

# **English Literature**

General Certificate of Secondary Education

Unit **2442/02**: Poetry and Prose Post – 1914 (Higher Tier)

## **Mark Scheme for January 2011**

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

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

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

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## INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

**ASSESSMENT OBJECTIVES****AO1**

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

**AO2**

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

**AO3**

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

**AO4**

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

**WEIGHTING OF ASSESSMENT OBJECTIVES**

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

<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>	<b>OCR: <i>Opening Lines - Section G: How It Looks From Here</i></b>
<b>Question 1</b>  <b>(30 marks)</b>	<i>In Your Mind</i> (Duffy); <i>The Hare</i> (Hill)  Compare the ways in which the poets create striking images of nature in these two poems.
<p>The question asks for a response to 'striking images of nature' so answers will need to be selective as to which parts of each poem are scrutinised. The two poems could not be more different: 'the other country' in <i>In Your Mind</i> has a 'moon like an orange drawn by a child ... seagulls ... swans', bright colours (orange and blue) and appeals to the senses. The present is 'English rain'. <i>The Hare</i>, on the other hand, turns the natural world into a nightmare landscape with a terrifying creature, 'river ... beeches ... woods ... hill ... fish... sand .... forest' all inspiring fear in the woman. Again our senses are evoked with 'dusty fur', 'bell' and 'light'. The lower bands may do little more than paraphrase and/or explain the entirety of each poem. Middle band responses may identify suitable images and words and make some comment about them, keeping the question firmly in view, whilst those achieving the higher bands should analyse the language and technique in detail and make 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>	<b>OCR: <i>Opening Lines - Section G: How It Looks From Here</i></b>
<b>Question 2</b>  <b>(30 marks)</b>	Explore the differing ways in which the poets present views of reality in <i>Mirror</i> (Plath) and <i>I Am a Cameraman</i> (Dunn).
<p>A mirror immediately brings to mind the idea of 'reflecting reality' and Dunn, in <i>I Am a Cameraman</i>, states that 'Film is just a reflection ...'. In Plath's poem the mirror on the wall states that it is 'truthful' in its reflection of the real world, with no love, dislike or cruelty, and certainly the description of the wall ('pink, with speckles') seems an accurate reflection of reality. However, the woman in the second stanza will not accept reality, searching for the young girl and rejecting the image of the old woman 'like a terrible fish'. Dunn complains that film catches 'only the surface' and that 'Truth is known only to its victims' and cannot be caught by the media or any art form. Reality is expressed by the vivid simile 'flickers on the frame like beautiful hummingbirds.' Both poems are 'dense' ones relying on imagery to express their meaning and paraphrase is not enough to do them justice. Answers which are rooted in an examination of the language and demonstrate understanding of the poets' point of view should reach the higher bands. 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 G: How It Looks From Here</i>
<b>Question 3</b> <b>(30 marks)</b>	Compare the ways in which the poets make the experience of fear so memorable for you in <i>Things</i> (Adcock) and <i>Bedfellows</i> (Paterson).
<p>The very word 'worse' makes the reader fearful and it is repeated in <i>Things</i> seven times! The 'worse things' are personified as emotionless authority figures intimidating the hapless and sleepless inhabitant of the bed who, at five a.m., is already in a worried state of mind. <i>Bedfellows</i> is also a poem designed to inspire fear when one thinks of sleeping in the bed of the recently deceased who has left physical traces of his/her presence ('greasy head/has worn away the flowers') and is luring the present incumbent to follow to the grave ('there are other ways ...'). Speculation on the identity, locale and fate of the late sleeper should take a very back seat to scrutiny of the imagery of this poem, as should ideas of what Adcock's 'worse things' may be. The reader's imagination can make them far more fearful than being given examples. Paraphrase (and speculation) are likely only to reach the lower bands. Middle band responses may make some comment on the imagery and link it to fear, whilst those scaling the higher bands should have a sound focus on the language and technique of the poets and 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.</p>	

<b>Text</b>	OCR: <i>Opening Lines - Section H: The 1914-18 War (ii)</i>
<b>Question 4</b> <b>(30 marks)</b>	<i>Recruiting</i> (Mackintosh); <i>Joining the Colours</i> (Hinkson)  Compare the ways in which the poets here vividly convey thoughts and feelings about going to war.
<p>Candidates may possibly mention 'propaganda' and some of the methods used, including the 'poster' on the 'railway carriage wall', the white feathers signifying cowardice, the 'washy verse' and the journalism, in <i>Recruiting</i>. The language used in this poem, including (the then shocking) 'damned' and 'blasted', the colloquial 'lads' and 'poor devils', the insulting 'fat old men', and 'harlots' all clearly show Mackintosh's anger at the hypocritical politicians and the uncaring women. Most telling is the change from the recruiting message at the beginning - 'go and help' - to the reality of 'come and die' at the end of the poem. In <i>Joining the Colours</i>, the youth of the soldiers, their gaiety, music and 'High heart! High courage!' are chillingly juxtaposed to the truncated final lines of each stanza which provide the stark reality that they are going to their deaths. Hinkson's pity for these men and the civilians left behind is clearly expressed: 'love cannot save', 'poor girls'. Lower band answers are likely to be little more than paraphrase and explanation. What we should look for in those to be placed in the higher bands is consideration of the language of both the poems and how it reveals the thoughts and feelings. 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.</p>	

<b>Text</b>	<b>OCR: <i>Opening Lines - Section H: The 1914-18 War (ii)</i></b>
<b>Question 5 (30 marks)</b>	Explore the differing ways in which the poets movingly convey the grief of those left behind in <i>Perhaps-</i> (Brittain) and <i>The Seed-Merchant's Son</i> (Herbertson).
<p>The repetition of 'perhaps' in Brittain's poem implies her disbelief that she will ever appreciate life and the world again now that her lover is dead. The loss of 'You' (the capitalisation is very poignant) is expressed in the final line of each stanza, stressing the fact that Brittain is left behind 'bereft' and 'broken'. The caesura in the final line is particularly effective as a gasp of grief. The conventional descriptions of the beauties of nature ('May blossoms ... crimson roses ... autumn fields') are transformed into precious things by such adjectives as 'golden', 'rich' and 'shimmer' and their loss is thus accentuated. The Seed-Merchant appears even more lost and lonely now that his only son is dead and he too harkens back to the past - but to his son not to nature. The contrast between the young boy bursting with life ('bright, bright eyes and his cheeks all red') and the old man with grey hair standing motionless and 'naught human' bring out the grief. In neither poem will the 'greatest joy' be known again but the Seed-Merchant still has his seeds and hence the possibility of new life, even though his wondering look at them indicates that he can hardly believe that fact. Answers will move up the bands according to how closely they focus on the language of the poems and give 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.</p>	

<b>Text</b>	<b>OCR: <i>Opening Lines - Section H: The 1914-18 War (ii)</i></b>
<b>Question 6 (30 marks)</b>	Compare the ways in which the poets memorably convey their feelings for innocent victims of war in <i>Lamentations</i> (Sassoon) and <i>The Parable of the Old Man and the Young</i> (Owen).
<p>In <i>Lamentations</i> Sassoon adopts the persona of an uncomprehending and thus unsympathetic officer who watches the grieving soldier as if he were an exhibit in a zoo, which he might well be with the dehumanisation and the animal imagery ('howled and beat his chest'). The contrast between this imagery and the powerful verbs ('Moaned, shouted, sobbed and choked') with the puzzlement and apparent acceptance ('it was no good trying to stop it') of the superior officer portrays Sassoon's feelings as does the bitterly ironic and satirical last line. In Owen's poem the contrast between the innocent and uncomprehending ('But where the lamb ...') young man and the stubborn Abram who will not leave go of his pride but will sacrifice not only his own son but 'half the seed of Europe' as well, is heartbreaking. Answers should move up the bands according to how they sensitively respond to both the situations and the language in the two poems and show understanding of how the poets express their feelings. 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>Poems 2:</b> Larkin and Fanthorpe
<b>Question 7</b> <b>(30 marks)</b>	<i>Next, Please:</i> Larkin, <i>Mr. Bleaney:</i> Larkin Compare some of the ways in which Larkin so vividly brings to life the way people live in <i>Next, Please</i> and <i>Mr Bleaney</i> .
<p><b>NOTES ON THE TASK:</b></p> <p>Answers should show understanding of both poems and of some of the views they convey. The watchers from a bluff are too eager for the future to savour the present. The approaching promises they see end in disappointment; their expectations of “All good” being unloaded into their lives are never fulfilled. The only ship that will unload anything into their lives is the sinister black-sailed death ship that is seeking them as they have sought those of the armada in verse two. Mr Bleaney’s life, his past, is recreated by Larkin’s description of his room and habits, all as drab and dread-inspiring as his life now packed away in another hired box. Candidates should be able to note that Mr Bleaney’s life is about to be re-lived by the “voice” in the poem. Sound answers will show understanding of the poems, mainly through explanation, but with some comment on the language used to convey Larkin’s views on the way people live. 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>Poems 2:</b> Larkin and Fanthorpe
<b>Question 8</b> <b>(30 marks)</b>	Compare some of the ways in which the poets so movingly portray growing old in <i>The View</i> (Larkin) and <i>Old Man, Old Man</i> (Fanthorpe).
<p><b>NOTES ON THE TASK:</b></p> <p>Candidates may well find <i>The View</i> less moving than <i>Old Man, Old Man</i>, as Larkin’s tone is both rather unsympathetic and un-self-pitying, despite his recognition that the view ahead is drear for someone both “Unchilded and unwifed”. Looking back he can see only a broken track and mist; the promised fine view “does not exist”. Ahead is the finality of death, already so near. The casually colloquial, shoulder-shrugging, “Search me” in response to the question “Where has it gone, the lifetime?” suggests an acceptance of the bleakness of no idyllic past to look back on and of the dreariness to come. <i>Old Man, Old Man</i> is perhaps more moving, with its contrast of what the old man is now and what he was in earlier years, and with his obvious helplessness that the voice of the poem finds so moving. However, better answers should note that, for all the old man’s present moving helplessness, there are enough hints in the poem to show that, in his prime, he was something of a domestic despot. Basic answers here will paraphrase two poems showing some understanding of what they are about, and it is hoped, not too earnest an explanation of “what the poet is trying to say”. Better answers will engage with the language, and comment on the tone of the chosen poems. Answers will move up the bands as they comment more sensitively and perceptively on the effects of the language the poets use. Answers do not need to comment on each poem at equal length, but there should be comment of substance on each. Comparison/ contrast of the poems is expected here, but sensitive response to language, even if comparison is rather undeveloped, should be well rewarded.</p>	

	<b>Poems 2:</b> Larkin and Fanthorpe
<b>Question 9</b> <b>(30 marks)</b>	Compare some of the ways in which the poets portray any <b>TWO</b> of the following as particularly unpleasant individuals:  Jake Balokowsky (in <i>Posterity</i> : Larkin) the Dictator (in <i>Dictator</i> : Fanthorpe) the interviewer (in <i>You Will Be Hearing from Us Shortly</i> : Fanthorpe).
<b>NOTES ON THE TASK:</b>  Candidates' response to these individuals is expected here. Balokowsky's indifference to the subject of the biography he is writing, his seeking of money and tenure, his language (and the ambiguity of putting his subject "on the skids") make him unpleasant. The Dictator might be viewed rather more sympathetically; his secretary describes him as a buffoon rather than knave. The interviewer's questions and asides range from the supercilious to the downright offensive, concluding in regret that the applicant was born. The applicant is surely female, so that sexist attitudes may be detected in the interviewer. However, candidates who see the interviewer as a misanthropist and not a misogynist should not be penalised. Basic responses here will show a little understanding of why their selected individuals are unpleasant with some textual support. Better ones will link dislike of two individuals in some way to the language of the poems. Sound answers here will show some understanding of the ways in which the poets make the individuals unpleasant. Responses will rise through the bands as the understanding of the poems becomes more subtle and the response to the language more sophisticated. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each of the two poems. Comparison or contrast is expected here.	

<b>Text</b>	<i>Touched with Fire</i> ed. Hydes
<b>Question 10</b> <b>(30 marks)</b>	<i>Dulce et Decorum Est</i> (Owen); <i>5 Ways to Kill a Man</i> (Brock);  Compare how the poets make their portrayals of war so horrific for you in these two poems.
Candidates should be able to find much to write about what is horrific in <i>Dulce et Decorum Est</i> : the lamentable physical and mental state of the soldiers in the first stanza who are 'blood-shod', 'drunk with fatigue' and deaf 'even' to the sound of gas shells. The horror is even more evident later in the poem with the depiction of the dying man with the sickening imagery of 'froth-corrupted lungs' and 'vile, incurable sores' culminating in the greatest horror of all, that a death as 'obscene' as this is considered 'dulce et decorum'. The First World War is also mentioned in Brock's poem ('mile of mud ... more mud') but the horrors in this poem are not so much focused on slaughter (though there is plenty of that caused by weapons as diverse as lances and atom bombs) as on 'man's inhumanity to man' throughout history. Care should be taken when marking responses to this question to ensure excessive reward is not given to those that march stolidly through the poem commenting on those stanzas (like the first) that are not specifically focused on war. Paraphrase may only reach the lower bands. Careful analysis of language and a close focus on the requirements of the question coupled with personal response should be rewarded with the higher bands. 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>	<i>Touched with Fire</i> ed.Hydes
<b>Question 11</b> <b>(30 marks)</b>	Explore the differing ways in which the poets so vividly portray Africa in <i>Piano and Drums</i> (Okara) and <i>Our History</i> (Dipoko).
<p>'Drums' symbolise Africa in Okara's poem and the imagery used to describe the continent echoes this 'mystic rhythm, urgent, raw/ Like bleeding flesh' and 'primal', with the animals ready to attack men and vice versa. But there is warmth, homeliness and beauty there too: 'simple paths', 'green leaves and wild flowers pulsing'. All is simple in contrast, as some answers may point out, to the 'labyrinth' of the western world. In <i>Our History</i> pre-colonial Africa is innocent: the natives can only describe the invaders' ships by relating them to familiar objects ('hump-backed divers' and 'carcass of drifting whales'); the thunder and lightning is just that, not the weapons of the invaders. The land is summed up as being authentic - 'hides of leopard skin' not 'prints of false lions' and the poem ends powerfully with the poignant image of a fragile beautiful butterfly being viciously 'whipped' till its wings are in 'tatters'. Description/paraphrase/explanation is the least we should look for. To climb the bands requires discussion of the language and poetic techniques. 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</b> <b>(30 marks)</b>	Compare the ways in which the poets strikingly portray nature as more powerful than people in <i>Mushrooms</i> (Plath) and <i>Hawk Roosting</i> (Hughes).
<p>Plath's mushrooms appear initially to be meek, weak and timid ('Very quietly ... toes ... noses') but the first indication of their strength is in the oxymoronic 'soft fists' and finally we discover that they are, in fact, 'hammers ... rams' which gain power from their numbers ('So many of us!') and multiply so that they, not the meek of the Bible, will 'inherit the earth'. First they heave the 'leafy bedding', then the 'paving'. Next they appear to be in our houses - 'We are shelves, we are/Tables' and finally their foot is in the door and there is no shifting them. The insidiousness of the fungi, the glee they express about their inconspicuousness and the pride they have in their power make this a striking poem. The solipsistic hawk, on the other hand, works alone. Literally above humanity in the high trees, he inspects the earth holding 'Creation in [his] foot'. Able to kill where he pleases, this perfect death machine claims the earth as his own and will not permit change. Answers which expend excessive effort equating the mushrooms with women or the hawk with a dictator should not be over rewarded since, as ever, a focus on the question is necessary. Lower band answers may describe or paraphrase; middle band responses may make some comment on the language; whilst those worthy of the higher bands should engage with the poets' technique. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	



Text	OCR: <i>Opening Worlds</i>
<p><b>Question 13</b> <b>(30 marks)</b></p>	<p>a) <i>The Tall Woman and Her Short Husband</i> (Feng) 'She was seventeen centimetres ...' to '... laughing through the meal.'</p> <p>b) <i>Snapshots of a Wedding</i> (Head) 'Whenever there was a wedding ...' to '... Oh, she is not a person.'</p> <p>In what ways do the writers here bring alive for you the husband and wife (in <i>The Tall Woman and Her Short Husband</i>) and Neo (in <i>Snapshots of a Wedding</i>)?</p>
<p>The couple in <i>The Tall Woman and Her Short Husband</i> almost leap off the page because of Feng's visual imagery created by similes using domestic objects ('ping-pong bat', 'scrubbing board', 'meatballs' etc). The comparison between the two leaves one in no doubt that they 'just did not match' and is increased by the cruel mockery of the neighbours using the bottle and tin of pork. There is plenty in this extract for candidates to write about. Whilst one laughs at the mismatched pair, the description of Neo invites disapproval: she is 'impossible', 'haughty, arrogant', has 'conceit and pride'. Again there is vivid visual description, this time of her actions ('nose in the air ... smiled to herself ... stretched her hand out ...'). One can see why her relatives 'were anxious to be rid of her.' Paraphrase may only reach the lower bands. To achieve higher there should be examination of the writers' language and a personal response. Comparison is not required in this question.</p>	

Text	OCR: <i>Opening Worlds</i>
<p><b>Question 14</b> <b>(30 marks)</b></p>	<p>Explore the ways in which the writers movingly portray the unfairness of life for any <b>TWO</b> of the following characters:</p> <p>Nak (in <i>The Gold-Legged Frog</i>) Ravi (in <i>Games at Twilight</i>) the old man selling the lion (in <i>The Train from Rhodesia</i>)</p>
<p>Explaining the unfairness of life should not be difficult: Nak endures drought and heat, has to find frogs in order to feed his family, is insulted by officialdom, loses his son and is finally deemed 'lucky' by his envious neighbour for gaining the money; Ravi suffers insects and worse in his effort to win the game but discovers that the other children have forgotten him; and the old vendor is robbed of a fair price and made to run after the train. However, the key word in this question is 'movingly' and answers should address this by looking in detail at the language used at various parts of the stories, for example the ending of <i>Games at Twilight</i>, where the children's 'lugubrious' song with its repetition of 'dead' is like a funeral chant, and is made particularly sad and poignant by the use of words such as 'sadly', 'melancholy', 'mournfully' which lead to the final sentence where the poor little boy devastated beyond tears, becomes aware for the first time of his insignificance and that in life, even though you may want 'victory and triumph', unfairly you end up with a 'funeral'. Narrative and explanation may only reach the lower bands; to achieve the higher levels there should be engagement with both the characters' situations and the authors' use of language. Comparison is not required in this question.</p>	

<b>Text</b>	<b>OCR: <i>Opening Worlds</i></b>
<b>Question 15</b> <b>(30 marks)</b>	Explore the ways in which the writers vividly portray unhappy relationships between parents and children in any <b>TWO</b> of the following stories:  <i>Two Kinds</i> (Tan) <i>The Red Ball</i> (Khan) <i>Leela's Friend</i> (Narayan).
<p>In <i>Two Kinds</i> the mother's fond belief that 'you could be anything you wanted to be in America' and insistence that a daughter should be obedient clash with Jing-mei's insistence that 'I won't be what I'm not' and culminates in the terrible quarrel where the young girl off-loads the 'worms and toads and slimy things' in her chest reducing her mother to 'a small brown leaf, thin, brittle, lifeless'. Poverty, loneliness, envy, alcohol and a new place make for an explosive combination in <i>The Red Ball</i> and lead to Bolan being viciously beaten by his father. Leela is neglected and ignored by her parents and loses her 'friend', Siddha. As ever, narrative and paraphrase alone should not be highly rewarded. The question is asking for the nuances of the unhappy relationships to be explored with a focus on the writers' methods and language. Comparison is not required in this question.</p>	

<b>Text</b>	<b>Lawrence: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)</b>
<b>Question 16</b> <b>(30 marks)</b>	<p>a) <i>Tickets, Please</i> 'He, however, kept his face closed ...' to '... mute stupefied faces.'</p> <p>b) <i>The Lovely Lady</i> 'Do you think your mother ever loved anybody? ...' to '... "Pauline Attenborough Museum".'</p> <p>How far does Lawrence's writing here persuade you that John Thomas (extract a) and Pauline Attenborough (extract b) have won, at the end of the stories?</p>
<p>Just before this extract, John Thomas has been the subject of a frenzied revenge attack by the girls at the depot. Although physically beaten and bleeding, he has apparently regained the upper hand by choosing Annie. Here in the calm after the storm man consolidates his victory over woman. Withdrawn into himself ('face closed and averted'), he ignores the girls and 'dumbly', silently and with dignity, rejecting the overtures of peace, he leaves. In contrast, the girls (the supposed winners) are dishevelled, uneasy, near hysterics and physically conscious and afraid of him ('moved away from contact with him as if he had been an electric wire'). The 'mute stupefied faces' are hardly those of celebration. Pauline Attenborough's obvious victory at the end of the story is that she has left most of her estate to form a museum in memory of herself, instead of to Robert and Ciss. The 'lovely lady' could also be said to have won because she has 'sucked up' the 'essential life' of her son rendering him incapable of forming a relationship with his cousin. However, Robert's words here give the reader hope that his heart ('almost sucked dry') and his soul ('gnawed bare') may be restored to life and vitality. As ever with passage-based questions, responses must be firmly based on what is printed on the examination paper and not the whole stories, though it may be beneficial to give context or some background information. Lower band answers may paraphrase, perhaps with some comment or textual support. To move up the bands there should be sound understanding and a response to Lawrence's language. Comparison is not required in this question.</p>	

<b>Text</b>	<b>Lawrence: <i>Ten Short Stories</i></b> (ed. Whittle and Blatchford)
<b>Question 17</b> <b>(30 marks)</b>	Explore the ways in which Lawrence's descriptions of the natural world in <i>The Shades of Spring</i> and <i>Second Best</i> add to your enjoyment of the stories.
<p>The description of the countryside at the beginning of <i>The Shades of Spring</i> is enjoyable in its own right, as it is a beautiful evocation of spring with the bluebells, oaks 'just issuing their gold', the 'tufts of hyacinth' in the woods. It also has an important place in the story itself for Syson has 'returned to the country of his past, and he found it waiting for him, unaltered', unlike his ex-girlfriend Hilda. In <i>Second Best</i> the landscape also has a symbolic importance: to Frances' dissatisfied eyes 'certain objects ... had a peculiar, unfriendly look about them'. The turf is 'brown', the leaves 'scorched brown' and 'exhausted, limp', the thistles are 'sere', the haze 'blackish'. They mirror her 'lethargy of unhappiness'. The only thing that is not dull-coloured and inactive is the mole and that has to be killed. All responses should be able to find some descriptions of the natural world to comment on but stronger ones will examine Lawrence's style and language and his purpose in including his descriptions and comment on how they add to the reader's enjoyment. Comparison is not needed in this question.</p>	

<b>Text</b>	<b>Lawrence: <i>Ten Short Stories</i></b> (ed. Whittle and Blatchford)
<b>Question 18</b> <b>(30 marks)</b>	Explore the ways in which Lawrence vividly portrays family life in <i>Adolf</i> and <i>Rex</i> .
<p>Both families have a mother, a father, children and an animal and it is the last mentioned that is a catalyst for the reactions of the family members. In <i>Rex</i> the children 'loved him dearly' but the mother's initial pretence of dislike turns to hate and this causes tension between her and children as well. The father, a more shadowy character, alternates between appeasing the children (when <i>Rex</i> disappears) and upsetting them (docking the dog's tail). The father in <i>Adolf</i> is more of a central character: he is, to his offspring, 'a disturbing presence, trammelling' and they whisper when he is asleep, but he brings them the little rabbit, an animal which the houseproud mother does not appreciate. Description of the lives of the two families will reach the lower or middle bands, especially if there is sound textual support. To climb higher there should be discussion of how Lawrence's writing vividly portrays this. Comparison is not required in this question.</p>	

<b>Text</b>	<b>J G Ballard: <i>Empire of the Sun</i></b>
<b>Question 19</b> <b>(30 marks)</b>	<p>a) 'Once Yang had driven him home ...' to '...cringe with embarrassment.'</p> <p>b) 'Leaving the garden ...' to '... vanished beggars.'</p> <p>Explore the ways in which Ballard vividly shows here the differences in Jim's behaviour before and after he is separated from his parents.</p>
<p>In extract a) Jim is living the life of an ordinary (albeit precocious) English boy in pre-war Shanghai, ignoring the 'nine Chinese servants', making model planes etc. When he ventures out he is afraid of French children. His 'keenest pleasure' however is to be alone in the house. In extract b) he is alone and the servants are no longer there to be shocked. More feral and uninhibited now, Jim cycles round the house causing destruction and realising (for the first time) that war can have its advantages ('one small bonus'). This time he sets out unafraid and Ballard uses the domestic image of the Shanghai streets being 'rooms in a huge house'. His wild bike ride is certainly not 'too exhausting'. There is plenty of detail here for answers to use but those reaching the higher bands will look carefully at Ballard's use of language, for example the multitude of action verbs in the second extract. Comparison is not required in this question but some candidates may choose this method as a means of structuring their essay.</p>	

<b>Text</b>	<b>J G Ballard: <i>Empire of the Sun</i></b>
<b>Question 20</b> <b>(30 marks)</b>	<p>Explore the ways in which Ballard memorably shows how Mr Maxted helps Jim to survive the war.</p>
<p>This question is not asking for a character study of Mr Maxted but a focus on how he helps Jim in the camp and at the Stadium. Obviously Mr Maxted saves the boy's life in the latter place but he has already done much for him at Lunghua where the two 'had formed a long-standing partnership' based around the food carts where Jim does the work and Maxted keeps his spirits up by reference to his parents and the imminent end of the war. This symbiotic relationship continues on the march to the Stadium where Jim looks after the sick man who in repayment prevents Jim from going to a certain death. Detail from the novel is required for middle band answers and those that climb higher will make comment on Ballard's language.</p>	

<b>Text</b>	<b>J G Ballard: <i>Empire of the Sun</i></b>
<b>Question 21</b> <b>(30 marks)</b>	How does Ballard's writing vividly convey to you the suffering of the prisoners on the march to Nantao (in chapter 29)?
<p>By restricting this question to a single chapter of the novel it is hoped that answers will focus on Ballard's writing rather than just describing or paraphrasing. The prisoners are exhausted and starving before they even start the long march: Mr Maxted has malaria, Mrs Phillips' face is 'the palest mother-of-pearl'; even Jim succumbs to speculation that he might be dead. The journey is described through Jim's eyes and thoughts and this, and the fact that he refers back to previous suffering, gives it vividness. Answers will move up the bands according to how they choose suitable details, comment on the language and give a personal response.</p>	

<b>Text:</b>	<b>Achebe: <i>Things Fall Apart</i></b>
<b>Question 22</b> <b>(30 marks)</b>	'And then the locusts came...' to '... call you his father.'  How does Achebe create such memorable impressions of life in Umuofia here?
<p><b>NOTES ON THE TASK:</b></p> <p>It is hoped that responses will find the coming of the locusts memorable, as well as the legend about their unannounced visits. Life in Umuofia is otherwise uneventful, with Okonkwo and the two boys working, the women collecting firewood, and the children playing. The coming of the locusts provokes great excitement, where readers familiar with the Bible might expect despair. There is drama in the arrival of the harbingers, and satisfaction in the collection of the locusts for food. The ease of Umuofian life and the happiness of the fulfilment of a regular cycle of life are horribly challenged by what Umuofia has decided about the innocent and unsuspecting Ikemefuna. Candidates may be as surprised as Okonkwo by Ezeudu's message and show awareness of Okonkwo's failure to follow Ezeudu's advice. Basic answers will show some understanding and make relevant comments on the extract. They will move through the bands, as understanding of the way of life of Umuofia, and the contrast between its apparent peacefulness and murderousness, become clearer. Best answers will look in detail at the language Achebe uses in his portrayal of a community embracing some admirable, and to western eyes, some abhorrent qualities.</p>	

<b>Text:</b>	<b>Achebe:</b> <i>Things Fall Apart</i>
<b>Question 23</b> <b>(30 marks)</b>	Satisfaction? Anger? What are your feelings at the end of the novel when Obierika reveals that Okonkwo has killed himself?  Remember to support your ideas with details from Achebe's writing.
<b>NOTES ON THE TASK:</b>  The question invites a personal response to Okonkwo, so acceptable responses might include regret, his death signifying the conclusive falling apart of Umuofia; satisfaction that the life of a violent, often brutal man has ended; anger that the devious white men have, by their coming, engineered the death of a man Obierika describes as "one of the greatest men in Umuofia" ... Responses may focus on what drives Okonkwo to suicide and thus, quite acceptably, focus on the ending of the novel. Basic answers here will respond to aspects of Okonkwo's life and character. They will move through the bands as engagement with the novel becomes ever closer and ideas more firmly supported by textual reference and analysis.	

<b>Text:</b>	<b>Achebe:</b> <i>Things Fall Apart</i>
<b>Question 24</b> <b>(30 marks)</b>	Does Achebe encourage you to think that introducing the white man's ways and ideas to Umuofia was a right and proper thing to do?
<b>NOTES ON THE TASK:</b>  Candidates may look at aspects of Umuofian society, such as throwing away twins, and the killing of Ikemefuna, that might benefit from the arrival of Western ways and ideas. However, Western ways and ideas bring the falling apart of a society that Achebe on occasion presents very attractively. It may, or may not, be the right thing to do, but all too often it is not done properly. Candidates may consider the coming of Christianity, its benefits and disadvantages, to Umuofia. Mr Smith, for example, is a man closed to compromise and accommodation. Far from restraining zealots like Enoch, Mr Smith encourages them, with the result that an <i>egwugwu</i> is unmasked, the consequences including the burning down of Mr Smith's church, the involvement of the District Commissioner, the retribution inflicted on the six leaders and Okonkwo's death. The tricking of the six leaders is disgraceful and their treatment by the court messengers, agents of British justice, despicable. Candidates' ideas must be accepted, as long as they are given textual support. Basic answers here will consider some relevant moments in the novel, responding to what Western ways and ideas do to Umuofia. Differentiation will occur as answers start to develop an understanding of the effects of Western influences. Best answers will show a detailed understanding of the way Western ways and ideas affect Umuofia, linking the response closely to the language Achebe uses.	

<b>Text:</b>	<b>Hemingway:</b> <i>The Old Man and the Sea</i>
<b>Question 25</b>  <b>(30 marks)</b>	‘There was yellow weed...’ to ‘... failure of strength.’  How does Hemingway memorably portray the old man’s relationship with his fellow creatures in this extract?
<p><b>NOTES ON THE TASK:</b></p> <p>Responses to the extract are expected to focus on the old man’s love for the fish (“I love you and respect you very much ... I am with a friend”) and the tired bird to which he offers hospitality. Despite his love for the respected fish, he knows his livelihood depends upon his killing it, hence his pleasure at the added drag of the yellow weed. He knows too that the tired bird faces danger from the hawks, perhaps just as he faces danger from the sharks, as he too will find the going rougher before he makes the shore. Man, bird and fish are equal; all must take their chance. The bird perhaps has distracted him, making him inattentive to the fish. He will eat the tuna, another fish that had to take its chance, as maintaining his strength derives, like his livelihood, from the creatures of the sea. Basic responses here will depend on paraphrasing what is happening with little reference to the term “memorably”. Answers will move through the bands as they show their understanding of the old man’s relationship with his fellow creatures, support their response/analysis with detail from the extract and engage ever more closely with Hemingway’s language.</p>	

<b>Text:</b>	<b>Hemingway:</b> <i>The Old Man and the Sea</i>
<b>Question 26</b>  <b>(30 marks)</b>	How does Hemingway’s writing make the old man such an admirable figure in <i>The Old Man and the Sea</i> ?
<p><b>NOTES ON THE TASK:</b></p> <p>The question invites candidates to engage personally with the old man, so what they decide to admire should, as far as possible, be respected and accepted. Obvious areas are qualities of character, such as his courage, determination, perseverance, physical endurance despite his age, optimism despite his bad luck, ways of keeping his spirits buoyant despite his loneliness and poverty ...Basic answers will show a little understanding of the old man with a little textual support. They will rise through the bands as they focus more closely on what they admire and support their reasons for admiration with more detailed textual support. The best answers here will link their response to the old man to the language Hemingway uses and how this affects the reader.</p>	

<b>Text:</b>	<b>Hemingway:</b> <i>The Old Man and the Sea</i>
<b>Question 27</b> <b>(30 marks)</b>	Explore any <b>ONE or TWO</b> moments in the novel when you feel that the old man is in real danger.
<p><b>NOTES ON THE TASK:</b></p> <p>The choice of moments should, as far as possible, be respected. "Moments" should be long enough for answers to be able to explore them with some thoroughness, yet not be so long that they require lengthy paraphrase followed by very little analysis or comment. Responses are most likely to focus on the sharks' attacks on the marlin and Santiago's attempts to repel them. They might focus on the end of the novel when the old man's exhaustion arguably puts him in danger. Basic answers here will show some understanding of why the old man appears to be in danger. They will move through the bands as support for the candidate's feelings is increasingly underpinned by textual reference. Best answers will be those that combine personal engagement with the moment/s with a sensitive, analytical response to Hemingway's language. Answers which focus on one particular moment rather than two should provide detailed analysis and textual support, whilst those discussing two moments are likely to provide slightly less analysis and detail.</p>	

<b>Text:</b>	<b>Orwell:</b> <i>Nineteen Eighty-Four</i>
<b>Question 28</b> <b>(30 marks)</b>	'When once you were in the grip...' to '...remained impregnable.'  How does Orwell make Winston's and Julia's expectations of the future here both horribly right and horribly wrong?
<p><b>NOTES ON THE TASK:</b></p> <p>Responses should consider how horribly right Winston is in his belief that he and Julia will be lifted clean out of the stream of history, but how wrong he is in his implied belief in the humanity of the proles and that hope may lie in them. Winston is right in saying that, once they are in the grip of the Party, they will be helpless, but he is wrong in thinking that neither will know whether the other is alive or dead. Their poignant emotionless meeting at the end of the novel shows that the Party can make knowledge more miserable than ignorance. Their belief that the Party cannot get inside you, that part of you is impregnable, is again, horribly wrong. Basic answers here will offer a paraphrase of what is said in the extract. Better answers will move beyond paraphrase and show a reasonably developed understanding of what Winston and Julia expect, noting some aspects of the language that suggest something of their certainty of what to expect and their hope/confidence that their emotions will survive the Party's worst efforts. The best will engage confidently with the expectations and with the language of the extract.</p>	



<b>Text:</b>	<b>Orwell:</b> <i>Nineteen Eighty-Four</i>
<b>Question 29</b> <b>(30 marks)</b>	How does Orwell make Parsons and his family so memorable and significant in <i>Nineteen Eighty-Four</i> ?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b>  Answers should do more than simply provide an account of what Parsons and his family do and say in the novel, since the key word in the question is “significant”. Candidates may consider Parsons’ work for the Party, the living conditions he and his family endure, his smell, the behaviour of his children, his thought crime, his pride in his daughter’s denunciation of him, his belief that what will happen to him in the Ministry of Love will be fair and deserved ... Basic answers here will provide little more than a narrative account of Parsons’ part in the story. Answers will move through the bands as they focus more and more closely on his and his family’s contributions to the themes of the novel. Best answers here are likely to be those that respond to the annoying qualities of Parsons, his smell, his language, his stupidity, and, above all, his sycophantic loyalty to the Party and Big Brother which, nonetheless, cannot protect him from his daughter and the Thought Police.	

<b>Text:</b>	<b>Orwell:</b> <i>Nineteen Eighty-Four</i>
<b>Question 30</b> <b>30 marks)</b>	Explore any <b>ONE</b> or <b>TWO</b> moments in the novel when Orwell’s writing makes you feel that Winston is treated with particular cruelty.
<b>NOTES ON THE TASK:</b>  Any number of moments in the novel offer themselves and whichever of them answers focus on should, as far as possible, be respected. However, these are most likely to include Winston’s arrest, his treatment in the Ministry of Love, his torment in Room 101 especially when the caged rats are about to attack him, and his final meeting in the novel with Julia which emphasises the way the Party has been able to “get inside” him. Fairly basic answers at this Tier will provide some detail from the chosen moment/s, linking them to the effect they have on a reader, but depending heavily on narrative and response to situation. Sound answers will show a reasonably sustained understanding of how the chosen moment/s illustrate particularly cruel treatment and use some detail of Orwell’s writing in support. Answers will rise through the bands as the mastery of detail, development of personal response and analysis of the language Orwell uses become more sophisticated. It is likely that best answers will focus on just one moment and explore it in considerable depth.	

<b>Text:</b>	<b>Susan Hill (ed.)</b> <i>Modern Women's Short Stories</i>
<b>Question 31</b> <b>(30 marks)</b>	<p><i>Miss Anstruther's Letters</i>: 'They pulled her down with them...' to '... wholly bereft.'</p> <p><i>Passages</i>: 'Once or twice I imagined...' to '... corresponded to screams.'</p> <p>How do the writers here powerfully portray the desperation of Miss Anstruther (in <i>Miss Anstruther's Letters</i>) and the girl (in <i>Passages</i>)?</p>

**NOTES ON THE TASK:**

Answers are expected to show knowledge of both stories through a close focus on these extracts. However, there is no need to drift away from the extracts and no requirement to compare them. The desperation Miss Anstruther experiences follows the air-raid. She has rescued possessions she no longer values (and they have probably been stolen) at the expense of the precious letters from her lover, of which she will retain only an unrepresentatively cruel fragment. The girl believes she is hearing a murder taking place, and experiences desperation in her need to escape the room. The Macaulay extract offers plenty of opportunity to comment on the lists, shortness of sentences, word order ("Such a raid never was."), references to hell and inferno, and even a touch of *The Tempest*. The girl's fear increases as the sounds escalate from cry to gasp and rising crescendo that propel her from her room. Basic responses will paraphrase the extracts with little attention to the language used. Sound answers will focus on the language as well as the situations in which the characters find themselves. Answers will move up the bands according to the closeness with which they concentrate on the actual writing here.

<b>Text:</b>	<b>Susan Hill (ed.)</b> <i>Modern Women's Short Stories</i>
<b>Question 32</b> <b>(30 marks)</b>	<p>How do the writers of <b>TWO</b> of the following stories create sympathy for victims of great unkindness?</p> <p>The man in <i>The Man Who Kept the Sweet Shop at the Bus Station</i> (Harris)  Addy in <i>Addy</i> (Blackwood)  Martha in <i>Weekend</i> (Weldon)</p> <p>Remember to support your ideas with details from the stories.</p>

**NOTES ON THE TASK:**

Answers are expected to show knowledge of the two stories chosen from the list, and comment on the sympathy they may, or may not, feel for the two characters. The unkindness needs to be defined and illustrated. In the case of the man who kept the sweet shop, he is the victim of the girls' gossip and later indifference. Addy is neglected, unloved and left to die alone. Martha is a victim of her husband, the relentlessly demanding and self-centred Martin. Basic answers will summarise two stories or provide two unfocused character studies. Sound answers will do much more than summarise the stories, and will link their response to the characters and to the writing. Answers will rise ever higher through the bands according to the skill with which the response is linked to the language the writers use.

<b>Text:</b>	<b>Susan Hill (ed.)</b> <i>Modern Women's Short Stories</i>
<b>Question 33</b> <b>(30 marks)</b>	How do the writers create such vivid pictures of family life in <b>TWO</b> of the following stories?  <i>Nothing Missing But the Samovar</i> (Lively) <i>Another Survivor</i> (Fainlight) <i>Weekend</i> (Weldon)
<b>NOTES ON THE TASK:</b>  Answers are expected to show knowledge of two stories, illustrating the presentation of family life within them. The life of a family becoming progressively impoverished is seen through the eyes of Dieter, who responds to its warmth and decency, and develops a particular fondness for Sally. Rudi in <i>Another Survivor</i> is tormented by memories of his lost German family; his wife appears fairly indifferent to him; and his attempt to recreate his lost past, and in particular his mother, drives him to disaster. <i>Weekend</i> portrays a completely dysfunctional family, in which Martha acts as a dogsbody and Martin as an insensitive and heartless tyrant. Basic answers here will show some understanding of the portrayal of family life, with a little textual reference in support. Sound answers will be looking to link the response to some detail in the writing. Answers will move ever higher up the bands as they show confidence and skill in analysing the language the writers use in portraying family life. Answers need not provide equal focus on both stories, but comments on both should be of some substance.	

<b>Text</b>	<b>Palin:</b> <i>Pole to Pole</i>
<b>Question 34</b> <b>(30 marks)</b>	a) (Day 85) 'Out today to see Oxfam's water resources programme ...' to '... given back to them.'  b) (Day 86) 'I'm told there is a serious water crisis ...' to '... a lot less talking.'  Explore the ways in which Palin persuades you of the importance of clean water in Africa in these two extracts.
The focus here is on Palin's persuasive techniques. Extract a) begins by stating that he is a contributor to Oxfam and then explains the rationale behind the 'water resources programme' with details of the pump and the cost (paid for by Comic Relief). There is emphasis on the benefits to the villagers, especially the women who have 'three or four hours a day given back to them'. Candidates may have some knowledge and understanding of the situation with regard to clean water in African countries and will certainly be familiar with Comic Relief. They should also have experience of writing to inform and persuade from their English studies and this can be applied to this passage. Extract b) is less optimistic; there are wells but the water is unusable and the area is becoming a desert. Palin, in a rare moment of 'gloom' and political comment, speaks of charity making us feel better but not helping the indigenous people. Paraphrase will only reach the lower bands; an examination of Palin's writing here and how he persuades us should be rewarded. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each extract.	

<b>Text</b>	<b>Palin:</b> <i>Pole to Pole</i>
<b>Question 35</b> <b>(30 marks)</b>	Explore the ways in which Palin amusingly conveys his experiences in the hotel at Wadi Halfa on Days 63-64
<p>The 'Nile Hilton' is one of the many horrendous hotels that Palin stays in on his journeys - except it's even worse: 'I have never experienced anything quite like this in my life ... there is worse to come.' With his typical understatement (the temperature is 'down to ninety-two degrees'), eye for detail ('pink metal table ... plastic strip seat') and concentration on the less pleasant bodily functions ('bowels are wide awake'), Palin makes light of a very unpleasant situation, amusing and entertaining the reader. Paraphrase will, as ever, only reach the lower bands. To climb higher answers should examine Palin's technique and language.</p>	

<b>Text</b>	<b>Palin:</b> <i>Pole to Pole</i>
<b>Question 36</b> <b>(30 marks)</b>	<p>In what ways does Palin's writing bring alive for you <b>TWO</b> of the following people?</p> <p>Patric Walker (on Day 47) Peter (on Day 56) Kalului (on Day 100)</p>
<p>The astrologer Patric Walker entertains Palin in Rhodes with a little bit of England and dire astrological warnings (which do come true - but probably coincidentally!) which he later backtracks on so as not to upset his guests. The eighty-three year old Peter (or Tadorus) is described splendidly with his sunglasses and walking stick and wry humour, but it is the fact that he describes (as an eye-witness) Carter's reaction at the discovery of the tomb of Tutankhahmun that really brings him alive. Kalului too has stories of the past in the Serengeti National Park and is able to impersonate innumerable animals. Responses will move up the bands according to how they scrutinise Palin's writing and give a personal response.</p>	

<b>Text:</b>	<b>Hornby:</b> <i>Fever Pitch</i>
<b>Question 37</b>  <b>(30 marks)</b>	'I went up...' to '...winks to the crowd.'  How does Hornby make this stage of his career as a football supporter so entertaining?
<p><b>NOTES ON THE TASK:</b></p> <p>The extract is from <i>A Fourth Division Town</i>. Hornby confesses to “a warm, protective fondness” for Cambridge United and this informs his description of the ground. The comparison of the Abbey Stadium to Highbury entertains (the Allotments End), as does the hurling of pensioners’ cabbages over the wall. The inappropriateness of the celebratory song is entertaining. Typically, Hornby becomes involved with the fortunes of the team (their results start to matter to him) and there is some approval of the way team play and Atkinson’s conversion of Batson from poor midfield player at Highbury to classy full-back. Entertainment is derived from his descriptions of the Cambridge players, not least of the way a supporter sees nothing incongruous in a player smoking a Rothmans and eating a meat pie ten minutes before kick-off. Amongst a number of amusing turns of phrase, there’s the delightful description of Tom Finney as “a sly bellicose winger”. Basic answers here will show a little understanding of Hornby’s response to Cambridge United. Answers will rise through the bands as understanding becomes more sustained and sharper comment is made on the language used. The closer the attention to Hornby’s language, the higher the band should be.</p>	

<b>Text:</b>	<b>Hornby:</b> <i>Fever Pitch</i>
<b>Question 38</b>  <b>(30 marks)</b>	How does Hornby’s writing make Neil Kaas such a larger than life football-obsessive in the chapter <i>The King of Kenilworth Road</i> ?  Remember to support your ideas with details from the chapter.
<p><b>NOTES ON THE TASK:</b></p> <p>Candidates should be able to select some larger-than-life moments from the eight-point “litany” that Hornby provides, including descriptions of Kaas as “a loudmouth with a foghorn voice” and the tale of the goalkeeper’s dog that stopped a shot on the goal-line. (His team “suffered the misfortune of having two points deducted”.) In both personality and decibels, Kaas is larger-than-life, Hornby seeing him as Luton Town itself (“Neil Kaas 0 Liverpool 2”). Something of a Jekyll and Hyde figure, he is capable of being “charming, interesting and unflaggingly polite” in social areas outside Kenilworth Road or other away grounds where Luton are playing. Basic answers here are likely to reveal a little understanding of Kaas, largely via paraphrase. Better ones will show understanding of this football-obsessive, “the Lord of Luton”, while the best will focus closely on the way Hornby’s writing makes the portrait so fascinating.</p>	

<b>Text:</b>	<b>Hornby:</b> <i>Fever Pitch</i>
<b>Question 39</b>  <b>(30 marks)</b>	Explore any <b>ONE</b> or <b>TWO</b> moments in Hornby's book when he makes you feel that being a football supporter is a risky business.
<p><b>NOTES ON THE TASK:</b></p> <p>Any one or two moments that answers focus on must, as far as possible be respected. Since Hornby's general state of mind is such that he consults a psychiatrist, being a football supporter can affect one's mental health. There are also obvious physical dangers, for example when Hornby is attacked in <i>Thumped</i> and when he and Mark feel threatened in <i>On The Pitch</i>. Risk on a greater scale is obvious from the chapters <i>Heysel</i> and <i>Hillsborough</i>. Basic answers here will show some understanding of the moment/s when Hornby and/or others are at risk, with some support from the text. They will move through the bands as the understanding of possible or actual danger becomes ever more subtle and the response to Hornby's language more sophisticated. Answers which focus on one moment are likely to do so in greater depth than those which focus on two, but this may not be universally true --- a possible but not infallible differentiator.</p>	

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