

# **English Literature**

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

Unit 8: Post-1914 Texts

## **Mark Scheme for June 2010**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by Examiners. It does not indicate the details of the discussions which took place at an Examiners' meeting before marking commenced.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

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

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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**INTRODUCTION**

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

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

You should ensure that you have copies of these materials.

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

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

**ASSESSMENT OBJECTIVES****AO1**

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

**AO2**

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

**AO3**

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

**AO4**

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

**WEIGHTING OF ASSESSMENT OBJECTIVES**

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

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

**USING THE MARK SCHEME**

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

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

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

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

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

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

**INFORMATION AND INSTRUCTIONS FOR EXAMINERS**

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

**INSTRUCTIONS TO EXAMINERS: Unit 8 (Foundation Tier)****A INDIVIDUAL ANSWERS**

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

**B TOTAL MARKS**

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



## 1901 English Literature – Generic Band Descriptors

Unit 2448/01 - Foundation Tier

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

## 1901 English Literature - Empathic Band Descriptors

Unit 2448/01 - Foundation Tier

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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