blenheim • the children's reaction to old Kaspar's words.

NOTES ON THE TASK:

The "like a wolf on the fold" simile sets the scene for a violent retribution to Sennacherib's violent intentions. The fearsome beauty of his army, the sheen of its spears like "stars on the sea", is then blasted by the chill wings of the Angel of Death. Vivid descriptions of dying horses and "distorted and pale" riders along with the reaction of the Assyrian bereaved, all convey the horror of this event.

Old Kaspar's descriptions of the battle of Blenheim's effect on the region and its inhabitants and of the aftermath of the battle are vivid in their starkness and simplicity. Their effectiveness, however, also springs from the irony of the repeated "famous victory" with its "chorus" effect. The innocent "out of the mouths of babes" questions and comments of the children in the poem make the point about the horror and waste of war equally effectively.

Most answers will touch on some of the points above, however expressed. Other approaches might be to look at the effectiveness of the dialogue in the Southey poem or look at the use of rhyme and rhythm in both poems. The most successful answers are likely to make a strong personal response to the situation and imagery of both poems or to look closely at the descriptions outlined in the bullet points.

Text:	OCR: <i>Opening Lines : War Pre-1914</i>
Question 3: (21 marks)	<p>How do <i>Vitaī Lampada</i> (Newbolt) and <i>The Charge of the Light Brigade</i> (Tennyson) show you that war can be both brutal and honourable?</p> <p>Remember to support your answer by referring closely to the words and phrases the poets use.</p>

NOTES ON THE TASK:

The linking of heroism on the sports field, the values of teamwork and endurance to the field of war is the main thrust of Newbolt's poem. The truly heroic do not strive for a "season's fame" but act unselfishly and never give in whatever the odds.

The Light Brigade should be honoured for doing their duty and fighting so well in even the face of their officers' incompetence and their own certain death. In both poems, however, the violence of the imagery seems to convey the harsh and brutal reality of war, rather than its glory: "sodden red...river of death...jaws of death..mouth of hell".

Most answers will probably outline the basic situations in both poems. More developed ones might weigh up strands of heroism and horror in the poems and make some personal response to the attitudes to war expressed in them. Both take outdated approaches but nevertheless persuade with the power of their rhetoric. It is to be hoped that some answers will pay close attention to the imagery of the poems or touch on the effectiveness of their structure in determining reader response.

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 4: (21 marks)	<p>What very different impressions of London do the poets give you in these two poems?</p> <p>Remember to support your answer by referring closely to words and phrases the poets use.</p>

NOTES ON THE TASK:

The wording of the question is intended to lead candidates through some of the obvious contrasts in the two perspectives of London. Wordsworth looks at an empty city and sees it as being as beautiful in its calm and stillness as a natural scene. It seems majestic and glamorous with its “ships, towers, domes, theatres and temples—a place of both commerce and culture with a “mighty heart”. Blake concentrates on the citizens of London—suffering, repressed and oppressed by politics and religion, riddled with disease, fear and death.

Most answers should explore some of the main contrasts in content. More detailed answers might look at the less obvious differences such as patterns of imagery or the “political” content of the Blake poem. An alternative approach would be for answers to look at the style for example the effect of the similes and personification in the Wordsworth poem or the use of repetition and rhyme in Blake as contributing to the impression of a doomed and oppressed populace. More detailed answers might touch on the powerful, stark images in Blake such as “mind-forged manacles” or “marriage hearse” in determining the impression given.

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 5: (21 marks)	<p>How do <i>To Autumn</i> (Keats) and <i>The Lake Isle of Innisfree</i> (Yeats) bring alive the beauty of nature for you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the sights, sounds and colours in the poems • the words and images you like the most.

NOTES ON THE TASK:

The first bullet is designed to lead candidates to write about the use of the senses. This will probably feature in most answers on *To Autumn* and it is to be hoped that answers will begin to analyse the use of alliteration, assonance and onomatopoeia, rather than merely “spot” it. Yeats’s poem makes use of the senses too but the use of the first person and the contrasting of the Lake Isle with the city might provide comment.

Another approach to the question is for answers to concentrate on the creation of the atmosphere specific to Autumn, which Keats evokes so brilliantly, or to comment on the deep sense of peace Yeats conveys by description of natural beauty. Keats depiction of Autumn is made all the more poignant by the poem’s sense of the season as the precursor of Winter with Spring left far behind and therefore “the end of something”. There is a wealth of material in these two poems and candidates are free, as suggested in the final bullet, to select the imagery and diction they find the most evocative.

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 6: (21 marks)	<p>What strong feelings about the passing time do you find in <i>Beeny Cliff</i> (Hardy) and <i>On Wenlock Edge...</i>(Housman)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the settings of the poems • how the poems end • words and images in the poems.

NOTES ON THE TASK:

Hardy establishes the joy of the beauty of the scene and the nature of the relationship with his wife at the beginning of the poem and then hits the reader with the fact that his wife is dead and that, although Old Beeny will still bulk to the sky until beyond the foreseeable future, she will laugh there “nevermore”. The finality of the word is stunning in its effect. Housman’s poem, like Hardy’s, is moving in its theme of the constancy of human nature but transience of human life, played out against a backdrop of the permanence of nature. Although in this case nature’s permanent state is one of turmoil, reflected in the emotions of human beings. Its final line is as blunt as Hardy’s with the Roman soldier long turned to ashes.

Most answers should outline some of the above points. More detailed responses might make comment on the contribution of the structure of the poems in creating the sense of time passing. Others might look in some detail at the content and imagery.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 7: (21 marks)	<p>What strong feelings about freedom and suffering does Blake express to you in these two poems?</p> <p>Remember to refer to the words and phrases Blake uses.</p>

NOTES ON THE TASK:

It is to be hoped that most answers will be able to respond to some of the images of control and misery in these two poems from “Experience”. Strong answers are likely to maintain a well-supported personal response and to suggest an awareness of Blake’s sadness and anger at the suffering created by the repression of natural feelings. The key to differentiation is likely to be the extent to which answers can locate the impact of the feelings about freedom and suffering in an exploration of Blake’s words and phrases. The strongest answers may declare themselves in the production of developed responses to the effect and significance of particular images of controlling freedom (“charter’d...ban...mind-forged manacles...swaddling bands...”) and of suffering (so many to choose from) within each poem.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 8: (21 marks)	<p>What impressions of human nature does Blake convey to you in <i>On Another's Sorrow</i> (Innocence) and <i>The Human Abstract</i> (Experience)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the feelings about people and their relationships • the language Blake uses • the differences between the poems.

NOTES ON THE TASK:

It is to be hoped that most answers will be able to respond to some of the impressions of human nature as compassionate, unselfish, empathetic, reflecting the image of a benevolent and protective God... (*On Another's Sorrow*) and as calculating, selfish, deceitful, cruel (*The Human Abstract*). Differentiation is likely to spring from the extent to which answers can locate the sources of these impressions in the language of the poems. Strong answers are likely to be explicit about the feelings about people and their relationships in each poem and to attempt some explicit focus on Blake's language. The strongest answers could well declare themselves in their willingness to tackle the third bullet explicitly and to comment on the effect and significance of some of the differences between the two poems. Thoughtful attention to some of the symbolic possibilities in *The Human Abstract* (clearly the more challenging of the two poems) should be highly rewarded.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 9: (21 marks)	<p>What do you find memorable about the relationships between children and adults portrayed in TWO of the following poems?</p> <p><i>Holy Thursday</i> (Innocence) <i>A Cradle Song</i> (Innocence) <i>The Chimney Sweeper</i> (Experience) <i>Nurse's Song</i> (Experience)</p> <p>Remember to refer to the words and phrases Blake uses.</p>

NOTES ON THE TASK:

Differentiation will emerge from the extent to which answers can focus explicitly on the nature of the relationships in their two selected poems and foreground the poetry. The mother in *A Cradle Song* voices the simplest view of a relationship which is loving and protective, and *The Chimney Sweeper* conveys the most bitterly cynical view of parents who are exploitative and hypocritical. The control of children by adults is presented more subtly in the other two and this may make them less popular choices. Stronger answers may well declare themselves in their willingness to grapple with some specific elements of the writing, in particular the imagery, and the strongest are likely to show some awareness of the symbolic possibilities and of the different points-of-view employed in their two selected poems.

Text:	HARDY: <i>Selected Poems</i>
Question 10: (21 marks)	<p>What feelings about death and isolation does Hardy convey to you in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the sweetheart's situation and feelings • what happens to Hodge • Hardy's description of people and settings.

NOTES ON THE TASK:

It is to be hoped that the first two bullets will prompt most answers to engage the sadness of the stories suggested in each poem. The sweetheart is feeling genuine grief (unlike her late lover's relatives) and a bitter sense of exclusion from the funeral formalities. There is sadness that Hodge's seemingly insignificant young life is not only cut short but that his body is absorbed by a landscape which is entirely alien to him. Strong answers are likely to seize on the third bullet and the key to differentiation is likely to be to the extent to which answers can locate a discussion of feelings in an exploration of Hardy's descriptions. The strongest answers may declare themselves in their attention to "isolation" as well as "death", and in the production of well-supported responses to some of the features like; the use of the excluded sweetheart's point-of-view, the contrasts between her and the "mourners", the descriptions of Hodge, his burial, the South African landscape and of the stars.

Text:	HARDY: <i>Selected Poems</i>
Question 11: (21 marks)	<p>What do you find memorable about the feelings and experiences of ordinary soldiers in <i>Valenciennes</i> and <i>The Man He Killed</i>?</p> <p>Remember to refer closely to the language Hardy uses.</p>

NOTES ON THE TASK:

It is to be hoped that most answers will be able to engage some of the feelings and experiences conveyed in each poem and there could be a wide variety of "memorable" features: the Corporal's apparently dutiful and uncritical view of the bombardment of Valenciennes despite his own suffering, his loss of hearing, civilian casualties, for instance, and the other old soldier's more thoughtful empathy for his vanquished enemy. Strong answers are likely to be explicit about the nature of the feelings and experiences in each poem and also about the situations/language which produce/convey them. The strongest answers could well declare themselves in their willingness to focus explicitly on what they find "memorable" and to foreground some of the specific features of the writing which produce this effect. Attention to some of the features like the sound effects in *Valenciennes* and the soldiers' reflective chattiness in *The Man He Killed* should be well rewarded.

Text:	HARDY: <i>Selected Poems</i>
Question 12: (21 marks)	In what ways do TWO of the following poems suggest to you a strong sense of loss? <i>A Wife in London</i> <i>The Darkling Thrush</i> <i>In Tenebris I</i> Remember to refer closely to the language Hardy uses.

NOTES ON THE TASK:

The stronger narrative and more obvious element of loss through death in war might make *A Wife in London* the most popular and approachable choice. The key to differentiation might well be the extent to which answers can engage the more subtle sense of loss (of fervour, faith, security, intensity of feeling, hope...rather than a husband) which the passing of time brings in the other two poems. The strongest answers may well declare themselves in their willingness to respond to some of the specific elements of the writing in their two selected poems, like the description of the London fog and the crushing irony in *A Wife in London*, and the bleak images of change and gathering darkness in *The Darkling Thrush* and *In Tenebris I*.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 13: (21 marks)	What makes this introduction to John Thorpe's character so entertaining for you?

NOTES ON THE TASK:

This passage is entertaining partly because it establishes Thorpe's vain, silly, boastful, obstreperous and ungentlemanly character so well. He is over-familiar with Catherine and rude about his own sisters. It is comic in its delineation of Thorpe's attitude to his horse and "well hung" gig, as he bores Catherine and the reader like an early Nineteenth Century Jeremy Clarkson rattling on about a Ferrari. Austen's ear for dialogue is superb as he gives a detailed technical list of its components. Much comedy springs from his trying to impress Catherine who has no idea what he is talking about and even less interest in it.

Answers might concentrate solely on paying close attention to the entertainment value of this introduction or might pick up on the use of "character" in the question and look at how typical of Thorpe this passage is. Alternatively they might focus on the comic effect of Catherine's naivety and innocence, yet good sense in seeing instinctively what a fool the man is. Answers might equally make a strong personal response to Thorpe, thus revealing implicitly the effect of the writing.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 14: (21 marks)	<p>Why do you think Catherine becomes less friendly with Isabella Thorpe during the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • how Isabella treats Catherine • how Isabella treats James Morland • how Catherine becomes aware of Isabella's true nature.

NOTES ON THE TASK:

From the beginning the reader can see what Catherine's inexperience does not allow her to perceive. Isabella is shallow, insincere and flirtatious and occasionally downright bitchy. She ignores her dear friend when James Morland arrives in Bath and tries to bully her into the trip to Clifton at the expense of her meeting with the Tilneys. All this is emphasised effectively by Catherine's downright good heartedness, which always strives to see the good in her friend. Isabella's faithlessness and mercenary nature are seen even by Catherine in her reaction to Mr Morland's letter and her unceremonious dumping of James and pursuit of Captain Tilney.

Answers might address the final bullet by looking at how Catherine becomes more influenced by Miss Tilney or showing how the more experienced and less naïve Catherine reacts to Isabella's final letter to her, which is a masterpiece in revealing her empty-headed shallowness.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 15: (21 marks)	<p>How, in your opinion, does the love of money cause TWO of the following characters in the novel to behave badly?</p> <p>John Thorpe Isabella Thorpe General Tilney.</p>

NOTES ON THE TASK:

The main areas to examine here might be John Thorpe's mistaken belief that Catherine is Mr Allen's heir and that the Morlands are rich. Hence he pursues Catherine and passes this false information on to General Tilney to boost his own vanity. Isabella likewise pursues James in this belief and behaves in a faithless, fickle manner when she realises that it is false, hurting both Catherine and James, losing Catherine's friendship and respect and making herself look a fool over her attempts at ensnaring Captain Tilney.

General Tilney's greed has lost him the respect of his children and causes him to behave in a most ungentleman-like manner towards Catherine causing both her and his own children great pain for a while. Answers may outline some of the above issues for their chosen characters, focussing probably either on their love of wealth or their subsequent bad behaviour. More detailed responses will probably fuse both ideas more effectively. They might also reflect that the characters like who love genuinely and with no regard to wealth achieve a happy ending.

Text:	CHARLES DICKENS: <i>Hard Times</i>
Question 16: (21 marks)	What does this extract contribute to your impression of Coketown in the novel?

NOTES ON THE TASK:

Dickens's first description of Coketown is in Chapter V where he establishes the patterns of imagery "painted savage...serpents of smoke...head of an elephant" which continues in the imagery of the desert in this passage set in Summer. Chapter V also establishes the clone-like image of the workers and the monotony of their existence. On this hot day it is a hellish vision of a city swathed in black engine oil, the stokers like devils emerging from "low underground doorways". The monotonous rhythms of the machines are conveyed by listing and repetition. Factories are ironically described as "fairy palaces" and a comparison is drawn between Coketown and a more natural, wooded environment. The river as in Chapter V is foully polluted and even the boat of the boys trying to enjoy themselves is described as "crazy" its oars stirring up "vile smells".

The most powerful image, the personification of the sun, has a great impact at the end of the passage. Its life-giving force brings death, transformed into an evil being by the sordid and inept hands of the Gradgrinds and Bounderbys of the novel.

Answers could achieve success by concentrating on the content of, or description in the extract and by showing some knowledge of Dickens's portrayal of Coketown thus far in the novel. Alternatively, responses might be more specific in commenting on how this passage contributes to the impression of the awful lives of the workers and the conditions they endure. We might also expect a strong personal response to the scene portrayed.

Text:	CHARLES DICKENS: <i>Hard Times</i>
Question 17: (21 marks)	<p>What are your feelings about Bounderby?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • his relationships with the other characters • what happens to him at the end of the story • how Dickens's description of him affect your feelings.

NOTES ON THE TASK:

This is an open question but candidates will need to support their views by looking at the areas of the novel outlined in the bullets. Most answers should be able to comment on some of the things Bounderby says and does in the novel. Other responses might focus on his self-interest, inflexibility and total disregard for the lives of his workers. His interest in and marriage to Louisa is repellent – her reaction to his kiss as a child being a powerful moment in the novel. Other approaches might be to focus on his relationships with the Gradgrinds or Mrs Sparsit, or to comment on how Gradgrind develops and learns during the novel, whereas Bounderby does not.

Many candidates will no doubt revel in the exposure of his lies at the end of the novel, rejoice at the end of his marriage to Louisa and approve of the aptness of his future when he dies of a fit and lawyers quibble over his will. Answers which tackle the final bullet might concentrate on Dickens' physical portrayal of him and his presentation as partly a comic figure – the prototype of many a northern self-made 'I didn't get where I am today...' stereotypical character. This is created by the repetition of stock phrases about his background and the desires of workers of Coketown, as well as the descriptions of him as an 'inflated balloon and as mad as one of the 'mad elephant' machines in his mills. Answers, which can make an attempt at looking at Dickens's manipulation of our response to him, or articulate their own response to him particularly forcefully, should be rewarded accordingly.

Text:	CHARLES DICKENS: <i>Hard Times</i>
Question 18: (21 marks)	<p>What great differences can you see between Stephen Blackpool and James Harthouse in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the lives they lead • their relationships with others • their final moments in the story.

NOTES ON THE TASK:

Answers might look at Blackpool and Harthouse as representing the two extremes of the social class system with their dramatically different lifestyles, however this might be expressed by the candidates. Other possibilities are to begin with this and then focus on their radically different personalities and attitudes to life. One is hard working, stolid, inarticulate and full of depth and integrity; the other bored, shallow, sophisticated, languid and cynical - a suave almost satanic figure with no philosophy beyond the pointlessness of everything and "che sera sera". Their contrasting romantic relationships - Stephen with Rachael and Harthouse with Louisa would be a useful area to analyse as would their exits from the novel as indicated in the last bullet point. Harthouse exits feeling a fool for the "morality" of his behaviour forced upon him by the socially inferior Sissy Jupe. Stephen has a dignified, heroic ending, killed by the negligence of people like Bounderby and Harthouse and making an impassioned plea for such negligence to stop and for bosses to recognise their common humanity with their workforce an end to the "muddle". More detailed answers might contrast the two characters in a focussed manner or develop a strong personal response to the chasm between the classes which Dickens exposes so tellingly.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 19: (21 marks)	<p>What do you think makes this such a dramatic moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Bathsheba has discovered • how she reacts • the arrival of Troy.

NOTES ON THE TASK:

It is to be hoped that the first bullet will prompt most answers to show an awareness of both the context and the significance of Bathsheba's discovery of her husband's dead lover and child. Strong answers are likely to see that the power of the moment lies not just in the macabre nature of the scene and in the shock of the discovery but also in the impact of that shock on Bathsheba's fevered state of mind. The key to differentiation is likely to be the extent to which answers can fully engage the second bullet and explore some of the emotions (resentment, jealousy, hatred, anger, misery, regret, passion...) which show Bathsheba almost simultaneously at her worst and her best here. Explicit attention to the timing and significance of Troy's entrance is also likely to characterise strong answers.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 20: (21 marks)	What do you think makes Sergeant Troy such a fascinating character? Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

This is an open question and it is to be hoped that most answers will be able to respond to some of the features which make Troy such a striking creation (the romantic charm, the dashing swordplay and horsemanship, the quick witted confidence, the glamorous mystery of his “noble”/educated background, the mercurial moods, the callous selfishness, the capacity for viciousness but also for suffering...). Strong answers are likely to move beyond a narrative re-working of what he does in the novel to shape a personal and evaluative response to the fascinating nature of his character and of his actions. The strongest answers could well declare themselves in their attention to specific moments and evidence which demonstrate the fascinating qualities and see him in the context of his effect on Bathsheba and of the contrast between him and her less colourful suitors.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (21 marks)	Explore TWO moments in the final four chapters which suggest to you that Bathsheba is a changed woman.

NOTES ON THE TASK:

Liddy tells Coggan that Bathsheba has changed so far from the “romping girl” who first arrived at Weatherbury Farm that he would hardly recognise her, and there is so much to choose from, that variety in the selection of moments and, indeed, in the definition of what constitutes a moment is to be expected. Differentiation is likely to spring from the extent to which answers can move beyond a narrative reworking of her story to shape a personal, supported response which focuses explicitly on the nature of the changes in Bathsheba based on the evidence of the final four chapters (and which implies an understanding of the earlier Bathsheba). The strongest answers may well declare themselves in their willingness to engage the significance of specific details like: her stoical laying out of Troy’s dead body, her arranging for her husband to share Fanny’s grave, her willingness to risk her dignity in visiting Gabriel and prompting his proposal, her desire for “the most private, secret, plainest wedding”...

Text:	ELIOT: <i>Silas Marner</i>
Question 22: (21 marks)	What makes this such a dramatic and exciting moment in the novel?

NOTES ON THE TASK:

Candidates might be aware to varying degrees of the context, which is as follows: Silas has discovered the theft of his gold and has reached out to the community in his search for assistance and justice. The villagers in *The Rainbow* have been discussing Raveloe's "outsiders" and whether the ghosts of "Cliff's holiday" really exist. Dowlas has said he would only believe in ghosts if they "come into a place with company and candles". Cue Silas's entry terrifying all and creating comedy when they all pretend not to have been afraid. His news is dramatic as is his accusation of Jem Rodney. The villagers' kindness and assistance to Silas, along with the symbolic warming him by the fire are the beginnings of his rehabilitation into the community. After the extract he apologises to Jem, seeing his false accusation as reminiscent of his own treatment at Lantern Yard. The loss of his gold, of course, paves the way for the finding of Eppie.

Answers will probably approach the question by focussing on the content and drama of the scene itself. More detailed responses are more likely to show some sense of context and make some comment on the significance of both the loss of the money in plot terms and its importance in bringing Silas back to his fellow man.

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (21 marks)	In what ways do you think Squire Cass and Godfrey Cass are bad fathers? Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

The Cass family is pretty dysfunctional. The Red House lacks the love Mrs Cass brought to it before she died. The Squire has kept his sons idle, indulged them, then lost his temper and harboured implacable resentment when things have gone wrong. The sons have turned out badly, Dunsey is a drunken spiteful, gambling blackmailer. Godfrey has been trapped by him into marriage with a drug addict and cannot talk to his father about any of this for fear of his temper and the loss of his inheritance. Godfrey has had so little contact with Eppie and she fails to recognise him as a baby. He chooses Nancy over her and leaves her with Silas only trying to redeem this in a most insensitive and arrogant manner, when he cannot have child of his own. On the other hand, his conscience is never clear and he has always provided for her, ultimately deeply regretting his actions and buying her wedding dress when she marries Aaron.

Answers will need to make some attempts at evaluation and to select from the text to support their views. A possible approach is to compare the two men as fathers and weigh up their shortcomings. Answers do not have to give equal attention to both characters and candidates might take issue with the question and find some redeeming features.

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (21 marks)	<p>What do you think makes Eppie someone to like and admire in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none">• her character• her relationship with Silas• her rejection of Godfrey.

NOTES ON THE TASK:

Eppie looks like a miraculous angel; sporting stereotypical blonde curls which shine like Silas's gold. She immediately takes to Silas and seems unsullied by her unfortunate start in life, apart from the episode which leads her to be imprisoned in the coal hole perhaps. As she grows up she brings Silas flowers and is compared to an angel who has come to restore him to life and faith. As an adolescent she is like the "freshest blossom" and "dimpled", retaining the blonde hair, which connects her to Godfrey, her true father: "there is no other girl in Raveloe who has hair at all like it". She retains, however, greater refinement than the average village girl, perhaps shown in her love of a garden. She is very caring towards Silas, always concerned for his welfare and happy with him. Eppie refuses to leave her humble home for the riches of the Red House and her true parentage as she wants to marry a boy of her own class and upbringing. She does not intend to leave her father, however, and Aaron moves in with her and Silas. Her rejection of Godfrey shows her bond with Silas, her gratitude towards him and a general moral superiority over Godfrey in terms of rejecting wealth and status for simple human love. Most answers should deal with all three bullets and more developed ones might look more closely at the moral issues surrounding her reaction to Godfrey's proposal. Some candidates may well find her too good to be true and should be credited accordingly.

Text:	POE: <i>Selected Tales</i>
Question 25: (21 marks)	<p>What do you find gripping about the endings of these two stories?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the life and death nature of the situations • the thoughts and feelings of the narrators • the way suspense is built up.

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. It is to be hoped that most answers will find something gripping in the situations themselves as one narrator is saved from horrific death in the nick of time and the other incriminates himself for murder. Stronger answers are likely to be more explicit about the two extracts as endings/resolutions/climaxes and to look at some of the gripping features, in response to the second and third bullets. Some attention to features like the deteriorating physical and mental conditions of the narrators, the questioning interaction with the reader, the use of intimate and increasingly desperate first-person approaches, the description of the slowly encroaching walls and the pit-hanging nature of the suspense (in *The Pit and the Pendulum*), the demented repetition and dramatic crescendo (in *The Tell-Tale Heart*)...should be highly rewarded.

Text:	POE: <i>Selected Tales</i>
Question 26: (21 marks)	<p>What makes the idea of premature burial particularly horrifying for you the <i>The Fall of the House of Usher</i> and <i>The Premature Burial</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what happens to Madeline Usher and to the narrator of <i>The Premature Burial</i> • the thoughts and feelings of the narrators • the words and phrases Poe uses.

NOTES ON THE TASK:

The idea of premature burial is, of course, intrinsically horrifying but it is to be hoped that most answers will avoid the trap of simply reworking the stories, in response to the first bullet, and will adopt a selective approach to the horrifying features of each experience (with more than one to choose from in *The Premature Burial*, though the narrator's final experience is likely to provide the most productive focus). The key to differentiation is likely to be the extent to which answers select and focus on specific details and features of the writing in response to the second and third bullets. Some attention to the way the fears of the narrators and the horror of the experiences are gradually built up, from an observer's point-of-view in *The Fall of the House of Usher* and from the participant's point-of-view in *the Premature Burial* should be highly rewarded.

Text:	POE: <i>Selected Tales</i>
Question 27: (21 marks)	<p>What makes an act of murder particularly disturbing in TWO of the following stories?</p> <p><i>The Murders in the Rue Morgue</i> <i>The Black Cat</i> <i>The Imp of the Perverse</i> <i>The Cask of Amontillado</i></p> <p>Remember to support your ideas with details from the stories.</p>

NOTES ON THE TASK:

An act of murder is, of course, intrinsically disturbing, but it is to be hoped that most answers will avoid the trap of simply reworking the stories and will adopt a selective approach to the disturbing features of the two examples. Strong answers are likely to be precise and economical in the way they establish the context for the act of murder without excessive re-telling of the story. Explicit attention to what is “particularly” disturbing which includes some response to features of the writing like the building of mystery and suspense shock effects, horrifying descriptive details, the chilling responses of the narrators...should be highly rewarded.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (30 marks)	<p>What do you think makes this such an enjoyable part of the novel?</p> <p>You should consider :</p> <ul style="list-style-type: none"> • the description of Mr Polly and his new experiences • his thoughts and feelings • the words and phrases Wells uses

NOTES ON THE TASKS

It is to be hoped that most answer will be able to demonstrate an understanding of the context without an unnecessarily long reworking of Mr Polly’s story so far: the insurance money has afforded him a relatively guilt-free liberation from Miriam, Fishbourne and the tyranny of the retail sector, and he is enjoying the freedom of the open road. Strong answers are likely to show some appreciation of this moment as a turning-point for Polly and for the novel, and to use the bullets to focus on some features of the writing. Answers which demonstrate a response to features like: the references to our hero as a “tramp” or “wanderer” rather than by name, the description of his leisurely demeanour and his cheerful aimlessness and the outdoor life of spring weather, voles, birds and the northern lights, the listing of his “activities”, the final image...should be highly rewarded.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 29: (30 marks)	What do you think makes Mr Polly's return visit to Miriam (in Chapter Ten) such a fascinating and important part of the novel? Remember to support your ideas with details from the novel.

NOTES ON THE TASKS

This is an open question and there should be plenty of scope for personal response to this vital part of the novel's conclusion. Differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account to shape an argued personal response supported by selective references to specific moments and details. Strong answers may declare themselves in their awareness of the suspense created by Polly's concealed identity, of the irony of his discussion with Annie of his former self, the comic reminders of Miriam's appalling cooking and housekeeping.... The strongest answers are likely to see the importance of the visit in the tying up of the novel's loose ends (like the mysterious disappearance of Uncle Jim and of Polly's clothes) and in assuaging Polly's nagging but misplaced guilt for his desertion of Miriam.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 30: (30 marks)	What do you find so entertaining about the 'private war' between Mr Polly and Uncle Jim? You should consider: <ul style="list-style-type: none"> • Jim's character and behaviour • the way Mr Polly deals with him • the build up to and descriptions of their fights.

NOTES ON THE TASKS

This is an open question with a wealth of potentially productive material. Successful answers are likely to make use of the bullets in shaping a selective and personal response to the entertainment value without slipping into a simple narrative reworking of events. The strongest answers are likely to range widely across Chapter Nine and to show some awareness of features like: the building of Jim's reputation for "scooting" interlopers, for casual violence and for his "grip of steel", Polly's dramatic decision to stand his ground, the tense delays, the slapstick comedy, the rapid transformation from bravado to cowardice demonstrated by both warriors, the ironically military terminology...

Either 31

Text:	CHOPIN: <i>Short Stories</i>
(30 marks)	What impact has a partner's death made on the character in each of these two extracts? Remember to support your answer with details from the extracts.

NOTES ON THE TASKS

Mrs Mallard is elated as shown through the natural imagery and the dramatic physical alterations she undergoes. Her feelings about her "dead" husband are ambivalent but her sense of freedom is overwhelming, emphasised by Chopin's use of repetition and exclamation. Some of the diction is extreme "elixir...terror...blind persistence."

The husband in *Her Letters* has become obsessed with the thought that the letters contained evidence of an affair. His despair and his torment are reflected in the diction; he can no longer understand why people "come and go...fall or rise...wed or die". The only way out of this despair is suicide as shown by the personification of the welcoming river of death.

Most answers might make some use of the material above or possibly compare the very different situations the characters are in and reactions they have, although there is no specific requirement to do so. The best answers will no doubt show some ability to analyse the text and a sense of the stories as a whole.

Or 32

Text:	CHOPIN: <i>Short Stories</i>
(30 marks)	<p>Do you sympathise with or dislike Tonie (in <i>Tonie/At Chénière Caminada</i>) and Armand Aubigny (in <i>The Father of Désirée's Baby/ Désirée's Baby</i>)?</p> <p>You might consider:</p> <ul style="list-style-type: none"> • Tonie's feelings for Claire • his reaction to her death • Armand's treatment of Désirée before and after the birth of the baby.

NOTES ON THE TASKS

The case for sympathy in Tonie's case is that he is so much in love with Claire and that this is so obviously inrequited. The class division is an insuperable barrier and Claire is not shown to be worthy of such devotion. On the other hand, his obsession with her borders on stalker territory, as he does not really know her at all, and his desire to drown them both along with his reaction when she dies might be seen as unsympathetic traits.

The issues are more clear-cut in Armand's case. His treatment of Désirée is cruel as the treatment of his plantation workers has been, casting her off with little compunction. He had loved her very much, however, and she modified his strict rule of the plantation. It is possible to see him as a victim of the racist attitudes of the time and place just as much as she is. It is difficult to feel anything but pleased, however, when he finds out the truth at the end of the story and his actions rebound upon him.

Candidates are free to express their own feelings about the characters but will need to be clear about what has made them feel that way by some analysis of plot, characterisation and language.

Or 33

Text:	CHOPIN: <i>Short Stories</i>
(30 marks)	<p>What powerful emotions do <i>The Storm</i> and <i>Beyond the Bayou</i> convey to you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Calixta's relationship with Alcée • La Folle's feelings about the world beyond the bayou and how these feelings change • the language Chopin uses

NOTES ON THE TASKS

Calixta and Alcée's sexual passion is mirrored in the storm outside which threatens to "break an entrance and deluge them there". The description of the heat and humidity before the storm sets the scene. The sensuous descriptions of Calixta convey Alcée's desire and the consummation of this desire is described in fairly corny terms as in unstoppable force of nature "white flame...fountain of delight" with torrents crashing all around them.

La Folle's "mania" about the world beyond the bayou is graphically depicted "afire with blood colour, alternating with black". When she rescues Chéri, the physical effects of her terror are clearly conveyed. Equally powerful is the depiction of the beauty of the world when her terror has been overcome. The pastel colours of the flowers banish the blood red colour of her fears.

Answers will probably differentiate themselves by the extent of their use of the final bullet, which invites them to examine the language. Alternatively, a strong personal response to the characters and their situation with some implicit grasp of how this has been created should be rewarded.

Mark Scheme 2446/02
June 2006

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.
- 4 Starting with the mark ONE ABOVE THE LOWEST in that band, adjust upwards or downwards to find the mark which most accurately reflects the balance of achievement within the band.
 - Use the LOWEST mark only to indicate 'borderline' performance.
 - If most qualities are achieved, award the HIGHEST mark in the band.
- 5 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.
- 6 Band 'BELOW 6' should be used **ONLY for answers which fall outside (i.e. 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).

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet

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

1 Before the Standardisation Meeting

Before the Standardisation Meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.
- b) All scripts must be marked in accordance with the version of the mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, it should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

(Section 6a, bullet point 5, page 5)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

(Appendix 5, para 19, page 25)

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	12-0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text

Either 1

Text:	OCR: Opening Lines: <i>War</i>
(30 marks)	How do the poets convey to you strikingly different attitudes to men joining an army, in these two poems?

NOTES ON THE TASK

Asquith contrasts the clerk's dull city job to his romantic dreams of Roman legions and sees his euphemistically described death in war as a happy fulfilment of that dream, winning him a place with King Harry and the "band of brothers" from Agincourt. Scott states his feelings overtly: "I hate that drum's discordant sound" with repetition in verse two to drive this home. He is scathing about the stupidity of youth falling for the tawdry seduction of war and vividly describes the resultant death and destruction in an effective list with telling rhyming couplets. War is neither glamorised nor romanticised as in the first poem.

Answers might look at the poems separately and comment on how attitudes are revealed, ultimately making comparisons or compare the poets' approaches by looking at both poems together. Whatever the approach, the most successful answers are likely to show some appreciation of how the imagery and structure of the poems convey polarised views of joining up.

Or 2

Text:	OCR: Opening Lines: <i>War</i>
(30 marks)	Compare how the poets vividly convey the horrors of war to you in <i>The Destruction of Sennacherib</i> (Byron) and <i>After Blenheim</i> (Southey).

NOTES ON THE TASK

The "like a wolf on the fold" simile sets the scene for a violent retribution to Sennacherib's violent intentions. The fearsome beauty of his army, the sheen of its spears like "stars on the sea", is then blasted by the chill wings of the Angel of Death. Vivid descriptions of dying horses and "distorted and pale" riders along with the reaction of the Assyrian bereaved all convey the horror of this event.

Old Kaspar's descriptions of the battle of Blenheim's effect on the region and its inhabitants and of the aftermath of the battle are vivid in their starkness and simplicity. Their effectiveness, however, also springs from the irony of the repeated "famous victory" with its "chorus" effect. The innocent "out of the mouths of babes" questions and comments of the children in the poem make the point about the horror and waste of war equally effectively.

Most answers will touch on some of the points above. Other approaches might be to compare the effectiveness of the narrative poet format and the dialogue in the Southey poem to Byron's more descriptive approach or to compare the use of rhyme and rhythm in both poems. The most successful answers are likely to be comparative and evaluative and to make some judgements about which poem is the most effective, through this is not a specific requirement.

Or 3

Text:	OCR: Opening Lines: <i>War</i>
(30 marks)	<p>Compare how far the poets manage to persuade you that death in war is heroic and honourable in <i>Vitai Lampada</i> (Newbolt) and <i>The Charge of the Light Brigade</i> (Tennyson).</p> <p>Remember to support your answers by referring to the language of the poems.</p>

NOTES ON THE TASK

The linking of heroism on the sports field, the values of teamwork and endurance to the field of war is the main thrust of Newbolt's poem. The truly heroic do not strive for a "season's fame" but act unselfishly and never give in whatever the odds.

The Light Brigade should be honoured for doing their duty and fighting so well in even the face of their officers' incompetence and their own certain death. In both poems, however, the violence of the imagery seems to convey the harsh and brutal reality of war, rather than its glory: "sodden red...river of death...jaws of death...mouth of hell".

Answers will need to weigh up these two strands in the poem and make some personal response to the attitudes to war expressed in them. Both take outdated approaches but nevertheless persuade with the power of their rhetoric. Most answers will probably compare the content, imagery and the effective structures of the poems. The most successful answers will be evaluative and probably make some comparative response to the historic context of the poems and the attitudes found in them.

Either 4

Text:	OCR: Opening Lines: <i>Town and Country</i>
(30 marks)	How do the poets create very different impressions of London in these two poems?

NOTES ON THE TASK

The wording of the question is intended to lead candidates through some of the obvious contrasts in the two perspectives of London. Wordsworth looks at an empty city and sees it as being as beautiful in its calm and stillness as a natural scene. It seems majestic and glamorous with its "ships, towers, domes, theatres and temples-a place of both commerce and culture with a "mighty heart". Blake concentrates on the citizens of London-suffering, repressed and oppressed by politics and religion, riddled with disease, fear and death.

Most answers should explore some of the main contrasts and how these are created. More detailed answers might look at the sonnet form Wordsworth uses with all its traditions of love poetry and compare it to the ballad format of *London*-its repetitions and verbal simplicity creating a narrative of doom, blended with some surprisingly modern surreal effects. An alternative approach would be for answers to look closely at the effect of the similes and personification in the Wordsworth poem and powerful, stark images in Blake such as "mind-forged manacles" or "marriage hearse" in determining the impression given.

Or 5

Text:	OCR: Opening Lines: <i>Town and Country</i>
(30 marks)	Compare the ways in which each poet creates a vivid picture of the beauty of nature in <i>To Autumn</i> (Keats) and <i>The Lake Isle of Innisfree</i> (Yeats).

NOTES ON THE TASK

There is a wealth of material in these two poems and candidates are free to select the imagery and diction they find the most evocative to use as a basis for comparison. Keats's use of the senses will probably feature in most answers on *To Autumn* and it is to be hoped that answers analyse the use of alliteration, assonance and onomatopoeia, rather than merely "spot" it. Yeats's poem makes use of the senses too but the use of the first person and the contrasting of the Lake Isle with the city might provide comment.

Another approach to the question is for answers to concentrate on the creation of the atmosphere specific to Autumn, which Keats evokes so brilliantly, or to comment on the deep sense of peace Yeats conveys by description of natural beauty. Keats's depiction of Autumn is made all the more poignant by the poem's sense of the season as the precursor of Winter with Spring left far behind and therefore "the end of something".

Or 6

Text:	OCR: Opening Lines: <i>Town and Country</i>
(30 marks)	What do you find moving about the various ways in which the poets treat the idea of time passing in <i>Beeny Cliff</i> (Hardy) and <i>On Wenlock Edge ...</i> (Housman)?

NOTES ON THE TASK

Candidates are free to choose their own ground here in looking at the varying methods the poets use. Hardy establishes the joy of the beauty of the scene and the nature of the relationship with his wife at the beginning of the poem and then hits the reader with the fact that his wife is dead and that, although Old Beeny will still bulk to the sky until beyond the foreseeable future, she will laugh there "nevermore". The finality of the word is stunning in its effect.

Housman's poem, like Hardy's is moving in its theme of the constancy of human nature but transience of human life played out against a backdrop of the permanence of the natural world. Although in this case nature's permanent state is one of turmoil, reflected in the emotions of human beings. Its final line is as blunt as Hardy's with the Roman soldier long turned to ashes.

Most answers may outline some of the above points. More detailed answers might make comment on the effectiveness of the structure of the poems in creating the sense of time passing, as well as looking at the content and imagery. The most successful answers will make a comparison between the poets' "various ways" and say which they find the most moving.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 7: (30 marks)	Compare the ways in which Blake expresses his strong feelings about freedom and suffering to you in these two poems.

NOTES ON THE TASK

The focus in the question is on the writing and although good answers will undoubtedly explore the nature of Blake's feelings (anger, sadness...) about the painful effects of repression, 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, comparative attention to the language and structure of each poem and explore the effects of features like: the use of

first-person, of contrast, of personification, of repetition, of sound, and (most important perhaps) the use of the images of restricted freedom ("charterer'd...ban...mind-forged manacles...swaddling bands...") and of suffering (so many to choose from) within each poem.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 8: (30 marks)	Explore the ways in which Blake conveys different impressions of human nature to you in <i>On Another's Sorrow</i> (Innocence) and <i>The Human Abstract</i> (Experience).

NOTES ON THE TASK

The emphasis in the question is on the poet and differentiation should emerge from the extent to which answers can move beyond a simple exploration of the different impressions of human nature (as compassionate, unselfish, empathetic, reflecting the image of a benevolent and protective God – *On Another's Sorrow*, and as calculating, selfish, deceitful, cruel – *The Human Abstract*) to shape a response to the writer at work. Strong answers are likely to focus explicitly on "the ways" of the question and on the contrasting nature of the poems. The strongest answers may well be those which sustain close attention to the more literal representations of human conduct and to the directness of the question/answer, first-person/third-person, human/divine progression in *On Another's Sorrow* but also explore in detail the much more challenging symbolic possibilities of *The Human Abstract*.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 9: (30 marks)	Compare the ways in which Blake memorably portrays the relationships between children and adults in TWO of the following poems. <i>Holy Thursday</i> (Innocence) <i>A Cradle Song</i> (Innocence) <i>The Chimney Sweeper</i> (Experience) <i>Nurse's Song</i> (Experience).

NOTES ON THE TASK

The question offers a range of choice but it maintains the focus on Blake's writing and good answers are likely to keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal response to the relationship while focusing on the "the ways" of the question and really scrutinising the poet at work. The mother in *A Cradle Song* voices the simplest view of a relationship which is loving and protective, and the contrast with the portrayal of parents who are exploitative and hypocritical in *The Chimney Sweeper* is likely to make this pairing the most popular choice. Thoughtful attention to the effect of features like the contrasts and ironies in *Holy Thursday*, the mother's point-of-view, the direct address and the repetition in *A Cradle Song*, the switching point-of-view, the repetition and bitter irony in *The Chimney Sweeper*, the nurse's point-of-view and the direct address and in *Nurse's Song*, and most important perhaps the imagery and the range of symbolic possibilities in each of the poems should be well rewarded.

Text:	HARDY: Selected Poems
Question 10: (30 marks)	Compare the ways in which Hardy convey to you strong feelings about death and isolation in these two poems.

NOTES ON THE TASK

The focus in the question is on Hardy's writing and although good answers will certainly explore the sweetheart's genuine grief, the sadness of Hodge's tragically early death, and the bleak feelings of alienation in both poems, they will keep the poetry clearly in view, and not enter into lengthy speculation about the exact nature of each story. 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, comparative attention to the language and structure of each poem and explore the effects of features like: the use of the sweetheart's bitter point-of-view, the shaping of the contrasts between her and the other "mourners", the power of the final image... in *She at His Funeral*; and the carefully contrived descriptions of Hodge, his burial, the South African landscape (especially that "tree") and of the stars, the contrasts, the foreign words... in *Drummer Hodge*.

Text:	HARDY: Selected Poems
Question 11: (30 marks)	How does Hardy make the feelings and experiences of ordinary soldiers memorable for you in both <i>Valenciennes</i> and <i>The Man He Killed</i> ?

NOTES ON THE TASK

The emphasis in the question is on the poet and differentiation should emerge from the extent to which answers can shape personal response to the feelings and experiences in each poem while maintaining the focus on the “how” of the question. Strong answers are likely to be able to consider the Corporal’s apparently dutiful and uncritical view of the bombardment despite his own suffering, his loss of hearing and the civilian casualties in *Valenciennes*, and pay close attention to the irony of the old soldier’s reflections in *The Man He Killed*, while scrutinising the writer at work. The strongest answers are likely to maintain a detailed and well-supported personal response to the memorable qualities of each poem and to explore the effect of particular features of language and structure like: the sound effects, the repetition, the use of dialect forms, and the final jarring image of *Valenciennes*, and the colloquialisms, the ironic oppositions and the reflective chattiness of *The Man He Killed*.

Text:	HARDY: Selected Poems
Question 12: (30 marks)	Compare the ways in which Hardy conveys to you a strong sense of loss in TWO of the following poems: <i>A Wife in London</i> <i>The Darkling Thrush</i> <i>In Tenebris I.</i>

NOTES ON THE TASK

Good answers are likely to explore the nature of the loss in their two selected poems but will keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal response not only to the more straightforward narrative of loss through death in war of *A Wife in London* but also to the more subtle sense of loss (of fervour, faith, security, intensity of feeling, hope... rather than a husband) which the passing of time brings in the other two poems, while focusing on the “how” of the question and really scrutinising the poet at work. The strongest answers are likely to sustain close and comparative attention to the effect of features like the description of the London fog and the crushing irony in *A Wife in London*, and the bleak images of change and growing darkness in *The Darkling Thrush* and *In Tenebris I.*

Either 13

Text:	AUSTEN: <i>Northanger Abbey</i>
(30 marks)	In what ways does Austen make this an entertaining and effective introduction to the character of John Thorpe?

NOTES ON THE TASK

This passage is effective because it establishes Thorpe's vain, silly, boastful, obstreperous and ungentlemanly character so well. He is over-familiar with Catherine and rude about his own sisters. It is comically entertaining in its delineation of Thorpe's attitude to his horse and "well hung" gig, as he bores Catherine and the reader like an early Nineteenth Century Jeremy Clarkson rattling on about a Ferrari. Austen's ear for dialogue is superb as he gives a detailed technical list of its components. Much comedy springs from his trying to impress Catherine who has no idea what he is talking about and even less interest in it.

Answers might reach out into the rest of the novel to show how typical of Thorpe this is or play close attention to the entertainment value of this introduction. Alternatively they might focus on the comic effect of Catherine's naivety and innocence, yet good sense in seeing instinctively what a fool the man is.

Or 14

Text:	AUSTEN: <i>Northanger Abbey</i>
(30 marks)	By what means does Austen reveal Isabella Thorpe's true character to you? Remember to support your answers with details from the novel.

NOTES ON THE TASK

Austen uses a variety of methods and candidates are free to choose their own ground. From the beginning the reader can see what Catherine's inexperience does not allow her to perceive. Isabella is shallow, insincere and flirtatious and occasionally downright bitchy. She ignores her dear friend when James Morland arrives in Bath and tries to bully her into the trip to Clifton at the expense of her meeting with the Tilneys. All this is emphasised effectively by Catherine's downright good heartedness which always strives to see the good in her friend. Austen then compare Isabella unfavourably to Miss Tilney and her faithlessness and mercenary nature are seen even by Catherine in her reaction to Mr. Morland's letter and her unceremonious dumping of James and pursuit of Captain Tilney. Her final letter to Catherine is a masterpiece in revealing her empty-headed shallowness.

Answers may outline some of the above and will probably differentiate themselves by the degree to which they distinguish between Isabella's character and Austen's methods of revelation.

Or 15

Text:	AUSTEN: <i>Northanger Abbey</i>
(30 marks)	<p>In what ways does Austen present the love of money as the root of all evil in <i>Northanger Abbey</i>?</p> <p>Remember to refer closely to moments from the novel in your answer.</p>

NOTES ON THE TASK

The main areas to examine here might be John Thorpe's mistaken belief that Catherine is Mr Allen's heir and that the Morlands are rich. Hence he pursues Catherine and passes this false information on to General Tilney to boost his own vanity. Isabella likewise pursues James in this belief and behaves in a faithless, fickle manner when she realises that it is false, hurting both Catherine and James, losing Catherine's friendship and respect and making herself look a fool over her attempts at ensnaring Captain Tilney.

General Tilney's greed has lost him the respect of his children and causes him to behave in a most ungentleman-like manner towards Catherine causing both her and his own children great pain for a while.

Answers may outline some of the above issues or look at how Austen's deepest criticism falls on those who are mercenary. This is comic largely in respect to Isabella and Thorpe but becomes darker in relation to General Tilney. They might also reflect that the characters who love genuinely and with no regard to wealth achieve a happy ending.

Either 16

Text:	DICKENS: <i>Hard Times</i>
(30 marks)	In what ways does this extract contribute to the impression of Coketown that Dickens creates for you in the novel?

NOTES ON THE TASK

Dickens's first description of Coketown is in Chapter V where he establishes the patterns of imagery "painted savage...serpents of smoke...head of an elephant" which continues in the imagery of the desert in this passage set in Summer. Chapter V also establishes the clone-like image of the workers and the monotony of their existence. On this hot day it is a hellish vision - a city swathed in black engine oil, the stokers like devils emerging from "low underground doorways". The monotonous rhythms of the machines are conveyed by listing and repetition. Factories are ironically described as "fairy palaces" and a comparison is drawn between Coketown and a more natural, wooded environment. The river as in Chapter V is foully polluted and even the boat of the boys trying to enjoy themselves is described as "crazy" its oars stirring up "vile smells".

The most powerful image, the personification of the sun has a great impact at the end of the passage. Its life-giving force brings death, transformed into an evil being by the sordid and inept hands of the Gradgrinds and Bounderbys of the novel.

Answers could achieve success by concentrating on the extract in detail and showing an implicit knowledge of Dickens's portrayal of Coketown. Alternatively, responses might be more specific in commenting on how this passage develops the impression created thus far; perhaps concentrating on the impression it gives of the work force and the conditions they endure as well as looking at the description itself. We might also expect a strong personal response to the scene portrayed.

Or 17

Text:	DICKENS: <i>Hard Times</i>
(30 marks)	How does Dickens shape your feelings towards Bounderby? Remember to support your answer with details from the novel.

NOTES ON THE TASK

This is an open question and candidates are free to choose their own ground. Answers might concentrate on Dickens's portrayal of him as partly a comic figure- the prototype of many a northern self-made "I didn't get where I am today..." stereotypical character. This is created by the repetition of stock phrases about his background and the desires of workers of Coketown, as well as the descriptions of him as an "inflated balloon" and as mad as one of the "mad elephant" machines in his mills. Other responses might focus on Dickens's satire on capitalism projected via Bounderby's self-interest, inflexibility and total disregard for the lives of his workers. His interest in and marriage to Louisa is repellent - her reaction to his kiss as a child being a powerful moment in the novel. Many candidates will no doubt revel in the experience of his lies at the end of the novel, rejoice at the end of his marriage to Louisa and approve of the aptness of his future when he dies of a fit and lawyers quibble over his will. Other approaches might be to focus on his relationships with the Gradgrinds or Mrs. Sparsit, or to comment on how Gradgrind develops and learns during the novel, whereas Bounderby does not.

Most answers should be able to comment on some of the things he says and does in the novel. Answers which select well and can show some perception of Dickens's presentation of Bounderby and grasp of his function in the novel should be rewarded accordingly.

Or 18

Text:	DICKENS: <i>Hard Times</i>
(30 marks)	How does Dickens present the very different roles of Stephen Blackpool and James Harthouse in <i>Hard Times</i> ?
	Remember to support your ideas with details from the novel.

NOTES ON THE TASK

Answers might look at Blackpool and Harthouse as representing the two extremes of the social class system with their dramatically different lifestyles. Other possibilities are to begin with this and then focus on their radically different personalities and attitudes to life. One is hard working, stolid, inarticulate and full of depth and integrity; the other bored, shallow, sophisticated, languid and cynical - a suave almost satanic figure with no philosophy beyond the pointlessness of everything and "che sera sera". Their contrasting romantic relationships - Stephen with Rachael and Harthouse with Louisa would be a useful area to analyse as would their exits from the novel as indicated in the last bullet point. Harthouse exits feeling a fool for the "morality" of his behaviour forced upon him by the socially inferior Sissy Jupe. Stephen has a dignified, heroic ending, killed by the negligence of people like Bounderby and Harthouse and making an impassioned plea for such negligence to stop and for bosses to recognise their common humanity with their workforce - an end to the "muddle". More detailed answers might be able to comment on their symbolic role in Dickens's criticism of Victorian society.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 19: (30 marks)	Explore the ways in which Hardy makes this such a dramatic moment in the novel.

NOTES ON THE TASK

A clear awareness of the context will be an important starting-point for all answers: Bathsheba's jealousy of the original owner of the lock of yellow hair has driven her to take desperate, macabre measures, and although the truth of Fanny's sad story has already been revealed to the reader (along with Oak's attempt to conceal it), Hardy delays Bathsheba's shocking recognition of her husband's dead lover and child until this moment. The focus in the question is on Hardy's writing and although strong answers will undoubtedly explore the impact of this shocking revelation on Bathsheba (resentment, jealousy, hatred, anger, misery, regret, compassion...) they will keep the "the ways" of the question clearly in view. The strongest answers may declare themselves in the extent to which they sustain close attention to the key features of the writing: the sustained use of Bathsheba's point-of-view, the rapid switching (from a "whispered wail", to tears, to fevered thoughts, to "broken words", to prayers...) which reveals her fevered state-of-mind, the timing and significance of Troy's arrival....

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 20: (30 marks)	To what extent does Hardy's portrayal of Sergeant Troy encourage you to feel sympathy for him? Remember to support your ideas with details from the novel.

NOTES ON THE TASK

Differentiation is likely to spring from the extent to which answers can avoid a conventional character study or a narrative reworking of Troy's story, in order to shape an evaluative personal response which focuses explicitly on the idea of "sympathy". The emphasis in the question is on the writer, and the line of argument adopted (from the "no sympathy at all for this casually cruel destroyer of lives" approach, to the "outpouring of sympathy for the hapless victim of illegitimate birth and malign fate" approach) is likely to be much less important than the ability to support the argument with sustained attention to textual detail and to the writer at work. There are specific moments which strong answers might choose to explore in detail: emphasis on the scene outside the barracks, the tormenting of Boldwood, the exploitation and rejection of Bathsheba, and the eventual return to her out of calculating self-interest... might feed an unsympathetic response: emphasis on his humiliation at the altar, his grief for his dead lover and child, the crushingly symbolic doings of the gargoyle... might lead to more sympathy.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (30 marks)	How does Hardy's portrayal of Bathsheba in the final four chapters suggest to you that she is a changed woman? Remember to support your ideas with details from this novel.

NOTES ON THE TASK

Differentiation is likely to spring from the extent to which answers can avoid a conventional character study or a narrative reworking of Bathsheba's story, and shape a personal response to the evidence of change while implying an understanding of the earlier Bathsheba and focusing on the "how" of the question. Strong answers are likely to maintain the focus on the writer and to show some awareness of the way in which Hardy, in the final four chapters, deliberately balances earlier views of Bathsheba's character. Whereas she could be seen in the earlier chapters as vain, spirited, wilful, proud, impulsive, changeable... Hardy now portrays a more mature, restrained and responsible woman by focusing systematically on specific details like: her stoical laying out of Troy's dead body, her arranging of her husband to share Fanny's grave, her willingness to risk her dignity in visiting Gabriel and prompting his proposal, her desire for "the most private, secret, plainest wedding".

Either 22

Text:	ELIOT: <i>Silas Marner</i>
(30 marks)	How does Eliot make you feel that this is such a dramatic and significant moment in the novel?

NOTES ON THE TASK

Candidates will need to be aware of the context, which is as follows: Silas has discovered the theft of his gold and has reached out to the community in his search for assistance and justice. The villagers in *The Rainbow* have been discussing Raveloe's "outsiders" and whether the ghosts of "Cliff's holiday" really exist. Dowlas has said he would only believe in ghosts if they "come into a place with company and candles". Cue Silas's entry terrifying all and creating comedy when they all pretend not to have been afraid. His news is dramatic as is his accusation of Jem Rodney. The villagers' kindness and assistance to Silas, along with the symbolic warming him by the fire are the beginnings of his rehabilitation into the community. After the extract he apologises to Jem, seeing his false accusation as reminiscent of his own treatment at Lantern Yard. The loss of his gold, of course, paves the way for the finding of Eppie.

Answers will probably approach the question by focussing on the drama of the scene itself. More detailed responses are more likely to show an informed sense of context and comment on the significance of both the loss of the money in plot terms and its importance in bringing Silas back to his fellow man.

Or 23

Text:	ELIOT: <i>Silas Marner</i>
(30 marks)	What does Eliot make you think about Squire Cass and Godfrey Cass as fathers? Remember to support your ideas with details from the novel.

NOTES ON THE TASK

The Cass family is pretty dysfunctional. The Red House lacks the love Mrs Cass brought to it before she died. The Squire has kept his sons idle, indulged them, then lost his temper and harboured implacable resentment when things have gone wrong. The sons have turned out badly, Dunsey is a drunken spiteful, gambling blackmailer. Godfrey has been trapped by him into marriage with a drug addict and cannot talk to his father about any of this for fear of his temper and the loss of his inheritance.

Godfrey has had so little contact with Eppie that she fails to recognise him as a baby. He chooses Nancy over her and leaves her with Silas only trying to redeem this in a most insensitive and arrogant manner, when he cannot have child of his own. On the other hand, his conscience is never clear and he has always provided for her, ultimately deeply regretting his actions and buying her wedding dress when she marries Aaron.

Answers will need to make some attempts at evaluation and to select from the text to support their views. A possible approach is to compare the two men as fathers and weigh up their strong points and shortcomings. Answers do not have to give equal attention to both characters.

Or 24

Text:	ELIOT: <i>Silas Marner</i>
(30 marks)	<p>'A credible and moving character.'</p> <p>'An unbelievable fairytale princess.'</p> <p>Which is closer to your view of Eppie, as she is portrayed in the novel?</p>

Eppie arrives like a foundling or changeling on New Year's Eve like a miraculous angel sporting stereotypical blonde curls, which shine like Silas's gold. On the other hand, the reader also knows the squalid circumstances of her arrival. Her immediate taking to Silas is unrealistic as is the fact that she seems unsullied by her unfortunate start in life. As she grows up she is realistically naughty but also brings Silas flowers and is compared to an angel who has come to restore him to life and faith. As an adolescent she is like the "freshest blossom" and "dimpled", retaining the blonde hair, which, on the side of realism, connects her to Godfrey, her true father: "there is no other girl in Raveloe who has hair at all like it". She retains, however, greater refinement than the average village girl. Nevertheless, unlike the fairy tale princess she refuses to leave her humble home for the riches of the Red House and her true parentage as she does not want to marry the prince but a boy of her own class and upbringing. There is certainly a touch of realism here, although she must be the most grateful child ever. Her innocence and country purity rejects the horrors of the city at Lantern Yard and she returns to be a beautiful bride and live happily ever after.

Most answers will probably select some of the ideas above and may not balance the two sides of the question but just look at one of the statements which accords with their view. Either approach is acceptable. More detailed responses will possibly differentiate themselves according to how well they can analyse the realism versus idealisation issues, or comment on Eppie as a symbolic character, or make a strong case for one statement or the other.

Text:	POE: <i>Selected Tales</i>
Question 25: (30 marks)	Explore the ways in which Poe builds each of these endings to a climax.

NOTES ON THE TASKS

Strong answers are likely to be precise and economical in the way they establish the climactic nature of the situations here as one narrator is saved from death in the nick of time and the other incriminates himself for a cold-blooded murder. The main focus in the question is on the writer and stronger answers are likely to pay close and explicit attention to the effect of particular features of the writing. The best answers are likely to pinpoint the effect of a variety of techniques which Poe employs to engage the reader like: the description of the slowly encroaching wall and the pit-hanging nature of the suspense (in *The Pit and the Pendulum*) and the demented repetition and dramatic crescendo (in *The Tell-Tale Heart*), and the use in both of delay and of intimate and increasingly desperate first-person approaches (but with different effects on the sympathy of the reader).

Text:	POE: <i>Selected Tales</i>
Question 26: (30 marks)	How does Poe convey to you the horror of being buried alive in <i>The Fall of the House of Usher</i> and <i>The Premature Burial</i> ?
	Remember to support your ideas with details from the stories.

NOTES ON THE TASKS

It is to be hoped that most answers will be able to avoid the trap of simply reworking the stories and will selectively demonstrate the ways in Poe highlights the horror of what is an intrinsically horrific concept. Differentiation is likely to spring from focus on the "How" of the question and on Poe's writing. Strong answers are likely to explore the use of the weather and of building sound, the presentation Roderick's state of mind, the description and effect of Madeline's dramatic re-appearance, the terror of the observer-narrator... (in *The Fall of the House of Usher*), and the use of the participant-narrator, the chilling descriptions of his condition and of his own experiences, the accumulation of examples building to the final ship's cabin experience, the emphasis on the darkness, the confinement, the climactic shriek, the clever twist... (in *The Premature Burial*).

Text:	POE: <i>Selected Tales</i>
Question 27: (30 marks)	How does Poe make an act of murder particularly disturbing for you in TWO of the following stories? <i>The Murders in the Rue Morgue</i> <i>The Black Cat</i> <i>The Imp of the Perverse</i> <i>The Cask of Amontillado</i>

NOTES ON THE TASKS

The focus in the question is on Poe's writing and differentiation is likely to spring from the extent to which answers can avoid a narrative approach to the two selected stories and shape an argued personal response which foregrounds "the ways" of the question. Strong answers may well be those which most clearly identify the effective features of the writing leading up to the climactic and murderous moment and which establish the context most economically. Close attention to atmosphere descriptions, to the careful building of mystery and suspense, to unexpected twists, shock effects, horrifying descriptive details...should be highly rewarded.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (30 marks)	Explore the ways in which Wells makes this such an enjoyable part of the novel.

NOTES ON THE TASKS

Good answers are likely to establish a clear awareness of the context, quickly and economically: the insurance money has afforded Mr Polly a relatively guilt-free liberation from Miriam, Fishbourne and the tyranny of the retail sector, and he is enjoying the freedom of the open road. Strong answers should be able to see the impact of this moment as a turning-point for Polly and for the novel, and focus explicitly on the "the ways" of the question by scrutinising the writing here. The strongest answers may declare themselves in their close attention to the effect of features like: the references to our hero as a "tramp" or "wanderer" rather than by name, the descriptions of his leisurely demeanour and of the idyllic outdoor life of spring weather, voles, birds and the northern lights, the systematic listing of his "activities", the appropriate symbolism of the final image...

Text:	WELLS: <i>The History of Mr Polly</i>
Question 29: (30 marks)	How does Wells make Mr Polly's return visit to Miriam (in Chapter Ten) such a fascinating and significant part of the novel? Remember to support your ideas with details from the novel.

NOTES ON THE TASKS

Differentiation is likely to spring from the extent to which answers can adopt a selective approach to the range of fascinating material available and pay explicit attention to the significance of the visit in preparing the reader for a happily resolved ending. Stronger answers should be able to focus explicitly on the "How" of the question and scrutinise the writing. The stronger answers are likely to examine the importance of the visit in the tying up of the novel's loose ends (like the mysterious disappearance of Uncle Jim and of Polly's clothes) and in assuaging Polly's nagging but misplaced guilt for his desertion of Miriam, and are likely to pay close attention to features like: the suspense created by Polly's concealed identity, the irony of his discussion with Annie of his former self, the comic reminders of Miriam's appalling cooking and housekeeping...

Text:	WELLS: <i>The History of Mr Polly</i>
Question 30: (30 marks)	How does Wells make the 'private war' between Mr Polly and Uncle Jim so entertaining? Remember to support your ideas with details from the novel.

NOTES ON THE TASKS

The emphasis in the question is on Wells' writing and differentiation should spring from the extent to which answers can move beyond a narrative account of the episode and shape a selective and personal response to the entertaining elements while focusing on the "How" of the question. The strongest answers are likely to pay close attention to the features like: the building of Jim's reputation for "scooting" interlopers, for casual violence and for his "grip of steel", Polly's dramatic decision to stand his ground, the tensely expectant delays, the slapstick comedy, the rapid transformation from bravado to cowardice demonstrated by both warriors, the way the ironically detached style (as in the use of military terminology) keeps us detached from the painful reality of the violence...

Either 31

Text:	CHOPIN: <i>Short Stories</i>
(30 marks)	How does Chopin reveal to you the impact of a partner's death in these two extracts?

NOTES ON THE TASKS

Mrs Mallard's elation is shown through natural imagery and the dramatic physical alterations she undergoes. Her feelings about her "dead" husband are ambivalent but her sense of freedom is overwhelming, emphasised by Chopin's use of repetition and exclamation. Some of the diction is extreme "elixir...terror...blind persistence."

The husband in *Her Letters* has become obsessed with the thought that the letters contained evidence of an affair. His despair and his torment are reflected in the diction; he can no longer understand why people "come and go...fall or rise...wed or die". The only way out of this despair is suicide as shown by the personification of the welcoming river of death.

Most answers might make some use of the material above or possibly compare the very different situations the characters are in and reactions they have, although there is no specific requirement to do so. The best answers will no doubt show detailed analysis of the text and an informed sense of context.

Or 32

Text:	CHOPIN: <i>Short Stories</i>
(30 marks)	Does Chopin make you sympathise with or dislike Tonie (in <i>Tonie/At Chênrière Caminada</i>) and Armand Aubigny (in <i>The Father of Désirée's Baby/ Désirée's Baby</i>)? Remember to support your answer with details from the stories.

NOTES ON THE TASKS

The case for sympathy in Tonie's case is that he is so much in love with Claire and that this is so obviously unrequited. The class division is an insuperable barrier and Claire is not shown to be worthy of such devotion. On the other hand, his obsession with her borders on stalker territory, as he does not really know her at all, and his desire to drown them both along with his reaction when she dies might be seen as unsympathetic traits.

The issues are more clear-cut in Armand's case. His treatment of Désirée is cruel as the treatment of his plantation workers has been, casting her off with little compunction. He had loved her very much, however, and it is possible to see him as a victim of the racist attitudes of the time and place just as much as she is. It is difficult to feel anything but pleased, however, when he finds out the truth at the end of the story and his actions rebound upon him.

Candidates are free to express their own feelings about the characters but will need to be clear about how Chopin has made them feel that way by some analysis of plot, characterisation and language.

Or 33

Text:	CHOPIN: <i>Short Stories</i>
(30 marks)	<p>In what ways does Chopin convey to you the powerful emotions of the character in <i>The Storm</i> and <i>Beyond the Bayou</i>?</p> <p>Remember to support your answer with details from the stories.</p>

NOTES ON THE TASKS

Calixta and Alcée's sexual passion is mirrored in the storm outside which threatens to "break an entrance and deluge them there". Chopin's description of the heat and humidity before the storm sets the scene. The sensuous descriptions of Calixta convey Alcée's desire and the consummation of this desire is described in fairly corny terms as in unstoppable force of nature "white flame...fountain of delight" with torrents crashing all around them.

La Folle's "mania" about the world beyond the bayou is graphically depicted "aflame with blood colour, alternating with black". When she rescues Chéri, Chopin conveys the physical effects of her terror clearly. Equally powerful is the depiction of the beauty of the world when her terror has been overcome. The pastel colours of the flowers banish the blood red colour of her fears.

Answers will probably differentiate themselves by the degree with which they examine Chopin's variety of methods. Alternatively, strong personal responses to the characters and their situation or to the power of the language are possible responses to this question.

**Mark Scheme 2448/01
June 2006**

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.

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet.

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

1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting (*Section 5c, page 5*).

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the standardisation meeting.
- b) All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case, etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

(Section 6a, bullet point 5, page 6)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem. *(Appendix 5, para 19, page 25)*

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	4-0	• not meet the criteria for Band 8.

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	4-0	<ul style="list-style-type: none"> • not meet the criteria for Band 8.

Text:	CLARK: <i>Whose Life is it Anyway</i>
Question 1:	<p>Explore what makes this passage interesting and significant.</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Ken and the judge talk about • the judge's summing up.

NOTES ON THE TASK:

Answers may be expected to contextualise the passage, and should to some extent be able to give an account of the issues that are being debated in this exchange between Ken and the judge. Answers may possibly mention that Ken has already attempted to persuade the judge that he is not clinically depressed, and is now pointing out the indignity imposed upon him by his lack of choice. Better answers will note how the careful summing up by the judge reviews all the options, before releasing the tension by granting Ken his freedom.

Text:	CLARK: <i>Whose Life is it Anyway</i>
Question 2:	<p>You are Mr Hill. You are leaving the hospital after visiting Ken and speaking to Dr Emerson (near the beginning of Act 2.)</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • what Ken wants, and Dr Emerson's objections • your first impressions of Dr Scott. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Answers may present a Mr Hill who is taken aback by the unexpected nature of his visit to Ken, and is preoccupied with the problems that result from his taking up Ken's fight for the right to die. He may be thinking about his meeting with Dr Emerson and the latter's obduracy, and may well be feeling that, in spite of his own forcefulness that he exhibited so well, it will not be an easy case. On a lighter note, some more thoughtful answers may include Mr Hill's first impressions of Dr Scott.

Text:	MILLER: <i>Death of a Salesman</i>
Question 3:	What does this extract reveal to you about Willy?

NOTES ON THE TASK:

He is bad-tempered at the start of the extract, made more evident by Linda's patience. His remarks about the street, the buildings and the backyard reveal discontent and claustrophobia. At the end he is working himself into another, more generalised and somewhat ridiculous temper about the state of the nation. Better answers may suggest degrees of sympathy or otherwise for Willy at this early stage in the play, and/or make reference to later developments.

Text:	MILLER: <i>Death of a Salesman</i>
Question 4:	<p>You are Linda. You have just spoken to Biff on the telephone (near the start of Act 2).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Biff's job interview • your hopes for Willy. <p>Write your thoughts.</p>

NOTES ON THE TASK:

She is clinging to hopes: that Biff will not blow his chance, that Willy will be given a different job that does not involve travelling, that he and their sons will have a pleasant celebratory meal that evening, and that Willy is no longer suicidal. The last of these has been dashed when Biff tells her that he and not Willy removed the tube, and the others will not last much longer. She trembles during the phone conversation, desperately wanting Willy to be content and relying vainly on Biff to help him. Her love for Willy is evident in the way she speaks about him as a little boat looking for a harbour. The voice should be an emotional one.

Text:	SHERRIFF: <i>Journey's End</i>
Question 5:	How does this conversation prepare you for the introduction of Stanhope later in Act One? Remember to support your answer with details from the play.

NOTES ON THE TASK:

Answers should focus on the two very different views of Stanhope in this passage. On the one hand, Osborne describes Stanhope as a committed, hard-working and natural leader of men, and on the other Hardy sees in Stanhope a hell-raising drunkard who has lost his nerve and should not be in charge of the company. The loyalty of Osborne may be pointed out in some answers, and better answers may note that the duality in the character of Stanhope alluded to in this passage continues for the rest of the play, where he is at the same time a hard-drinking and despairing nervous wreck and also a considerate, hard-working and talented leader of men.

Text:	SHERRIFF: <i>Journey's End</i>
Question 6:	Explore some of the ways in which the friendship between Osborne and Raleigh develops during the play. Remember to support your answer with details from the play.

NOTES ON THE TASK:

Answers will most probably focus in turn on the three extended conversations between Osborne and Raleigh in each of the three acts. At their first meeting the older Osborne makes the inexperienced Raleigh feel immediately at home, encouraging him to talk, helping to allay his anxieties, and offering him practical advice. Their conversation in Act Two cements their relationship further, where Osborne speaks modestly about himself and their liking for each other becomes obvious. During their last few moments together, an even greater rapport between the two is revealed, as Osborne attempts to keep the young and inexperienced Raleigh calm in the face of probable death, and they develop an even stronger basis for a lasting friendship. Credit should be given to those answers that observe point out the tragic nature of this premature ending of their incipient friendship.

Text:	PINTER: <i>The Caretaker</i>
Question 7:	What does this speech reveal to you about Mick?

NOTES ON THE TASK:

The speech is particularly full of colour and texture: teal-blue, charcoal grey, azure-blue; oatmeal tweed, cork floor, white raffia. The language sounds like a lifestyle magazine or an advertising brochure and better answers may observe that it sounds overdone. This could be taken as a sign of Mick's enthusiasm, or ambition, or determination to put Davies in his place with sarcasm, as he does more obviously in the earlier speech which ends with the withering 'Who do you bank with?' It could be that Mick is protecting his brother, or simply that he enjoys a little spite. Candidates have a range of options in interpreting the speech and the character

Text:	PINTER: <i>The Caretaker</i>
Question 8:	<p>You are Aston at the end of the play.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Davies • your future. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Better answers will not only refer to what has happened in the play but will also use a style appropriate to Aston: calm, a little terse, and possibly wandering in focus. Aston has been kind to Davies, offering accommodation and money, and shoes. To what extent Aston is aware of Davies' attempt to supplant him is open to interpretation. Aston's future is probably bleak, although he may not see it like that. There are reiterated goals, the toaster, the jig saw, the garden shed. Does Aston have thoughts and feelings about his brother? Has his capacity to think and feel been irrevocably damaged? It will be interesting to see what suggestions are made.

Text:	OCR <i>Opening Lines: How it Looks From Here</i>
Question 9:	<p>Explore the views about death expressed in these two poems.</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what is happening in <i>Defying Gravity</i> • the feelings of the narrator in <i>Bedfellows</i>.

NOTES ON THE TASK:

Some candidates may experience *Bedfellows* as an eerie, almost sinister poem, and may refer, to expressions such as 'yellow blindspot', 'greasy head', or 'dead halo' as evidence of this. The title '*Bedfellows*' has an uncomfortable edge to it, where in the second stanza the previous dead occupants begin almost to come alive, and more perceptive answers may see the last two lines, with their almost gothic undertones, as kind of grim joke. McGough on the other hand, endows *Defying Gravity* with his typically jokey treatment of a serious theme, and better answers will temper an appreciation of the poet's humour, where he makes light of a friend's journey towards death, with an expression of the sympathy felt by the reader through the poem's gentle understatement. Credit should be given to those answers that respond sensitively to the poet's language.

Text:	OCR <i>Opening Lines: How it Looks From Here</i>
Question 10:	<p>In what unusual ways do animals feature in TWO of the following poems?</p> <p style="text-align: center;"><i>The Cat and the Sea</i> <i>Mort aux Chats</i> <i>Rat, O Rat...</i></p> <p>You should consider:</p> <ul style="list-style-type: none"> • the writers' opinions of the animals and what they do • the words and images used in the poems.

NOTES ON THE TASK:

The very different presentation of the poems may be observed by some candidates. Although brief, *The Cat and the Sea* gets to the heart of a cat's psyche in few words. The startling image of the animal's eyes in the first stanza leads into a second where the internal bleakness of the cat's soul, compared with its apparently tame exterior, may be seen, and more perceptive answers will identify the cat's duality as expressed here. *Mort aux Chats* is an obvious polemic against minorities, and answers will identify the deliberately unacceptable nature of the prejudice involved. The minority in question is the cat, and every feeble excuse is used to describe the cat as pestilent and abhorrent. Some answers will refer to the bleakly humorous style. *Rat, O Rat...* is a humorous exercise in irony, where the rat is given a list of the advantages of moving next door.

Text:	OCR <i>Opening Lines: The 1914-18 War (ii)</i>
Question 11:	How do these two poems make connections between the loss of a loved one and the world of nature?

NOTES ON THE TASK:

Candidates will see *Spring in War-Time* as a nostalgic journey for Nesbit as she revisits the places and experiences so recently shared with her lover, and sees the plants and animals, still glorious in their beauty, but now serving as sad reminders of what might have been. Some answers may point out the unashamedly sentimental aspects of the poem, with images such as the lover's lane, the violets that appear now to have no scent and the red rose petals anticipating the daisies that will grow on the lover's grave. Credit should be given to answers that appreciate how the natural imagery serves to emphasise how unnatural the death of a young man is. In contrast, Brittain puts forward the earnest hope that one day the beauties of nature and the natural cycle of the year will again have some meaning for her, in spite of the loss of her loved one. The last stanza, however, qualifies the possibilities of the first four stanzas, and points out that time will never reward her with the 'greatest joy', since her heart has been broken.

Text:	OCR <i>Opening Lines: The War</i>
Question 12:	<p>What feelings about the suffering of soldiers in war-time are conveyed to you in TWO of the following poems?</p> <p><i>The Bohemians</i> (Gurney) <i>The Deserter</i> (Winifred M. Letts) <i>The Hero</i> (Sassoon)</p> <p>Remember to support your answer with details from the poems.</p>

NOTES ON THE TASK:

Gurney's poem gives a description in a straightforward way of those soldiers who will not conform, but with a satirical reference to their accidentally enjoyable punishments. The increasing bitterness of the poem, however, may be observed when the soldiers, unexpectedly made officers, remain perpetually surprised at the silliness of army life. Some answers will comment on the final irony, where death will remove from them for ever the need to conform. In *The Deserter*, Letts builds up a careful picture of the Deserter as a man simply scared of dying. Using pathetic images of frightened children and small animals, she demands from the reader a sympathy that is further stretched by the brutality of the execution. Better answers may make some comment also on the repetitious rhyme scheme, suggesting shock and disbelief, and also explain the irony of the last seven lines. The narrative structure of *The Hero* similarly underlines the irony of the Officer's 'gallant lies', and some answers may note the tenderness in the depiction of the Mother and her illusions, in contrast to the brutal description of her son's death.

Text:	LARKIN AND FANTHORPE: <i>Poems 2</i>
Question 13:	<p>What do these two poems make you feel about Mr Bleaney and the old man?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the lives led by each man • the words the poets use.

NOTES ON THE TASK:

Mr Bleaney's room and his view are depressing: thin and ill-fitting curtains, littered garden. Line eight is particularly evocative of a dull cell of a room. The poem also presents 'his habits': fags, sauce, pools, predictable holidays. Response to him is likely to take some form of sympathy, although it is possible that answers may be dismissive and judgemental. Better answers may suggest a link between Bleaney and the poet, and respond to the overtones of death in 'They moved him' and 'one hired box'. Fanthorpe's Old Man was once an expert ('Lord', 'authority') but is now increasingly 'helpless'. Again, a sympathetic response is likely, and better answers may find support in the poet's own feelings for him towards the end of the poem.

Text:	LARKIN AND FANTHORPE: <i>Poems 2</i>
Question 14:	<p>What feelings about growing old are memorably expressed in any TWO of the following poems?</p> <p><i>Next Please</i> (Larkin) <i>Posterity</i> (Larkin) <i>Growing Out</i> (Fanthorpe)</p> <p>Remember to support your answer with details from the poems.</p>

NOTES ON THE TASK:

Disappointment and stoical acceptance perhaps dominate the first poem, which expresses the sense of always looking forward to something which never comes. Answers may be able to make some reference to the role of the maritime imagery in conveying this gloomy outlook on life. In the second poem Larkin imagines being derided by his younger and American biographer; again, growing old is not exactly welcomed, although better answers may argue that the poet reveals a greater sense of humour about the process here, and may see some kind of positive posterity as a result. Answers on the Fanthorpe should be able to explore its reiterations of growing old and the way the poem, and life, comes full circle.

Text:	HYDES (ed): <i>Touched With Fire</i>
Question 15:	Explore some of the ways in which violent deaths are memorably described in these two poems.

NOTES ON THE TASK:

The suddenness of the gas attack, the unforgettable agonies of the victim, and the poet's angry address to 'you' are all striking features of the Owen. The poem changes pace by means of sharp exclamations. The horrors of the death are conveyed in imagery of burning and drowning, and in the hellish vision of his face. The final verse paragraph of the poem is one long, climatic sentence. Better answers may respond to several of these features. The tone of the Morgan is, by contrast, detached and ironical, written as if making recommendations or giving instructions. The poem surveys warfare across eras, and implies that mankind is, with developing technology, becoming more barbaric. Answers may be at pains to explain each stanza, but better answers will convey some sense of overview.

Text:	HYDES (ed): <i>Touched With Fire</i>
Question 16:	<p>What do you find most disturbing in any TWO of the following poems:</p> <p><i>Hawk Roosting</i> (Hughes) <i>Mushrooms</i> (Plath) <i>Refugee Mother and Child</i> (Achebe)</p> <p>Remember to support your answer with details from the poems.</p>

NOTES ON THE TASK:

The hawk is a skilled and untroubled killer: 'perfect kills', 'I kill where I please'. It is also powerful, sitting 'in the top of the wood', dominating 'Creation' and countenancing 'no change'. Some answers may interpret the poem allegorically, but the ideas and the language of the poem are disturbing in various ways without doing so. Plath's mushrooms are portrayed almost like an invading army: 'Take hold', 'Our foot's in the door'. Some answers may find the line 'Our kind multiplies' disturbing, suggesting a kind of plague. Better answers may find the combination of power and insidiousness unsettling; they are quiet, soft, and meek. The third poem has perhaps the most direct emotional appeal of the three, reminding many readers of television news items and charitable efforts. The language is uncompromising in the picture presented of the child's ribs, belly and hair. Better answers will probably respond to his (their?) inevitable death in 'ghost', 'skull' and 'grave'.

Text:	OCR: <i>Opening Worlds</i>
Question 17:	What feelings about the characters do you have when you read each of these passages? Remember to support your answers with details from the passages.

NOTES ON THE TASK:

The first passage is expected to evoke a mixture of humour and sympathy. The physical caricatures are striking, as is the contrast between the wife and husband. At the same time a different, more sympathetic note is achieved by 'But they were inseparable' and by the neighbours' mockery. Candidates may express feeling a little guilty about themselves laughing at the odd couple for the way they look. Better answers may derive feelings from a knowledge of what is to follow in the story, but this is not required for good marks. In the second Desai helps us to share Ravi's fears through sensuous description: it is 'dark' and 'spooky', the smells contrast unpleasantly with home and mum, and he fears a close encounter with something 'slimy'. At the same time it is likely to be found a richly comical scene, with gothic imagery of graves, rats and snakes, and other indefinable creatures 'watching him'. It is also arguably moving that the earlier memory is a foretaste of what is to follow in the story.

Text:	OCR: <i>Opening Worlds</i>
Question 18:	Which TWO characters, each from a different story, do you particularly dislike, and why? Remember to support your answer with details from the stories.

NOTES ON THE TASK:

The book contains some memorable villains: the smug and insulting deputy district officer in *The Gold-Legged Frog*, the tailor's wife in *Tall Woman*, and another self-important deputy in *The Pieces of Silver*. But it is also possible that strong feelings of dislike are aroused by less malicious characters, such as Michael Obi, Neo, the young man in *Train from Rhodesia*, or the eponymous Leela. We shall be understanding when answers do not give equal attention to each chosen character and story.

Text:	LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
Question 19:	<p>What impressions of the teacher's attitude to school are vividly shown in each of these two passages?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • how the boys behave in <i>A Lesson on a Tortoise</i> • the narrator's thoughts and words in <i>Lessford's Rabbits</i>.

NOTES ON THE TASK:

The teacher's mingled enthusiasm and nervousness is evident in his first thoughts about the lesson, as he anticipates the boys' entry in *A Lesson on a Tortoise*. His mixed emotions may be seen in his descriptions of his class, where his pupils may be liars on the one hand, but at the same time willing; gentle, but also indifferent. There is a charming description of the boys' excitement and Lawrence, in role as the narrator, looks kindly upon his young charges; but he nevertheless admits to a less than committed attitude to his job, 'I wanted peace for myself'. Better answers may similarly note Lawrence's sensitivity in *Lessford's Rabbits*, as his narrator finds himself unable to say a grace that will plunge him into hypocrisy, and instead speaks nonsense. Equally touching is his description of the fierce pride of his young charges, as his narrator tries to persuade them to take free dinners. Answers that observe Lawrence's sharp attention to detail, his humour, and also his humanity, in these extracts, should be rewarded.

Text:	LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
Question 20:	<p>How do TWO of the following stories memorably portray strong women?</p> <p><i>A Prelude</i> <i>Her Turn</i> <i>Tickets, Please</i></p> <p>You should consider:</p> <ul style="list-style-type: none"> • how the women react to their situations • the words and images Lawrence uses.

NOTES ON THE TASK:

Candidates may note several strong women in *A Prelude*. The mother's inner tension, from discontent about her family's hard life on the one hand, and love for her family on the other, is resolved by Nell's final admission that she loves Fred. Nellie herself similarly shows the strength of character to cast aside her pride and end the recent estrangement between herself and her true love. The wife in *Her Turn*, far from being disheartened by her easy-going husband's refusal to share his strike money, acts decisively to point out to him the error of his ways. Annie in *Tickets, Please*, initially weak as she falls for John Thomas's charms, soon metamorphoses into a strong, revengeful woman when she is abandoned. Answers may refer to the frightening second half of the story, where John Thomas is assaulted by his ex-lovers, and Anne is finally confronted with the unpleasant situation that has been created by her fierce desire for revenge. Answers that make some reference to the accuracy of Lawrence's observations and the fine detail he uses to create his effects, should be rewarded.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 21:	What do you think makes this passage so vivid and dramatic?

NOTES ON THE TASK:

Basie and Frank are tempted to loot Jim's house, but the Japanese have got there before them. At first Jim does not recognise the soldiers in their kimonos, and thinks he can see his mother. There is an outburst of action involving a failed attempt to reverse the truck and violent assaults on Basie and Frank. Jim is nevertheless 'glad to see the Japanese'; we have read before that he admires them and this admiration seems repeated here in the Mauser holster and polished boots. Besides, he has been trying to surrender to them for some days. Better answers should be able to say what is dramatic in terms of action and of Jim's involvement in it all.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 22:	What do you find interesting about the way rich people and their lives are described in <i>Empire of the Sun</i> ?
	Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

Life in Shanghai seems to be one long party, featuring expensive clothes, drinks and cars. In the early part of the book the lives of the rich Europeans seem pleasant and attractive, and at first untouched by the war. The houses in Amherst Avenue are large and luxurious, and well stocked. Better answers may note that this life is surrounded by degrees of poverty in other racial groups. In Lunghua Camp these people struggle to cope, some becoming (more?) insular, like the Vincents. Survival is at any cost: 'after three years in the camp the notion of patriotism meant nothing'. At the end of the book their privileged world seems to have been restored: 'black silk, fox fur and flash'.

Text:	HILL (ed): <i>Modern Women's Short Stories</i>
Question 23:	What do you feel about the ways in which Justin and Mabel react to other people in these two passages?
	Remember to support your answer with details from the passages.

NOTES ON THE TASK:

Some candidates may refer to the previous gentle introduction to the siblings in *A Love Match* and the slow accretion of their love, and may point out that in spite of a lack of sentimentality in the description of their relationship, they are likeable and invoking of sympathy. The passage highlights the delicate balance of their love, and although Justin acts purposefully to sort out the question of the poison pen letters, it is clear that the incident has affected them. More perceptive answers will note the hint of irony in the picture of the thwarted Mary Semple. The humour in the passage from *Savages* may be noted in some answers, where Mabel is surreptitiously measured, and no 'posse' of men goes to see Matt. However, the extent of the ostracism, set against Mabel's futile bravado, prompts both pity and irritation. Credit should be given to those answers that note the conversational and almost anecdotal tone of the writing.

Text:	HILL (ed): <i>Modern Women's Short Stories</i>
Question 24:	<p>What makes you feel pity for any TWO of the following characters?</p> <p>Anna in <i>Mannequin</i> (Rhys) Chris in <i>Stormy Weather</i> (Kesson) Miss Anstruther in <i>Miss Anstruther's Letters</i> (Macaulay).</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the situation each character finds herself in • the words and phrases the writers use.

NOTES ON THE TASK:

Anna in *Mannequin* may not at first appear to be an object of pity, as she is being given an 'incredible opportunity'. Better answers, however, will note the lack of humanity in her treatment, and her manipulation by those in authority. The bleak setting, the pathetic hopelessness of her new colleagues, and her slow degradation throughout the day, all serve to evoke pity. The similarly dehumanising situation in *Stormy Weather*, where Chris's every move is focussed towards self-preservation, is relentlessly drawn and Chris's small victory at the end is little consolation for her sordid present and hopeless future. The pity felt by the reader for Miss Anstruther is carefully controlled by the writer, as the reader is slowly but surely made aware that the loss of Miss Anstruther's possessions is as nothing compared to her failure to remember to save her love letters. After their loss, she has to continue life in the knowledge that for the second time she has missed the opportunity to keep alive the love that gave meaning to her existence.

Text:	CHINUA ACHEBE: <i>Things Fall Apart</i>
Question 25:	<p>In what ways is this a dramatic and moving ending to the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Obierika says • the attitude of the District Commissioner.

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 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. Better answers will 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. Credit should be given to answers that are able to make some observation of the sarcasm with which the District Commissioner's actions and thoughts are described.

Text:	CHINUA ACHEBE: <i>Things Fall Apart</i>
Question 26:	<p>What makes TWO of the following incidents fascinating and memorable for you?</p> <p>The law suit (Chapter 10) Ezinma's visit to Agbala (Chapter 11) The funeral of Eseudu (Chapter 13)</p> <p>Remember to support your answer with details from the novel.</p>

NOTES ON THE TASK:

The law suit in Chapter 10 is described with some humour, as Okwonko is discerned amongst the *egwugwu*. This incident, with its wise judgement at the end, is a gentle reminder of the civility and humanity of the tribe. It has already been made clear prior to Chapter 11 just how precious Ezinma is to both her parents, and this incident focuses on their pain when the priestess summons Ezinma to visit the god Agbala. The narrative follows Ekwefi as she bravely trails her daughter through the darkness, and better answers may note the powerful descriptions of her fearful journey through the blackness, and the tender meeting of Ekwefi and her husband as they both keep vigil over their daughter. The sombre, and ultimately tragic, ritual of the funeral of Eseudu contains eerily fascinating detail, but then stops abruptly with the devastating accident that banishes the unfortunate Okwonko from his tribe. Answers that give some idea of the endlessly fascinating detail and wry humour of the incidents, should be rewarded.

Text:	HEMINGWAY: <i>The Old man and the Sea</i>
Question 27:	What do you think his dreams reveal about the old man here?

NOTES ON THE TASK:

Better answers will see links between the dreams and their overall impressions of the man, though this may well be implicit only. The African coast dream is sensuously intense, which perhaps suggests his love of the natural world, or perhaps a deep nostalgia. The ability to prolong your own dream is possibly imaginative and endearing, or preternatural and unsettling. The dreams that he no longer dreams are relevant, suggesting a full life now firmly in the past, and the lions of course return at the very end of the book, suggesting a desire to live life to the full, or perhaps that a full life for the old man can now only take place in a dream. Answers which explicitly use the passage as a starting point will score well.

Text:	HEMINGWAY: <i>The Old man and the Sea</i>
Question 28:	In what ways do you think the boy plays such an important part in this novel?

NOTES ON THE TASK:

The boy hero-worships and cares for Santiago. He enjoys baseball conversation with him, lovingly brings him meals, and wishes him good luck on his mission. He visits the old man's shack every day when he is away, and weeps for him on his return. He is pleased to be given the old man's spear. Better answers are likely to do more than just narrate the boy's part in the book, but rather suggest his relationship with the old man, and perhaps the way he affects our view of the central character.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 29:	What do you think makes this a powerful opening to the novel?

NOTES ON THE TASK:

The reader is plunged into a world which is both physically and mentally threatening. Uncomfortable sensuous detail is emphasised: vile wind, gritty dust, unpleasant smells, fruity voice. The poster of Big Brother and the telescreen create further oppression, and in the middle is the suffering figure of Winston Smith. Answers should be able to communicate something of the passage's arresting power, and perhaps sympathy for poor Winston. Better answers may be those that suggest or at least imply ways in which this passage foregrounds elements of later significance.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 30:	In what ways do you think Julia plays an important part in the novel?

NOTES ON THE TASK:

Winston's time spent with Julia in the country hide-out, the belfry and the room over Mr Charrington's shop is a huge contrast to his everyday grind. He tells her about his mother, and, for a while, his health improves. She smuggles out good chocolate and reveals the hypocrisies of the regime. She features in his dream in Miniluv. It is, of course, a sign of Winston's eventual defeat that he, under pressure of rats, cries out 'Do it to Julia!' Better answers are likely to be those which go beyond narrating her part in the plot and imply a sense that they are both rebels.

Text:	PALIN: <i>Pole to Pole</i>
Question 31:	<p>In what way do these two passages bring alive for you Palin's poor accommodation?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • details of each hotel and its facilities • the language Palin uses.

NOTES ON THE TASK:

The accommodation in the first extract, in common with many of Palin's overnight stays in third world countries, has little in the way of facilities, and its roughness is described in detail, including references to insects, and the witty comment, 'Electric light would be terrifying here'. There is a slow build-up, after the description of the luxury of a shower - albeit fed from a plastic drum - to the horrifying revelation that the lavatory is filled with maggots. The hotel in the second extract, although less obviously repulsive, is similarly unsettling in its poor facilities. Perceptive comments might refer to Palin's sarcastic and humorous contrast of the unattractive hotel with the dramatic 'heart of darkness' that is the former Congo, previously mentioned in the chapter. Answers that attempt to set the accommodation in context, should be rewarded.

Text:	PALIN: <i>Pole to Pole</i>
Question 32:	<p>What makes TWO of the following accounts of Palin's unusual meals so vivid and amusing?</p> <p>Choose two from:</p> <p style="padding-left: 40px;">Day 31 <i>Novgorod</i></p> <p style="padding-left: 40px;">Day 62 <i>Aswan to Wadi Halfa</i></p> <p style="padding-left: 40px;">Day 83 <i>Addis Ababa</i></p> <p style="padding-left: 40px;">or any other unusual meals in the book.</p>

NOTES ON THE TASK:

The setting of the dining room on the Aswan ferry is in itself comic, since it doubles as an immigration office and Palin finds himself queuing with immigrants as well as diners. Better answers may refer to details such as Palin's camp cutlery set, his fight to get to the galley, and the fierce immigration officer controlling the crowds. His straightforward description of the typically Egyptian meal is made amusing by its surroundings. The account of the crayfish and samogon feast in Novgorod is brought alive by Palin's elaborate description of the Correspondents Club, and of the hilarious drunken toasting that follows. In contrast, the meal taken in Addis Ababa is given serious treatment, where Palin describes the coffee ceremony, then gives a complimentary account of unfamiliar yet staple Ethiopian foods. Better answers will be those that give attention to the contrasts, both in content and tone, of whichever two moments are chosen.

Text:	HORNBY: <i>Fever Pitch</i>
Question 33:	What do you feel about the teenage Nick Hornby as you read this passage?

NOTES ON THE TASK:

He is shy in the presence of the beautiful Carol. He is miserable about being dumped and about his team's performance, both of which he regards as inevitable. Football 'was life' at this time, although at the end of the section there is a sign of growing individuality. Better answers are likely to be those which develop a response to the character's teenage angst, whether sympathetic or exasperated.

Text:	HORNBY: <i>Fever Pitch</i>
Question 34:	Explore ONE or TWO moments in the book when Hornby memorably conveys to you his obsession with football.

NOTES ON THE TASK:

There are plenty of sections and episodes to choose from. The title 'How I won The Double' itself implies obsession; this is the section, remember, that contains the line 'I was Arsenal' and also 'The gift I got that afternoon was priceless, like world peace...' (the radio that seems to score goals). He eulogises Liam Brady, and Neil Kass in 'The King of Kenilworth Road'. Any suggestion of Hornby's powers of metaphor and hyperbole is likely to be a sign of a better answer. In 'Golden' he rhapsodises about the pleasure of football which is able to 'radiate' and create a sense of 'triumph' and 'celebration'. In 'Me and Bob McNab' he has a 'satisfying symbiosis going' with the hooligan Hislam. 'Tyranny' late in the book expresses obsession in a different way, and in 'Smoking' he refers to supporting Arsenal as a 'disability'.

Mark Scheme 2448/02
June 2006

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.

<i>Unit</i>	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.

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet

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

1 Before the Standardisation Meeting

Before the Standardisation Meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.
- b) All scripts must be marked in accordance with the version of the mark scheme agreed at the standardisation meeting.
- d) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, it should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand marking at the end of each question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

(Section 6a, bullet point 5, page 5)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

(Appendix 5, para 19, page 25)

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	8-0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text

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	8-0	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 1: (20 marks)	In what ways does Clark's writing here make this such an important and dramatic moment in the play?

NOTES ON THE TASK:

Candidates will identify the position of this passage within the play as the moment of Ken's triumph, when he is given formal permission to die. The judge has put forward every argument to Ken as to why he should not be allowed his freedom to leave the hospital, and more perceptive answers will note that the dialogue in this extract represents the end of a series of exchanges where Ken has articulated his plea to be regarded as sane. Answers that point out the dramatic effect of the judge's measured pronouncement as he weighs up the possibilities, and Clark's skill in communicating this, should be rewarded.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 2: (20 marks)	You are Mr Hill. You are leaving the hospital after visiting Ken and speaking to Dr Emerson (near the beginning of Act 2). Write your thoughts.

NOTES ON THE TASK:

Mr Hill arrived at the hospital believing that he was to discuss Ken's compensation with him, but now his mind is racing as he considers the problems that lie ahead as he begins the fight for Ken's right to die. With Dr Emerson he has been forceful and to the point, and he has finally realised that Dr Emerson's determination is equal to Ken's own. Attention to detail, such as a 'thinking through' of all the things that Mr Hill has to do and sort out as a result of his conversations, as well as his opinions of the hospital staff he has met - including Dr Scott - should be rewarded.

HIGHER TIER

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (20 marks)	How in your view does Miller portray Willy at this early point in the play?

NOTES ON THE TASK:

He is bad-tempered at the start of the extract, made more evident by Linda's patience. His remarks about the street, the buildings and the backyard reveal discontent and claustrophobia. At the end he is working himself into another, more generalised and somewhat ridiculous temper about the state of the nation. Answers should be able to suggest degrees of sympathy or otherwise for Willy at this early stage in the play. Better answers may be able to see the later significance of planting carrots, and the symbolism of the apartment buildings at the very end of the play.

Text:	MILLER: <i>Death of a Salesman</i>
Question 4: (20 marks)	You are Linda. You have just spoken to Biff on the telephone (near the start of Act 2). Write your thoughts.

NOTES ON THE TASK:

She is clinging to hopes: that Biff will not blow his chance, that Willy will be given a different job that does not involve travelling, that he and their sons will have a pleasant celebratory meal that evening, and that Willy is no longer suicidal. The last of these has been dashed when Biff tells her that he and not Willy removed the tube, and the others will not last much longer. She trembles during the phone conversation, desperately wanting Willy to be content and relying vainly on Biff to help him. Her love for Willy is evident in the way she speaks about him as a little boat looking for a harbour. The voice should be an emotional one, and better answers may embody a sense of irony about hopes which will be in vain.

Text:	SHERRIFF: <i>Journey's End</i>
Question 5: (20 marks)	Explore how Sherriff uses this conversation to make you look forward eagerly to Stanhope's first appearance in the play.

NOTES ON THE TASK:

Candidates will be aware of the two vastly different descriptions of Stanhope in this passage. On the one hand, Osborne describes Stanhope's three year commitment to his post, defends his hard drinking, and praises his leadership qualities. Hardy, in contrast, alludes to his hell-raising, maintaining even in the face of Osborne's onslaught that Stanhope has lost his nerve, and hints that Osborne should be in command of the company. Better answers may observe that this duality in the depiction of Stanhope continues for the rest of the play, where he is at the same time a hard-drinking and irascible nervous wreck, despairing of ever achieving a normal life again after the war, but also a considerate, hard-working and talented leader of men.

Text:	SHERRIFF: <i>Journey's End</i>
Question 6: (20 marks)	In what ways does Sherriff bring to life for you the friendship that develops between Osborne and Raleigh? Remember to support your answer with details from the play.

NOTES ON THE TASK:

Candidates may well choose to discuss separately the three extended conversations between Osborne and Raleigh. On first meeting Raleigh, Osborne immediately makes him feel at home, encouraging him to talk, attempting to allay his fears, and offering his advice. During their conversation in Act Two, Raleigh shows his admiration for Osborne's understated achievements, and their mutual liking becomes obvious. Their last few moments together reveal an even greater rapport between the two, as the older man offers to the younger the comfort of his matter-of-fact calmness in the face of probable death. Answers that observe Osborne's compassion towards Raleigh's inexperience, the points at which their lives touch, and the tragic nature of this premature end to an incipient friendship, should be rewarded.

Text:	PINTER: <i>The Caretaker</i>
Question 7: (20 marks)	Explore Pinter's portrayal of Mick here.

NOTES ON THE TASK:

The speech is particularly full of colour and texture: teal-blue, charcoal grey, azure-blue; oatmeal tweed, cork floor, white raffia. The language sounds like a lifestyle magazine or an advertising brochure and it sounds exaggerated. This could be taken as a sign of Mick's enthusiasm, or ambition, or determination to put Davies in his place with sarcasm, as he does more obviously in the earlier speech which ends with the withering 'Who do you bank with?' It could be that Mick is protecting his brother, or simply that he enjoys a little spite. Candidates have a range of options in interpreting the speech and the character. Better answers may observe that this world of colour and texture is the opposite of the world of the play, for Mick and the other two also.

Text:	PINTER: <i>The Caretaker</i>
Question 8: (20 marks)	You are Aston at the end of the play. Write your thoughts.

NOTES ON THE TASK:

Better answers will not only refer to what has happened in the play but will also use a style appropriate to Aston: calm, a little terse, and possibly wandering in focus. Aston has been kind to Davies, offering accommodation and money, and shoes. To what extent Aston is aware of Davies' attempt to supplant him is open to interpretation. Aston's future is probably bleak, although he may not see it like that. There are reiterated goals, the toaster, the jig saw, the garden shed. Does Aston have thoughts and feelings about his brother? Has his capacity to think and feel been irrevocably damaged? It will be interesting to see what suggestions are made.

Text:	OCR <i>Opening Lines: How it Looks From Here</i>
Question 9: (20 marks)	Compare the ways the poets present reactions to death and dying in these two poems.

NOTES ON THE TASK:

Candidates may react in different ways to *Bedfellows*, where phrases such as 'yellow blindspot', 'greasy head', or 'dead halo', may seem to lend an eerie quality to an already sinister situation. Perceptive answers will take the response beyond the literal idea of 'bedfellows' to an altogether less comfortable meaning, and where some answers may react to the last two lines as a sinister conclusion with almost gothic undertones, some may see them as a grim joke. In contrast, McGough's typically jokey treatment of a serious theme in *Defying Gravity* may be noted in many answers, and more comprehensive treatments of the poem will point out effects such as the initial conceit embedded in the title, as well as extended metaphors, enjambment, alliteration and irony, that render the understatement and unsentimental gentleness of this poem particularly moving.

Text:	OCR <i>Opening Lines: How it Looks From Here</i>
Question 10: (20 marks)	Compare how the poets portray animals in unusual ways in TWO of the following poems: <i>The Cat and the Sea</i> <i>Mort aux Chats</i> <i>Rat, O Rat...</i>

NOTES ON THE TASK:

Candidates will see the poems as very different in both form and content. *The Cat and the Sea* is a sparse poem that attempts to get to the heart of a cat's psyche. After a startling image in stanza one, the second stanza leaves the reader in no doubt as to the internal darkness of the cat's soul, compared with its apparently tame exterior. The obvious polemic in *Mort aux Chats*, in contrast, is symbolic of prejudice against any minority, and powerful in its courageous use of humour. Here the minority is the cat, and every feeble excuse is used as to why the cat is unwelcome and abhorrent. *Rat, O Rat...* is a humorous exercise in irony, where the rat is flattered and given every reason to move next door. The allegorical nature of the poem will be observed in more perceptive answers.

Text:	OCR <i>Opening Lines: The 1914-18 War (ii)</i>
Question 11: (20 marks)	Compare how the poets movingly link the loss of a loved one and the world of nature, in these two poems.

NOTES ON THE TASK:

Candidates will see *Spring in War-Time* as a nostalgic journey for Nesbit as she revisits the places and experiences so recently shared with her lover. The plants and animals are seen as still glorious in their beauty, but they serve as sad reminders of what might have been. The poem is unashamedly sentimental, and better answers will point to this in such simple images as the lover's lane, the violets that appear now to have no scent and the red rose petals anticipating the daisies that will grow on the lover's grave. Some answers may refer to the way that the natural imagery emphasises how unnatural the death of a young man is. In contrast, Brittain puts forward the earnest hope that one day the beauties of nature and the natural cycle of the year will again have some meaning for her, in spite of the loss of her beloved one. Credit should be given to those answers observing that, after four stanzas each beginning with 'Perhaps' and offering some optimism, the last stanza, beginning with 'But', says that she will never again experience the 'greatest joy', since her heart has been broken.

Text:	OCR <i>Opening Lines: The War</i>
Question 12: (20 marks)	Compare the ways in which the poets vividly depict the suffering of soldiers, in TWO of the following poems: <i>The Bohemians</i> (Gurney) <i>The Deserter</i> (Winifred M. Letts) <i>The Hero</i> (Sassoon) Remember to support your answer with details from the poems.

NOTES ON THE TASK:

Gurney's poem gives a description in a straightforward way of those soldiers who would not conform, but with a satirical reference to their enjoyable punishments. The increasing bitterness of the poem, however, may be observed when the soldiers, unexpectedly made officers, remain perpetually surprised at the silliness of army life. Perceptive answers will comment on the final irony, where death will remove from them for ever the need to conform. In *The Deserter*, Letts builds up a careful picture of the Deserter as a man simply scared of dying. Using pathetic images of frightened children and small animals, she demands from the reader a sympathy that is further stretched by the brutality of the execution. Better answers will comment also on the repetitious rhyme scheme, suggesting shock and disbelief, and will also explain the irony of the last seven lines. The narrative structure of *The Hero* similarly underlines the irony of the Officer's 'gallant lies', and some answers may note the tenderness in the depiction of the Mother and her illusions, in contrast to the brutal description of her son's death.

Text:	LARKIN AND FANTHORPE: <i>Poems 2</i>
Question 13: (20 marks)	Compare some of the ways in which the poets present the lives of Mr Bleaney and the old man, in these two poems.

NOTES ON THE TASK:

Mr Bleaney's room and his view are depressing: thin and ill-fitting curtains, littered garden. Line eight is particularly evocative of a dull cell of a room. The poem also presents 'his habits': fags, sauce, pools, predictable holidays. Response to him is likely to take some form of sympathy, although it is possible that answers may be dismissive and judgemental. Answers may suggest a link between Bleaney and the poet, and respond to the overtones of death in 'They moved him' and 'one hired box'. Better answers may comment on the tone and diction of, for example, 'jabbering' and 'plugging', and the symbolism of 'frigid wind'. Fanthorpe's Old Man was once an expert ('Lord', 'authority') but is now increasingly 'helpless'. Again, a sympathetic response is likely. Better answers may be those which trace the poet's shift from a satirical tone to one of pathos.

Text:	LARKIN AND FANTHORPE: <i>Poems 2</i>
Question 14: (20 marks)	Explore some of the different ways in which the poets express feelings about growing old in any TWO of the following poems. <i>Next Please</i> (Larkin) <i>Posterity</i> (Larkin) <i>Growing Out</i> (Fanthorpe)

NOTES ON THE TASK:

Disappointment and stoical acceptance perhaps dominate the first poem, which expresses the sense of always looking forward to something which never comes. Answers should be able to trace the maritime imagery which conveys this gloomy outlook on life. In the second poem Larkin imagines being derided by his younger and American biographer, again, growing old is not exactly welcomed, although answers may argue that the poet reveals a greater sense of humour about the process here. Better answers may be able to commence on the ironic comparison of the poet to his biographer in the fifth line, the satirical picture of American academia, and the humorous distaste for the modern world. The Fanthorpe suggests, in its tone and genre, another kind of stoical bowing before the inevitable. Answers should be able to explore its reiterations of growing and the way the poem, and life, comes full circle.

Text:	HYDES (ed): <i>Touched With Fire</i>
Question 15: (20 marks)	Explore some of the differing ways in which the poets memorably portray violent death in these two poems.

NOTES ON THE TASK:

The suddenness of the gas attack, the unforgettable agonies of the victim, and the poet's angry address to 'you' are all striking features of the Owen. The poem changes pace by means of sharp exclamations. The horrors of the death are conveyed in imagery of burning and drowning, and in the hellish vision of his face. The final verse paragraph of the poem is one long, climatic sentence. Better answers may respond to several of these features. The tone of the Morgan is, by contrast, detached and ironical, written as if making recommendations or giving instructions. The poem surveys warfare across eras, and implies that mankind is, with developing technology, becoming more barbaric. Better answers will convey some sense of overview of Morgan's method and purpose.

Text:	HYDES (ed): <i>Touched With Fire</i>
Question 16: (20 marks)	Compare some of the ways the poets make any TWO of the following poems disturbing for you. <i>Mushrooms</i> (Plath) <i>Hawk Roosting</i> (Hughes) <i>Refugee Mother and Child</i> (Achebe)

NOTES ON THE TASK:

The hawk is a skilled and untroubled killer: 'perfect kills', 'I kill where I please'. It is also powerful, sitting 'in the top of the wood', dominating 'Creation' and countenancing 'no change'. Some answers may interpret the poem allegorically, but the ideas and the language of the poem are disturbing in various ways without doing so. Plath's mushrooms are portrayed almost like an invading army: 'Take hold', 'Our foot's in the door'. Some answers may find the line 'Our kind multiplies' disturbing, suggesting a kind of plague. Others may find the combination of power and insidiousness unsettling; they are quiet, soft, and meek. Better answers may refer to the role of the insistent rhythm in creating an unnerving effect. The third poem has perhaps the most direct emotional appeal of the three, reminding many readers of television news items and charitable efforts. The language is uncompromising in the picture presented of the child's ribs, belly and hair. Answers will probably respond to his (their?) inevitable death in 'ghost', 'skull' and 'grave', and better answers will perceive the ironies in the mother's behaviour.

Text:	OCR: <i>Opening Worlds</i>
Question 17: (20 marks)	How do the writers create in you a variety of feelings about the characters in these two passages? Remember to support your ideas with details from the passages.

NOTES ON THE TASK:

The first passage is expected to evoke a mixture of humour and sympathy. The physical caricatures are striking, as is the contrast between the wife and husband. Answers may be able to see the role of strong similes in the description. At the same time a different, more sympathetic note is achieved by 'But they were inseparable' and by the neighbours' mockery. Answers may derive feelings from a knowledge of what is to follow in the story, but this is not required for good marks. In the second Desai helps us to share Ravi's fears through sensuous description: it is 'dark' and 'spooky', the smells contrast unpleasantly with home and mum, and he fears a close encounter with something 'slimy'. At the same time it is a richly comical scene, with melodramatic short sentences ('Also with fear.' 'And it was dark') and gothic imagery of graves, rats and snakes, and other indefinable creatures 'watching him'. It is also arguably moving that the earlier memory is a foretaste of what is to follow in the story.

Text:	OCR: <i>Opening Worlds</i>
Question 18: (20 marks)	How do the writers of any TWO of these stories create characters whom you particularly dislike? You should consider TWO characters, each from a different story. Remember to support your answer with details from the stories.

NOTES ON THE TASK:

The book contains some memorable villains: the smug and insulting deputy district officer in *The Gold-Legged Frog*, the tailor's wife in *Tall Woman*, and another self-important deputy in *The Pieces of Silver*. But it is also possible that strong feelings of dislike are aroused by less malicious characters, such as Michael Obi, Neo, the young man in *Train from Rhodesia*, or the eponymous Leela. We shall be understanding when answers do not give equal attention to each chosen character and story. Close attention to language may well be the sign of a better answer, likewise the ability to see the character in the context of the story.

Text:	LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
Question 19: (20 marks)	How does Lawrence's writing vividly convey the narrator's attitude to school in each of these two passages?

NOTES ON THE TASK:

The teacher's mingled enthusiasm and nervousness is evident in his first thoughts about the lesson, as he anticipates the boys' entry in *A Lesson on a Tortoise*. His mixed emotions may be seen in his descriptions of his class, where his pupils may be liars on the one hand, but at the same time willing; gentle, but also indifferent. There is a charming description of the boys' excitement and Lawrence, in role as the narrator, looks kindly upon his young charges; but he nevertheless admits to a less than committed attitude to his job, 'I wanted peace for myself'. Better answers may similarly note Lawrence's sensitivity in *Lessford's Rabbits*, as his narrator finds himself unable to say a grace that will plunge him into hypocrisy, and instead speaks nonsense. Equally touching is his description of the fierce pride of his young charges, as his narrator tries to persuade them to take free dinners. Credit should be given to answers that observe Lawrence's sharp attention to detail, his humour, and also his humanity, in these extracts.

Text:	LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
Question 20: (20 marks)	Explore how Lawrence memorably portrays strong women in TWO of the following stories: <i>A Prelude</i> <i>Her Turn</i> <i>Tickets, Please</i> Remember to support your answer with details from the stories.

NOTES ON THE TASK:

Candidates may note several strong women in *A Prelude*. The mother's inner tension, from discontent about her family's hard life on the one hand, and love for her family on the other, is resolved by Nell's final admission that she loves Fred. Nellie herself similarly shows the strength of character to cast aside her pride and end the recent estrangement between herself and her true love. The wife in *Her Turn*, far from being disheartened by her easy-going husband's refusal to share his strike money, acts decisively to point out to him the error of his ways. Annie in *Tickets, Please*, initially weak as she falls for John Thomas's charms, soon metamorphoses into a strong, revengeful woman when she is abandoned. Answers may refer to the frightening second half of the story, where John Thomas is assaulted by his ex-lovers, and Anne is finally confronted with the unpleasant situation that has been created by her fierce desire for revenge.

Better answers will refer to the accuracy of Lawrence's observations and the fine detail he uses to create his effects.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 21: (20 marks)	How does Ballard's writing make this passage particularly dramatic?

NOTES ON THE TASK:

Basie and Frank are tempted to loot Jim's house, but the Japanese have got there before them. At first Jim does not recognise the soldiers in their kimonos, and thinks he can see his mother. There is an outburst of action involving a failed attempt to reverse the truck and violent assaults on Basie and Frank. Jim is nevertheless 'glad to see the Japanese'; we have read before that he admires them and this admiration seems repeated here in the Mauser holster and polished boots. Besides, he has been trying to surrender to them for some days. Better answers may be able not only to respond to Ballard's dramatic language but also to react to the portrayal of Jim here and the reminders in the extract of Jim's old way of life.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 22: (20 marks)	What do you find striking about the ways Ballard portrays rich people and their lives in <i>Empire of the Sun</i> ?

NOTES ON THE TASK:

Life in Shanghai seems to be one long party, featuring expensive clothes, drinks and cars. In the early part of the book the lives of the rich Europeans seem pleasant and attractive, and at first untouched by the war. The houses in Amherst Avenue are large and luxurious, and well stocked. Answers may note that this life is surrounded by degrees of poverty in other racial groups. In Lunghua Camp these people struggle to cope, some becoming (more?) insular, like the Vincents. Survival is at any cost: 'after three years in the camp the notion of patriotism meant nothing'. At the end of the book their privileged world seems to have been restored: 'black silk, fox fur and flash'. Better answer may be able to distinguish between Jim's perspective and Ballard's.

Text:	HILL (ed): <i>Modern Women's Short Stories</i>
Question 23: (20 marks)	What do you find memorable about the way in which the writers portray people's attitudes and behaviour in these two passages?

NOTES ON THE TASK:

Some candidates may refer to the previous gentle introduction to the siblings in *A Love Match* and the slow accretion of their love, and may point out that in spite of a lack of sentimentality in the description of their relationship, they are likeable and invoking of sympathy. The passage highlights the delicate balance of their love, and although Justin acts purposefully to sort out the question of the poison pen letters, it is clear that the incident has affected them. More perceptive answers will note the hint of irony in the picture of the thwarted Mary Semple. The humour in the passage from *Savages* may be noted in answers, where Mabel is surreptitiously measured, and no 'posse' of men goes to see Matt. However, the extent of the ostracism, set against Mabel's futile bravado, prompts both pity and irritation. Credit should be given to those answers that note the conversational and almost anecdotal tone of the writing.

Text:	HILL (ed): <i>Modern Women's Short Stories</i>
Question 24: (20 marks)	How do the writers evoke pity for any TWO of the following characters? Anna in <i>Mannequin</i> (Rhys) Chris in <i>Stormy Weather</i> (Kesson) Miss Anstruther in <i>Miss Anstruther's Letters</i> (Macaulay). Remember to support your answer with details from the stories.

NOTES ON THE TASK:

Anna in *Mannequin* may not at first appear to be an object of pity, as she is being given an 'incredible opportunity'. Better answers, however, will note the lack of humanity in her treatment, and her manipulation by those in authority. The bleak setting, the pathetic hopelessness of her new colleagues, and her slow degradation throughout the day, all serve to evoke pity. The similarly dehumanising situation in *Stormy Weather*, where Chris's every move is focussed towards self-preservation, is relentlessly drawn, and Chris's small victory at the end is little consolation for her sordid present and hopeless future. The pity felt by the reader for Miss Anstruther is carefully controlled by the writer, as the reader is slowly but surely made aware that the loss of Miss Anstruther's possessions is as nothing compared to her failure to remember to save her love letters. After their loss, she has to continue life in the knowledge that for the second time she has missed the opportunity to keep alive the love that gave meaning to her existence.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 25: (20 marks)	How does Achebe's writing make this passage such 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 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. 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. Credit should be given to answers that are able to 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)	Explore how Achebe's writing makes TWO of the following incidents particularly memorable for you. The law suit (Chapter 10) Ezinma's visit to Agbala (Chapter 11) The funeral of Eseudu (Chapter 13)

NOTES ON THE TASK:

It has already been made clear prior to Chapter 11 just how precious Ezinma is to both her parents, and this incident focuses on their pain when the priestess summons Ezinma to visit the god Agbala. The narrative follows Ekwefi as she bravely trails her daughter through the darkness, and answers may note the powerful descriptions of her fearful journey through the blackness, and the tender meeting of Ekwefi and her husband as they both keep vigil over their daughter. The sombre, and ultimately tragic, ritual of the funeral of Eseudu contains eerily fascinating detail, but then stops abruptly with the devastating accident that banishes the unfortunate Okwonko from his tribe. The law suit in Chapter 10 is described with some humour, as Okwonkwo is discerned amongst the *egwugwu*. This incident, with its wise judgement at the end, is a gentle reminder of the civility and humanity of the tribe. Answers that mention the endlessly fascinating detail and wry humour of the incidents, should be rewarded.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27: (20 marks)	How does Hemingway's writing here make the old man's dreams so moving and significant?

NOTES ON THE TASK:

Better answers will see links between the dreams and their overall impressions of the man. The African coast dream is sensuously intense, which perhaps suggests his love of the natural world, or perhaps a deep nostalgia. The ability to prolong your own dream is possibly imaginative and endearing, or preternatural and unsettling. The dreams that he no longer dreams are relevant, suggesting a full life now firmly in the past, and the lion of course return at the very end of the book, suggesting a desire to live life to the full, or perhaps that a full life for the old man can now only take place in a dream. Better answers will comment on the language the writer uses.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 28: (20 marks)	In what ways does the boy play such a significant part in this novel?

NOTES ON THE TASK:

The boy hero-worships and cares for Santiago. He enjoys baseball conversation with him, lovingly brings him meals, and wishes him good luck on his mission. He visits the old man's shack every day when he is away, and weeps for him on his return. He is pleased to be given the old man's spear. Answers should be able to suggest his relationship with the old man, and perhaps the way he affects our view of the central character. Better answers will be those which express an overview of the book and see the boy's role within this.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 29: (20 marks)	How does Orwell's writing make this a particularly powerful opening to the novel?

NOTES ON THE TASK:

The reader is plunged into a world which is both physically and mentally threatening. Uncomfortable sensuous detail is emphasised: vile wind, gritty dust, unpleasant smells, fruity voice. The poster of Big Brother and the telescreen create further oppression, and in the middle is the suffering figure of Winston Smith. Answers should be able to communicate something of the passage's arresting power, and perhaps sympathy for poor Winston. Better answers may be those which see the passage as creating anticipation, or which communicate an overview of the novel by means of reference to later developments.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 30: (20 marks)	In what ways does Julia play such a significant role in the novel?

NOTES ON THE TASK:

Winston's time spent with Julia in the country hide-out, the belfry and the room over Mr Charrington's shop is a huge contrast to his everyday grind. He tells her about his mother, and, for a while, his health improves. She smuggles out good chocolate and reveals the hypocrisies of the regime. She features in his dream in Miniluv. It is, of course, a sign of Winston's eventual defeat that he, under pressure of rats, cries out 'Do it to Julia!' Better answers are likely to be those which convey a sense that they are both rebels, and that her aim to 'break the rules and stay alive' is contrasted in the novel with the idea of an organised Brotherhood. The best answers may be those which suggest whether in Julia Orwell offers the reader any hope.

Text:	PALIN: <i>Pole to Pole</i>
Question 31: (20 marks)	How does Palin's writing in these two passages bring alive for you his experiences of 'rougher' accommodation?

NOTES ON THE TASK:

The accommodation in the first extract, in common with many of Palin's overnight stays in third world countries, has little in the way of facilities, and its roughness is described in detail, including references to insects, and the witty comment, 'Electric light would be terrifying here'. There is a slow build-up, after the description of the luxury of a shower - albeit fed from a plastic drum - to the horrifying revelation that the lavatory is filled with maggots. The hotel in the second extract, although less obviously repulsive, is similarly unsettling in its poor facilities. Perceptive comments might refer to Palin's sarcastic and humorous contrast of the unattractive hotel with the dramatic 'heart of darkness' that is the former Congo, previously mentioned in the chapter. Answers that set the accommodation fully in context, should be rewarded.

Text:	PALIN: <i>Pole to Pole</i>
Question 32: (20 marks)	<p>Explore TWO moments where Palin writes amusingly and vividly about unusual meals he has eaten.</p> <p>Choose two from:</p> <p style="padding-left: 40px;">Day 31 <i>Novgorod</i></p> <p style="padding-left: 40px;">Day 62 <i>Aswan to Wadi Halfa</i></p> <p style="padding-left: 40px;">Day 83 <i>Addis Ababa</i></p> <p>or any other unusual meals in the book.</p>

NOTES ON THE TASK:

The setting of the dining room on the Aswan ferry is in itself comic, since it doubles as an immigration office and Palin finds himself queuing with immigrants as well as diners. Better answers will refer to details such as Palin's camp cutlery set, his fight to get to the galley, and the fierce immigration officer controlling the crowds. His straightforward description of the typically Egyptian meal is made amusingly by its surroundings. The account of the crayfish and samogon feast in Novgorod is brought alive by Palin's elaborate description of the Correspondents Club, and of the hilarious drunken toasting that follows. In contrast, the meal taken in Addis Ababa is given serious treatment, where Palin describes the coffee ceremony, then gives a complimentary account of unfamiliar yet staple Ethiopian foods. Better answers will be those that give attention to the contrasts, both in content and tone, of whichever two moments are chosen.

Text:	HORNBY: <i>Fever Pitch</i>
Question 33: (20 marks)	What does the writing here make you feel about the teenage Nick Hornby?

NOTES ON THE TASK:

He is shy in the presence of the beautiful Carol. He is miserable about being dumped and about his team's performance, both of which he regards as inevitable. Football 'was life' at this time, although at the end of the section there is a sign of growing individuality. Answers should be able to develop a response to the character's teenage angst, whether sympathetic or exasperated. Better answers may see that Hornby attempts to create an ironic distance between the narrator and the teenager ('nervous and miserable silence', 'so much fluff') which prevents us taking him too seriously.

Text:	HORNBY: <i>Fever Pitch</i>
Question 34: (20 marks)	How does Hornby most memorably convey to you his obsession with football in ONE or TWO moments in this book?

NOTES ON THE TASK:

There is much material to choose from. The title 'How I won The Double' itself implies obsession; this is the section, remember, that contains the line 'I was Arsenal, and also 'The gift I got that afternoon was priceless, like world peace...' (the radio that seems to score goals). In 'Golden' he rhapsodises about the pleasure of football which is able to 'radiate' and create a sense of 'triumph' and 'celebration'. In 'Me and Bob McNab' he has a 'satisfying symbiosis going' with the hooligan Hislam. 'Tyranny' late in the book expresses obsession in a different way, and in 'Smoking' he refers to supporting Arsenal as a 'disability'. He eulogises many, including Liam Brady, and Neil Kaas in 'The King of Kenilworth Road'. Answers should be able to respond to the 'how' in the question and comment on Hornby's language; they may well refer to his comic exaggerations and dramatic metaphors, as above. Better answers will probably also be responsive to the personal invitation in the question.

**General Certificate of Secondary Education
English Literature (1901)
June 2006 Assessment Series**

Unit Threshold Marks

Unit		Maximum Mark	a*	a	b	c	d	e	f	g	u
2441/1	Raw	21				19	15	12	9	6	0
	UMS	27				24	20	16	12	8	0
2441/2	Raw	30	27	24	21	18	15	13			0
	UMS	40	36	32	28	24	20	16			0
2442/1	Raw	46				33	27	22	17	12	0
	UMS	69				60	50	40	30	20	0
2442/2	Raw	66	51	46	40	34	27	23			0
	UMS	100	90	80	70	60	50	40			0
2443	Raw	45	41	36	31	26	21	16	11	6	0
	UMS	60	54	48	42	36	30	24	18	12	0
2444/1	Raw	42				33	27	21	15	9	0
	UMS	41				36	30	24	18	12	0
2444/2	Raw	60	50	44	38	33	27	24			0
	UMS	60	54	48	42	36	30	24			0
2445/1	Raw	21				18	15	12	9	6	0
	UMS	27				24	20	16	12	8	0
2445/2	Raw	30	28	25	21	18	15	13			0
	UMS	40	36	32	28	24	20	16			0
2446/1	Raw	46				36	29	22	16	10	0
	UMS	69				60	50	40	30	20	0
2446/2	Raw	66	56	50	44	39	29	24			0
	UMS	100	90	80	70	60	50	40			0
2447	Raw	45	41	36	31	26	21	16	11	6	0
	UMS	60	54	48	42	36	30	24	18	12	0
2448/1	Raw	42				33	27	21	15	9	0
	UMS	41				36	30	24	18	12	0
2448/2	Raw	60	46	42	38	34	28	25			0
	UMS	60	54	48	42	36	30	24			0

Specification Aggregation Results

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	Maximum Mark	A*	A	B	C	D	E	F	G	U
1901	200	180	160	140	120	100	80	60	40	0

The cumulative percentage of candidates awarded each grade was as follows:

	A*	A	B	C	D	E	F	G	U	Total No. of Cands
1901	6.3	21.4	45.2	69.6	84.8	92.8	97.0	99.0	100.0	57044

57044 candidates were entered for aggregation this series

For a description of how UMS marks are calculated see;
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