

# **English Literature**

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

Unit 2: Poetry and Prose Post - 1914

## **Mark Scheme for June 2010**

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

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

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

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**Your mark scheme consists of the following:**

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## 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 2 (Higher Tier)****A INDIVIDUAL ANSWERS**

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

**B ASSESSMENT OF WRITTEN COMMUNICATION**

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

<b>BAND</b>	<b>DESCRIPTOR</b>	<b>MARK</b>
<b>4</b>	Candidates spell, punctuate and use the rules of grammar with <b>limited accuracy</b> , so that <b>basic meaning</b> is apparent. Some relevant material is offered.	<b>1</b>
<b>3</b>	Candidates spell, punctuate and use the rules of grammar with <b>reasonable accuracy</b> , so that meaning is <b>generally clear</b> . Material is generally relevant and presentation is organised.	<b>2</b> <b>3</b>
<b>2</b>	Candidates spell, punctuate and use the rules of grammar with <b>considerable accuracy</b> , so that meaning is <b>consistently clear</b> . Relevant material is presented in appropriate form(s).	<b>4</b> <b>5</b>
<b>1</b>	Candidates spell, punctuate and use the rules of grammar with <b>almost faultless accuracy</b> , deploying a range of grammatical constructions so that meaning is <b>always absolutely clear</b> . Well-chosen material is cogently presented, in appropriate form(s).	<b>6</b>

**C TOTAL MARKS**

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

1901 English Literature – Generic Band Descriptors

Unit 2442/02 – Higher Tier

BAND	MARK	DESCRIPTOR
		<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>1</b>	<b>30 29 28</b>	<ul style="list-style-type: none"> <li>demonstrate all of the below</li> <li>show sustained insight, confidence and fluency</li> </ul>
<b>2</b>	<b>27 26 25</b>	<ul style="list-style-type: none"> <li>demonstrate engagement and some insight</li> <li>show critical understanding supported by well selected references to the text</li> <li>respond sensitively and in detail to language</li> </ul>
<b>3</b>	<b>24 23 22</b>	<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>21 20 19</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>18 17 16</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>15 14 13</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>Below 6</b>	<b>12 11 10  9 8 7  6 5 4  3 2 1 0</b>	<ul style="list-style-type: none"> <li>make a few straightforward points</li> <li>occasionally refer to the text</li> <li>show a little awareness</li> <li>make some comment</li> <li>show a little awareness</li> <li>make very limited comment</li> <li>fails to meet criteria for the task and shows scant knowledge of the text</li> </ul>

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

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

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

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

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

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

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

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

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

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



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

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

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

**NOTES ON THE TASK:**

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

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

**NOTES ON THE TASK:**

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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