

## **English Literature**

General Certificate of Secondary Education

Unit **2442/01**: Poetry and Prose Post -1914

# **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.

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

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## INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

**ASSESSMENT OBJECTIVES****AO1**

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

**AO2**

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

**AO3**

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

**AO4**

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

**WEIGHTING OF ASSESSMENT OBJECTIVES**

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

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

**USING THE MARK SCHEME**

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

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

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

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

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

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

**INFORMATION AND INSTRUCTIONS FOR EXAMINERS**

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

**INSTRUCTIONS TO EXAMINERS: Unit 2 (Foundation Tier)****A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. 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 'ABOVE 4' should be used **ONLY for answers which fall outside (ie above) the range targeted by this paper.** See C2.

**B ASSESSMENT OF WRITTEN COMMUNICATION**

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

BAND	DESCRIPTOR	MARK
4	Candidates spell, punctuate and use the rules of grammar with <b>limited accuracy</b> , so that <b>basic meaning</b> is apparent. Some relevant material is offered.	1
3	Candidates spell, punctuate and use the rules of grammar <b>with reasonable accuracy</b> , so that meaning is <b>generally clear</b> . Material is generally relevant and presentation is organised.	2
2	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).	3
1	Candidates spell, punctuate and use the rules of grammar <b>with 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).	4

**C TOTAL MARKS**

1 Transfer to the front of the script **three** marks: for answer (1) out of 21; for answer (2) out of 21; for Written Communication out of 4. Write the total mark for the script.

2 FOUNDATION TIER: The maximum mark for the paper is **46** (21+21+4).

- This represents performance **consistently at the top of Band 4**.
- An answer which clearly falls into the 'Above 4' band may be acknowledged with a mark above 21. However, **the maximum mark that may be recorded for the paper is 46**.
- *This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.*

## 1901 English Literature – Generic Band Descriptors

Unit 2442/01 – Foundation Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
<b>Above 4</b>	<b>22</b>	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> <li>• present a clear, sustained response</li> <li>• show understanding supported by careful and relevant reference to the text</li> <li>• respond with some thoroughness to language</li> </ul>
<b>4</b>	<b>21</b> <b>20</b> <b>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</b> <b>17</b> <b>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</b> <b>14</b> <b>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>7</b>	<b>12</b> <b>11</b> <b>10</b>	<ul style="list-style-type: none"> <li>• make a few straightforward points</li> <li>• occasionally refer to the text</li> </ul>
<b>8</b>	<b>9</b> <b>8</b> <b>7</b>	<ul style="list-style-type: none"> <li>• show a little awareness</li> <li>• make some comment</li> </ul>
<b>Below 8</b>	<b>6</b> <b>5</b> <b>4</b> <b>3</b> <b>2</b> <b>1</b> <b>0</b>	<ul style="list-style-type: none"> <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>

Text	OCR: <i>Opening Lines - Section G: How It Looks From Here</i>
<p><b>Question 1</b></p> <p><b>(21 marks)</b></p>	<p><i>In Your Mind</i> (Duffy); <i>The Hare</i> (Hill)</p> <p>What do you find so striking about the portrayal of nature in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what the poet writes about ‘the other country’ (in <i>In Your Mind</i>)</li> <li>• what the poet writes about the nightmare (in <i>The Hare</i>)</li> <li>• the words and phrases each poet uses.</li> </ul>
<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 (see bullet points). 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. <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 are likely to 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. 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 Lines - Section G: How It Looks From Here</i>
<p><b>Question 2</b></p> <p><b>(21 marks)</b></p>	<p>What views of life do the poets vividly convey to you in <i>Mirror</i> (Plath) and <i>I Am a Cameraman</i> (Dunn)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what the poet writes about the woman and the mirror (in <i>Mirror</i>)</li> <li>• what the poet writes about film and real life (in <i>I Am a Cameraman</i>)</li> <li>• the words and phrases each poet uses.</li> </ul>
<p>The bullet points should be of use in guiding the answers. A mirror immediately brings to mind the idea of ‘reflecting life’ 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 life, 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. Life 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 hardly enough to do them justice. There should be some comment on the imagery to reach the middle bands. 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: Opening Lines - Section G: How It Looks From Here</b>
<b>Question 3</b> <b>(21 marks)</b>	<p>What feelings of fear are memorably conveyed to you in <i>Things</i> (Adcock) and <i>Bedfellows</i> (Paterson)?</p> <p>Remember to refer closely to the words and phrases of the poems.</p>
<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 take a very back seat to comment on 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. To go higher responses will need to make some comment on the imagery and link it to fear and give some personal response. 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: Opening Lines - Section H: The 1914-18 War (ii)</b>
<b>Question 4</b> <b>(21 marks)</b>	<p><i>Recruiting</i> (Mackintosh); <i>Joining the Colours</i> (Hinkson)</p> <p>What attitudes towards going to war do these two poems strikingly express?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what the poet writes about people encouraging young men to go to war (in <i>Recruiting</i>)</li> <li>• what the poet writes about the contrast between leaving for war and the reality of it (in <i>Joining the Colours</i>)</li> <li>• the words and phrases each poet uses.</li> </ul>
<p>Candidates may mention 'propaganda' with regard to <i>Recruiting</i> and of some of the methods used, including the 'poster' on the 'railway carriage wall', the white feathers signifying cowardice, the 'washy verse' and the journalism. 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. Lower band answers may paraphrase and explain. What is needed to achieve higher is some comment on the language of both the poems and how it reveals the attitudes. 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 H: The 1914-18 War (ii)</i></b>
<b>Question 5 (21 marks)</b>	<p>What do you find so moving about the portrayal of the grief of those left behind in <i>Perhaps-</i> (Brittain) and <i>The Seed-Merchant's Son</i> (Herbertson)?</p> <p>Remember to refer closely to the words and phrases of the poems.</p>
<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' is very moving. 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. The lower bands are likely to rely almost solely on paraphrase. To achieve higher marks there should be some comment on the language and some personal response to 'moving'. 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 H: The 1914-18 War (ii)</i></b>
<b>Question 6 (21 marks)</b>	<p>What do you find memorable about the poets' 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> <p>Remember to refer closely to the words and phrases of the poems.</p>
<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. As ever, paraphrase and/or explanation are likely only to reach the lower bands. To achieve higher there should be some understanding of what the poets' feelings are and some comment on what is memorable about the way they are expressed. 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>Poems 2:</b> Larkin and Fanthorpe
<b>Question 7:</b> <b>(21 marks)</b>	<p>What striking views about the way people live does Larkin express in <i>Next, Please</i> and <i>Mr Bleaney</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the hopes of the people “watching from a bluff” (in <i>Next, Please</i>)</li> <li>• Mr Bleaney, his room and his habits (in <i>Mr Bleaney</i>)</li> <li>• the words and phrases Larkin uses.</li> </ul>
<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. Basic answers here are likely to make brief comments on each poem. Answers will rise through the bands as understanding of the poems becomes clearer and better sustained. Best answers will be those which comment on the language used to convey Larkin’s views on the way people live. 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>Poems 2:</b> Larkin and Fanthorpe
<b>Question 8:</b> <b>(21 marks)</b>	<p>What do you find particularly moving about the way the poets portray growing old in <i>The View</i> (Larkin) and <i>Old Man, Old Man</i> (Fanthorpe)?</p>
<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 do little more than provide a few comments on the situation presented in the two poems, whilst better answers will offer a more extended paraphrase showing some understanding of what the poems are about. Best answers here will attempt to engage with the language, and comment on the tone of the chosen poems. 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>	<b>Poems 2:</b> Larkin and Fanthorpe
<b>Question 9</b>  <b>(21 marks)</b>	<p>What do you find so unpleasant about <b>TWO</b> of the following people?</p> <p>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)</p> <p>Remember to support your ideas by referring to the words and phrases the poets use.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>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 answers here will show some awareness of two characters and make a basic response to them. Better answers will comment on two characters and suggest reasons why they are unpleasant. The best responses here will link dislike of two individuals in some way to the language of the poems. Answers do not need to preserve an even balance of discussion, but there should be comment of some substance on each of the two poems.</p>	

<b>Text:</b>	<i>Touched with Fire</i> ed.Hydes
<b>Question 10</b>  <b>(21 marks)</b>	<p><i>5 Ways to Kill a Man</i> (Brock); <i>Dulce et Decorum Est</i> (Owen)</p> <p>What do you find particularly horrific about the portrayal of war in these two poems?</p>
<p>All candidates should be able find something to write about the horrific portrayal of war 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. Paraphrase may only reach the lower bands. A close focus on the requirements of the question (there are several stanzas of Brock's poem that are not about war) coupled with personal response and some comment on language should be rewarded. 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</b> <b>(21 marks)</b>	What powerful pictures of Africa do the poems <i>Piano and Drums</i> (Okara) and <i>Our History</i> (Dipoko) create for you?  Remember to refer closely to the words and phrases of the poems.
<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 here and it is to be hoped that there will be some comment on the language. 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>(21 marks)</b>	What do you find striking about the ways <i>Mushrooms</i> (Plath) and <i>Hawk Roosting</i> (Hughes) portray nature as being more powerful than people?  You should consider: <ul style="list-style-type: none"> <li>• what Plath writes about the actions and feelings of the mushrooms (in <i>Mushrooms</i>)</li> <li>• what Hughes writes about the actions and thoughts of the hawk (in <i>Hawk Roosting</i>)</li> <li>• the words and phrases each poet uses.</li> </ul>
<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 makes 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. Lower band answers may describe or paraphrase; middle band responses may make some comment on the language and focus on the question. 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></p> <p><b>(21 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>What do you find memorable about the portrayal here of 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>Remember to refer to details from both extracts.</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 a personal response as to why the descriptions are memorable amply supported by textual reference. Comment on the language and imagery used should be rewarded.</p>	

Text	OCR: <i>Opening Worlds</i>
<p><b>Question 14</b> <b>(21 marks)</b></p>	<p>What do you find moving about the unfair treatment experienced by 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>Remember to refer closely to details from the stories.</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 phrase in this question is 'what do you find moving' and answers should address this by referring to 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 funereal chant, 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 higher there should be engagement with the characters' situations and a personal response as to what is moving coupled with textual support. Comparison is not required in this question.</p>	

Text	OCR: <i>Opening Worlds</i>
<p><b>Question 15</b> <b>(21 marks)</b></p>	<p>What makes the unhappy relationships between parents and children so vivid for you in any <b>TWO</b> of the following stories?</p> <p><i>Two Kinds</i> (Tan) <i>The Red Ball</i> (Khan) <i>Leela's Friend</i> (Narayan)</p> <p>Remember to refer closely to details from the stories.</p>
<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 clashes with Jing-mei's stance 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 an understanding of the cause and the course of the relationship backed up by textual support and, for higher marks, some comment on the writers' use of language. Comparison is not required in this question.</p>	

Text	Lawrence: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
<p><b>Question 16</b></p> <p><b>(21 marks)</b></p>	<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>Do you think John Thomas (extract a) and Pauline Attenborough (extract b) have won, at the end of these stories?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the reactions of John Thomas and the girls ( in <i>Tickets, Please</i>)</li> <li>• what Pauline Attenborough has done to Robert (in <i>The Lovely Lady</i>)</li> <li>• the words and phrases Lawrence uses.</li> </ul>
<p>The bullet points should help guide the answers. 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 perhaps some comment on Lawrence’s writing. 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>(21 marks)</b>	What do you find particularly striking about the descriptions of the natural world in <i>The Shades of Spring</i> and <i>Second Best</i> ?  Remember to support your answer with details from 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 and stronger ones may make some comment on Lawrence's language and comment on how and why it is striking. 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>(21 marks)</b>	What do you think makes the portrayal of family life in <i>Adolf</i> and <i>Rex</i> so vivid?  Remember to support your answer with details from the stories.
<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 Rex 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 be enough to reach the lower or middle bands, especially if there is sound textual support and some personal response to what makes Lawrence's descriptions so vivid. 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>(21 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>What do you find memorable about the differences in Jim's behaviour before he is separated from his parents (extract a) and afterwards (extract b)?</p> <p>Remember to refer to details from both extracts.</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 and it is hoped that some answers will comment on 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>(21 marks)</b>	<p>How does Mr Maxted help Jim to survive the war?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Jim and Mr Maxted collecting food in the camp</li> <li>• Jim and Mr Maxted on the way to and in the Stadium</li> <li>• the words and phrases Ballard uses.</li> </ul>
<p>This question is not asking for a character study of Mr Maxted but, as the bullet points indicate, a focus on how he helps Jim in the camp, on the journey to 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 some 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>(21 marks)</b>	<p>What vivid picture does Ballard paint of the suffering of the prisoners on the march to Nantao (in chapter 29)?</p> <p>Remember to support your ideas with details from the novel.</p>
<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 and give a personal response.</p>	

<b>Text:</b>	<b>Achebe: <i>Things Fall Apart</i></b>
<b>Question 22</b> <b>(21 marks)</b>	<p>"And then the locusts came ... calls you his father."</p> <p>What memorable impressions of life in Umuofia does this extract convey to you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the locusts</li> <li>• the decision concerning Ikemefuna</li> <li>• the words and phrases Achebe uses here.</li> </ul>
<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 a little awareness of what the passage reveals. They will move through the bands, as understanding of the way of life of Umuofia, and the contrast between its apparent peacefulness and murderousness, becomes clearer. Best answers will look at some detail of the language to support their response.</p>	

<b>TEXT:</b>	<b>Achebe: <i>Things Fall Apart</i></b>
<b>Question 23</b> <b>(21 marks)</b>	What are your reactions at the end of the novel when Obierika reveals that Okonkwo has killed himself?  Remember to support your ideas with details from the novel.
<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 might, quite acceptably, focus on the ending of the novel and consider what drives Okonkwo to commit suicide, an abomination and a sin against the Earth. Basic answers here will make some personal response showing some awareness of what Okonkwo does. They will move through the bands as the response becomes better supported by textual detail. Best answers will make a clear personal response, assessing Okonkwo’s character and actions, with some reference to language in support.	

<b>Text:</b>	<b>Achebe: <i>Things Fall Apart</i></b>
<b>Question 24</b> <b>(21 marks)</b>	What are your feelings about the different methods which Mr Brown and Mr Smith use to bring Christianity to Umuofia?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b>  Candidates may consider the coming of Christianity, its benefits and disadvantages, to Umuofia, and its early struggle to set down roots, before focusing on the activities of Mr Brown and Mr Smith. Mr Brown’s methods involve restraining his more zealous converts from “provoking the wrath of the clan”. He establishes a school, the numbers attending gradually increasing. He engages in dialogue with men like Akunna, builds a hospital and more churches, but leaves when his health breaks down. Mr Smith is his opposite, 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. Basic answers here will show some awareness of the two missionaries’ differing approaches, and make some personal response. Differentiation will occur as answers start to develop the responses to Mr Brown, Mr Smith and their methods. Best answers here will make a reasonably developed personal response, along with some awareness of how Achebe’s language affects their feelings.	

<b>Text:</b>	<b>Hemingway:</b> <i>The Old Man and the Sea</i>
<b>Question 25</b>  <b>(21 marks)</b>	<p>“There was yellow weed” to “failure of strength.”</p> <p>What does this extract vividly portray about the old man and his relationship with his fellow creatures?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• his feelings about the fish</li> <li>• his talk with and thoughts about the bird</li> <li>• the words and phrases Hemingway uses.</li> </ul>
<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 answers here will show some awareness of what happens in the extract. They will move through the bands as they support their response to the old man and his relationship with his fellow creatures with detail from the extract and make some engagement with the language.</p>	

<b>Text:</b>	<b>Hemingway:</b> <i>The Old Man and the Sea</i>
<b>Question 26</b>  <b>(21 marks)</b>	<p>What do you particularly admire about the old man in <i>The Old Man and the Sea</i>?</p> <p>Remember to support your ideas with details from the novel.</p>
<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 some awareness of something to admire. They will rise through the bands as they focus more closely on what they admire and support their reason for admiration with more detailed textual support. The best answers here will try to support their admiration with some reference to the language Hemingway uses.</p>	

<b>Text:</b>	<b>Hemingway:</b> <i>The Old Man and the Sea</i>
<b>Question 27</b> <b>(21 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 awareness that 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 support personal engagement with the moment/s with appropriate support from the text. Answers which focus on one particular moment rather than two <b>should</b> provide more detailed textual support, whilst those discussing two moments are <b>likely</b> to provide slightly less.</p>	

<b>Text:</b>	<b>Orwell:</b> <i>Nineteen Eighty-Four</i>
<b>Question 28</b> <b>(21 marks)</b>	<p>“When once you were in the grip” to “remained impregnable”.</p> <p>What makes Winston’s and Julia’s views of the future here both horribly right and horribly wrong?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what Winston thinks about the proles</li> <li>• what Winston and Julia say about confessing</li> <li>• the words and phrases Orwell uses.</li> </ul>
<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 make some comment on what is said in the extract. Better answers will move beyond simple paraphrase and make some personal response to what will happen later, whilst the best will note some aspects of the language that suggest something of the horror of what will come later.</p>	

<b>Text:</b>	<b>Orwell:</b> <i>Nineteen Eighty-Four</i>
<b>Question 29</b> <b>(21 marks)</b>	What do you find so memorable and important about Parsons and his family 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 “important”, though narrative will be the basis of responses here. Candidates may go on to 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 will show some awareness of Parsons and his family, moving through the bands as narrative becomes more detailed. Best answers here are likely to recognise something of the importance of Parsons and his family to the themes of the novel, with some details in support.	

<b>Text:</b>	<b>Orwell:</b> <i>Nineteen Eighty-Four</i>
<b>Question 30</b> <b>(21 marks)</b>	Explore any <b>ONE or TWO</b> moments in the novel when you feel Winston is treated with particular cruelty.  Remember to support your ideas with details from the novel.
<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. Basic answers are likely to do little more than describe one or two moments in the novel, with very little personal response. Better answers will provide more detail from the chosen moment/s and develop the response rather more fully. Best answers will show a reasonably sustained understanding of why the chosen moment/s illustrate especially cruel treatment and try to show how Orwell’s writing has helped make them so.	

<b>Text:</b>	<b>Susan Hill (ed.) <i>Modern Women's Short Stories</i></b>
<b>Question 31</b> <b>(21 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>What powerful emotions do Macaulay and Devlin convey to you in these extracts?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what Miss Anstruther wants to save</li> <li>• what the girl is imagining</li> <li>• the words and phrases the writers use.</li> </ul>
<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. However, there is no need to drift away from the extracts and no requirement to compare them. The powerful emotions Miss Anstruther experiences following the air-raid are panic and guilt. 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 terror. Basic responses will show some awareness of the extracts. Better ones will paraphrase parts/all of the extracts. The best will show reasonably developed understanding of the extracts and make some comment on the language used.</p>	

<b>Text:</b>	<b>Susan Hill (ed.) <i>Modern Women's Short Stories</i></b>
<b>Question 32</b> <b>(21 marks)</b>	<p>What sympathy do you feel for <b>TWO</b> of the following 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>
<p><b>NOTES ON THE TASK:</b></p> <p>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 their 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. Fairly basic answers will offer brief summaries of two stories or two unfocused character studies. Answers will rise through the bands as the response to characters becomes more secure, the focus on sympathy clearer and the link to language stronger.</p>	

<b>Text:</b>	<b>Susan Hill (ed.)</b> <i>Modern Women's Short Stories</i>
<b>Question 33</b> <b>(21 marks)</b>	<p>What pictures of family life do <b>TWO</b> of the following stories vividly portray?</p> <p><i>Nothing Missing But the Samovar</i> (Lively)  <i>Another Survivor</i> (Fainlight)  <i>Weekend</i> (Weldon)</p>
<p><b>NOTES ON THE TASK:</b></p> <p>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 responses are likely to provide unpointed narrative. Better answers here will show some understanding of the portrayal of family life and provide some textual support. Best answers here will be looking to link the portrayal of family life to some detail in the writing. Answers need not provide equal focus on both characters, but comments on both should be of some substance.</p>	

<b>Text</b>	<b>Palin: <i>Pole to Pole</i></b>
<b>Question 34</b> <b>(21 marks)</b>	<p>a) (Day 85)  'Out today to see Oxfam's water resources programme ...' to '... given back to them.'</p> <p>b) (Day 86)  'I'm told there is a serious water crisis ...' to '... a lot less talking.'</p> <p>What makes you think clean water is important in Africa when you read these two extracts?</p> <p>Remember to support your answer with details from both extracts.</p>
<p>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 may 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 may only reach the lower bands; an examination of how Palin persuades us of the importance of clean water should be rewarded. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each extract.</p>	

<b>Text</b>	<b>Palin: <i>Pole to Pole</i></b>
<b>Question 35</b> <b>(21 marks)</b>	What makes Palin's visit to the hotel at Wadi Halfa (Days 63-64) so amusing for you?  Remember to support your answer with details from the writing.
<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 make some reference to Palin's technique and use of language.</p>	

<b>Text</b>	<b>Palin: <i>Pole to Pole</i></b>
<b>Question 36</b> <b>(21 marks)</b>	What brings alive for you any <b>TWO</b> of the following people?  Patric Walker (on Day 47) Peter (on Day 56) Kalului (on Day 100)  Remember to support your answer with details from the text.
<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 pick out details of the descriptions and give a personal response.</p>	

<b>Text:</b>	<b>Hornby:</b> <i>Fever Pitch</i>
<b>Question 37</b>  <b>(21 marks)</b>	<p>'I went up...' to '... winks to the crowd'</p> <p>What do you find so entertaining here about Hornby's interest in and support for Cambridge United?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the ground and the music</li> <li>• the players and the way the team play</li> <li>• the words and phrases Hornby uses.</li> </ul>
<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 the team plays 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. Basic answers here will make some comment on the extract, whilst answers will rise through the bands as understanding becomes more sustained and sharper comment is made on the language used.</p>	

<b>Text:</b>	<b>Hornby:</b> <i>Fever Pitch</i>
<b>Question 38</b>  <b>(21 marks)</b>	<p>What do you think makes Neil Kaas such a vivid character in the chapter <i>The King of Kenilworth Road</i>?</p> <p>Remember to support your ideas with details from the chapter.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Candidates should be able to select some vivid moments from the eight-point "litany" that Hornby provides, including descriptions of Kaas, "a loudmouth with a foghorn voice", and the curious 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 away grounds Luton might be gracing. Basic answers are likely to make some straightforward comments on Kaas. Better ones will look in some detail at Kaas and what he does, while the best will attempt to comment on the way Hornby describes "the Lord of Luton". The degree to which candidates support their views with textual reference is an important differentiating factor here.</p>	

<b>Text:</b>	<b>Hornby:</b> <i>Fever Pitch</i>
<b>Question 39</b>  <b>(21 marks)</b>	Explore any <b>ONE or TWO</b> moments in the book when 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 make some straightforward comments on one or two moments where Hornby and/or others are at risk. Better ones will use paraphrase to explain that being a football supporter is risky. Best ones will show some reasonably developed understanding, linking that understanding to some element of Hornby's language.</p>	

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