

English Literature

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

Unit 8: Post -1914 Texts

Mark Scheme for June 2010

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

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

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

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

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

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

© OCR 2010

Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

Telephone: 0870 770 6622
Facsimile: 01223 552610
E-mail: publications@ocr.org.uk

Your mark scheme consists of the following:

	Page
Introduction	2
Assessment Objectives	3
Using the Mark Scheme	5
Information and Instructions for Examiners	6
Question specific guidance: Band Descriptors and Notes on the Task	10
Co-ordination Scripts (issued separately)	

INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

ASSESSMENT OBJECTIVES**AO1**

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

USING THE MARK SCHEME

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

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

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

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

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

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

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

- 1 Mark each answer out of 20.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. If most qualities are achieved, award the HIGHER mark in the band.
- 4 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 5 Band 'BELOW 6' should be used **ONLY for answers which fall outside (i.e. below) the range targeted by this paper.**

B TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 20; for answer (2) out of 20; for answer (3) out of 20. Write the total mark for the script.
- 2 HIGHER TIER: The maximum mark for the paper is **60** (20+20+20).
- 3 There is **NO** separate Assessment of Written Communication on this paper. Written Communication is assessed on Unit 2446.

1901 English Literature – Generic Band Descriptors

Unit 2448/02 - Higher Tier

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

1901 English Literature - Empathic Band Descriptors

Unit 2448/02 - Higher Tier

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

14 – 19 Qualifications (General)

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity



OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553