

**English Literature**

General Certificate of Secondary Education

Unit **2448/01**: Post-1914 Texts (Foundation Tier)

**Mark Scheme for June 2011**

---

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

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

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

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

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

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

© OCR 2011

Any enquiries about publications should be addressed to:

OCR Publications  
PO Box 5050  
Annesley  
NOTTINGHAM  
NG15 0DL

Telephone: 0870 770 6622  
Facsimile: 01223 552610  
E-mail: [publications@ocr.org.uk](mailto:publications@ocr.org.uk)

## INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

**ASSESSMENT OBJECTIVES****AO1**

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

**AO2**

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

**AO3**

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

**AO4**

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

**WEIGHTING OF ASSESSMENT OBJECTIVES**

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

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

**USING THE MARK SCHEME**

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

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

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

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

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

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

**INFORMATION AND INSTRUCTIONS FOR EXAMINERS**

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

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

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

**B TOTAL MARKS**

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



## 1901 English Literature – Generic Band Descriptors

Unit 2448/01 – Foundation Tier

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

## 1901 English Literature - Empathic Band Descriptors

Unit 2448/01 - Foundation Tier

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

<b>Text:</b>	<b>Clark:</b> <i>Whose Life Is It Anyway?</i>
<b>Question 1</b> <b>(14 marks)</b>	<p>Act One: MRS BOYLE: <i>Try not to dwell on it...to KEN: Get out... Get out...</i></p> <p>What makes this such a tense and dramatic moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• how Mrs Boyle treats Ken</li> <li>• what Ken says to her.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>This meeting may be seen in context as one of a number of occasions where others try to persuade Ken not to wish to die, but succeed only in confirming his decision. Here we see Ken's growing infuriation at the fact that, in spite of his bad-tempered and frustrated outburst, Mrs Boyle is determined to remain calm and uninvolved, and better answers may explore how this very fact makes Ken realise that he will never be treated by others as a normal human being, and he therefore wants to die. The best answers will engage both with the clarity of Ken's arguments and with the devastating effect of Mrs Boyle's patronising of him.</p>	

<b>Text:</b>	<b>Clark:</b> <i>Whose Life Is It Anyway?</i>
<b>Question 2</b> <b>(14 marks)</b>	<p>You are Dr Emerson, after having injected Ken with Valium in Act One.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> <li>• your recent conversation with Dr Scott</li> <li>• Ken's reaction to being injected.</li> </ul> <p>Write your thoughts.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>The last few minutes will have been trying for Dr Emerson. In spite of his respect for Ken's intellect and courage, his own beliefs are unshakeable, and some answers may reflect this. Better answers may also reflect some of the detail of his conversation with Dr Scott, who is clearly unhappy with Dr Emerson's actions. He has then had to confront Ken, who by the doctor's own admission is articulate and sensitive. Full credit is due to those answers that give some idea of the doctor's probity and decisiveness.</p>	

<b>Text:</b>	<b>Miller:</b> <i>Death of a Salesman</i>
<b>Question 3</b>	Act One: BIFF ( <i>with enthusiasm</i> ): Listen, why don't you come ...to HAPPY: ... settle anything, heh?
<b>(14 marks)</b>	What are your impressions of Happy at this point in the play?
<b>NOTES ON THE TASK:</b>	
<p>Does Happy really 'long for' a 'steady' life, or does he just want, effortlessly, to be the rich executive? He sees his relationships with women as resembling bowling, 'knockin' them over'. He tries on his new hat as he boasts about his conquest of Charlotte. This was done apparently in the spirit of 'an over-developed sense of competition'. He takes bribes, but sees himself as 'honest'. He hates himself, but also loves it. Better answers are likely to refer closely to the extract in support of their impressions, and show some personal response to the character, whether sympathetic or judgemental.</p>	

<b>Text:</b>	<b>Miller:</b> <i>Death of a Salesman</i>
<b>Question 4</b>	You are Willy as you try to get to sleep (at the end of Act One).
<b>(14 marks)</b>	<p>You might be thinking about:</p> <ul style="list-style-type: none"> <li>• your working life</li> <li>• your family life.</li> </ul> <p>Write your thoughts.</p>
<b>NOTES ON THE TASK:</b>	
<p>He is worried about money, and keeping up appearances. He may be thinking about suicide: the car 'accidents' and the rubber hose. He may be thinking about whether Howard will give him an office job. Is he worried about his current relationship with Biff? Does he feel guilt about his infidelity? Better answers are likely not only to use the bullets to structure the response, but also to make reference to the play and to write in a reasonably appropriate voice. The bullets are, nevertheless, suggestions only.</p>	

<b>Text:</b>	<b>R C Sherriff : <i>Journey's End</i></b>
<b>Question 5</b> <b>(14 marks)</b>	<p>Act Three: <i>After a moment's silence ...to STANHOPE:...get out!</i></p> <p>What do you think makes this such a moving and dramatic moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what has happened</li> <li>• the relationship between Stanhope and Raleigh.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>Candidates are likely to recognise this dramatic moment in the play where Raleigh, disgusted with the celebration following Osborne's death, refuses to take part, having chosen to eat with the men, and is duly berated by Stanhope. Perceptive answers will go on to explore the conversation between the two men where, although Stanhope denies resenting Raleigh, he does show disquiet at Raleigh's presence, and this is because of his fear that Raleigh will report back to his sister Stanhope's mental and physical deterioration. More sensitive answers will observe that this is when Stanhope pours out his true feelings of grief for the death of Osborne, his friend and confidant, and that he drinks in order to blot out the immediate reality of Osborne's death and the obscenity of war.</p>	

<b>Text:</b>	<b>R C Sherriff : <i>Journey's End</i></b>
<b>Question 6</b> <b>(14 marks)</b>	<p>Explore <b>ONE or TWO</b> moments in the play which bring to life for you the stress and fear experienced by the soldiers.</p> <p>You might refer to:</p> <ul style="list-style-type: none"> <li>• Hardy's description of Stanhope before he appears</li> <li>• Stanhope's confrontation with Hibbert in Act Two</li> <li>• Stanhope's treatment of Raleigh after Osborne's death or any other moment.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>For those answers that present a narrative account of an episode where stress and fear are apparent, credit should be given for relevant detail. Better answers, however, will attempt to comment on the debilitating effect that war has on the characters, and how the human relationships they experience add to their stress and their fear of death. Answers may mention the descriptions of Stanhope's wild behaviour before he appears, his dependence on whisky, and his panic at the thought that Raleigh will reveal his behaviour to those at home. The episode where Stanhope talks Hibbert into trying to carry on with what is to him unbearable, as well as Stanhope's bitterness and resignation at the deaths of Osborne and Raleigh, may be quoted. Even the jokey repartee between Mason and the officers, dramatically important for its light relief, can reflect the characters' efforts at escapism through their obsession with what is in fact poor and inadequate food, eaten nevertheless with a studied formality.</p>	

<b>Text:</b>	<b>Pinter:</b> <i>The Caretaker</i>
<b>Question 7</b> <b>(14 marks)</b>	Act Three: ASTON: <i>No, I couldn't change beds...</i> to the end of the play.  What do you think makes this such a powerful ending to the play?
<p><b>NOTES ON THE TASK:</b></p> <p>Better answers are likely to be those which convey some sense of seeing and hearing the scene on stage, albeit in the mind's eye. The pauses build up tension about whether Aston is inflexible. Davies is anxiously accommodating, offering to help with the shed and put up with the bed. His language is typically repetitive, then his questions become desperate and his language finally fractures completely. Aston's determination is expressed by standing at the window with his back turned. The final long silence should attract responses, to the characters and to the drama of the ending.</p>	

<b>Text:</b>	<b>Pinter:</b> <i>The Caretaker</i>
<b>Question 8</b> <b>(14 marks)</b>	You are Davies at the start of the play. You have just followed Aston into the room,  You might be thinking about: <ul style="list-style-type: none"> <li>• what happened in the café</li> <li>• Aston and his room.</li> </ul> Write your thoughts.
<p><b>NOTES ON THE TASK:</b></p> <p>The bullets are suggestions only. We know that Davies is agitated and has been rescued by Aston. A reasonable attempt at his voice, together with embedded details from the play, are likely to be signs of a better answer. Davies got the sack from his café job – there was a dispute with a 'Scotchman' about taking out a bucket of rubbish, which was just turning nasty when Aston intervened. Does Davies think Aston is a saint or someone to take advantage of? Does he think the room is strange and wonderful, or a source of potential pillage? Has he really been ill recently, and what were his possessions, if any, that he hastily had to leave behind? Perhaps answers may make interesting, ironic suggestions.</p>	

<b>Text:</b>	<b>OCR:</b> <i>Opening Lines: How It Looks From Here</i>
<b>Question 9</b> <b>(14 marks)</b>	<i>Wedding-Wind (Larkin), Sometimes (Pugh)</i>  What feelings of hope are memorably expressed in these poems?  Remember to refer to the words and phrases the poets use.
<b>NOTES ON THE TASK:</b>  Answers may well suggest that the feelings of hope expressed in <i>Wedding-Wind</i> are cautious, to say the least, and may refer to the bride's life of hardship, carrying a 'chipped pail' to the chicken-run, beset constantly by the cruelty of the wind, left by her husband 'stupid in candlelight' on her wedding night. Yet better answers may well find much evidence of her happiness in spite of the buffeting wind, such that she feels that even death may be powerless against her joy. In her poem, Pugh's list of things that may or may not go right in life seems simple enough, and the benediction in the final phrase addresses the reader directly. More thoughtful answers are likely to note that small details in the poem marry together to create an overall sense of potential well-being.	

<b>Text:</b>	<b>OCR:</b> <i>Opening Lines: How It Looks From Here</i>
<b>Question 10</b> <b>(14 marks)</b>	What views about living in the modern world are strikingly expressed in <b>TWO</b> of the following?  <i>A Consumer's Report</i> (Porter) <i>O Grateful Colours, Bright Looks!</i> (Smith) <i>In Your Mind</i> (Duffy)  Remember to refer closely to the words and phrases the poets use.
<b>NOTES ON THE TASK:</b>  It is to be hoped that even basic answers will have some idea of the central irony inherent in <i>A Consumer's Report</i> , and will be able to give some detail of the ways in which this principal absurdity is continued throughout the poem. Credit should be given for this, and also for the appreciation of the 'twist' in the last three lines. The garish shallowness of the descriptions in <i>O Grateful Colours. Bright Looks!</i> may be noted. Better answers will attempt to understand the second part of the poem, where the value of quiet reflection as opposed to tasteless materialism is suggested. The desire for a better, more satisfying life is proffered in <i>In Your Mind</i> . The dream of the ideal in stanzas one and two blends slowly with the reality of everyday life, and with the final stanza the poem ends where it started, with English rain. Answers that give some idea of this structure within the poem should be rewarded.	

<b>Text:</b>	<b>OCR:</b> <i>Opening Lines: The 1914-18 War (ii)</i>
<b>Question 11</b> <b>(14 marks)</b>	<p><i>Perhaps- (Brittain), Reported Missing (Keown)</i></p> <p>What do you find so moving in these poems about the feelings of those who suffer the loss of a loved one in wartime?</p> <p>Remember to refer closely to the words and phrases the poets use.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>It is to be hoped that most answers will grasp the basic premise of each poem. Brittain hopes that one day she may again come to enjoy the seasons of the year in spite of the loss of her loved one; but she will never love again, as his death has broken her heart. Keown's sonnet is a refusal to mourn for her loved one or accept sympathy, since she refuses to believe that he is dead. In the sestet of her sonnet she refers to the calm of the natural world around her, and is able to celebrate it because of her certainty that her loved one is alive. Credit is due to answers that are able to engage with the rich detail of the language in both poems.</p>	

<b>Text:</b>	<b>OCR:</b> <i>Opening Lines: The 1914-18 War (ii)</i>
<b>Question 12</b> <b>(14 marks)</b>	<p>What striking descriptions of the world of nature in wartime do <b>TWO</b> of the following poems present?</p> <p><i>Spring Offensive</i> (Owen) <i>The Falling Leaves</i> (Cole) <i>Spring in War-Time</i> (Nesbit)</p> <p>Remember to refer closely to the words and phrases the poets use.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>The first glorious 18 lines of Owen's poem are a sensuous feast of imagery, as the soldiers sense the empathy that the natural world has towards them. In order to gain credit, however, answers should also acknowledge the frightening antipathy exuding from this same natural world as the offensive begins. Those answers that also express the consequent bewilderment and shame felt by the survivors of this horror simply because they survived it, should gain high reward. <i>The Falling Leaves</i> is an apparently simpler description of a moment in time, when falling autumnal leaves remind the poet of snowflakes, which in turn remind her of the many fallen dead, in an effective double simile. There is a similar prompting by nature in Nesbit's poem, where the coming of Spring serves as a bitter reminder of the same time last year, but one that was so different because her loved one was still alive. In short, better responses may observe not only the richness of their descriptive detail, but the moving nature of the message of these poems, that of the unnecessary waste of life in war.</p>	



<b>Text:</b>	<b>Larkin and Fanthorpe: Poems 2</b>
<b>Question 13</b> <b>(14 marks)</b>	<i>The View (Larkin), Half-past Two (Fanthorpe)</i>  What feelings about time passing do these two poems memorably convey to you?
<b>NOTES ON THE TASK:</b>  Better answers on the Larkin are likely to show understanding of the central metaphor, and may be able to respond to the chilling ending of the poem. He is 'unchilded and unwifed' at the age of fifty and when he looks back there is nothing much to see, 'mist' as opposed to the 'fine' view he was promised. The Fanthorpe juxtaposes the objective time of the teacher ('till half-past two', 'you'll be late') with the child's own universe of 'important times' into which he escapes, until she remembers him at the end. Answers are likely to suggest the feelings of the child and the teacher. Better answers may be able to respond to some of Fanthorpe's language use, for example capitalisation, patterns of repetition, and the childish compounds.	

<b>Text:</b>	<b>Larkin and Fanthorpe: Poems 2</b>
<b>Question 14</b> <b>(14 marks)</b>	What do you think makes feelings of not belonging so memorable in any <b>TWO</b> of the following poems?  <i>Reasons for Attendance (Larkin)</i> <i>Annus Mirabilis (Larkin)</i> <i>Growing Up (Fanthorpe)</i>  Remember to refer closely to the words and phrases the poets use.
<b>NOTES ON THE TASK:</b>  In the first poem the picture is of the poet on the 'outside' watching the dancers. He depicts them scathingly ('shifting intently', 'they maul to and fro') and claims to be following a higher or at least different calling – 'Art, if you like'. Better answers may be able to glimpse ironies in the poem's comments on couples and sex. In the second poem Larkin sharply and satirically depicts in the second stanza life before the mythical 1963 and in the third life after, and repeats how the change was rather/just too late for him. Better answers here may be able to catch something of the poem's humour. In the Fanthorpe the poet frames each stanza with the assertion that she wasn't 'good At' each stage of growing up, and the self-portrayal is of furtiveness and isolation: 'masking', 'sabotaging', 'surlly', 'out of step', 'wormed', 'dark'. Better answers here may be able to say something about the adult 'vocation' of observer described in the last stanza.	

<b>Text:</b>	<i>Touched With Fire</i>
<b>Question 15</b> <b>(14 marks)</b>	<i>Telephone Conversation (Soyinka)</i> <i>Dulce Et Decorum Est (Owen)</i> What feelings of anger do these two poems memorably convey to you?
<b>NOTES ON THE TASK:</b>  In the former the man has been discriminated against in the past and sees clearly the type of person with whom he is having the conversation. His anger is further communicated by means of the colour red perceived in his surroundings, and by means of his mounting sarcasm towards the end. In the latter there is anger at the grotesque and horrifying death, and that it might be perceived to be glorious and patriotic. Better answers at this tier are likely to be those which show some overall understanding of each poem, and can quote aptly in support of points made about what is felt to be memorable.	

<b>Text:</b>	<i>Touched With Fire</i>
<b>Question 16</b> <b>(14 marks)</b>	What do you think makes any <b>TWO</b> of the following poems so disturbing?  <i>Mushrooms</i> (Plath) <i>Nursery Rhyme of Innocence and Experience</i> (Causley) <i>Hawk Roosting</i> (Hughes)  Remember to refer closely to the words and phrases the poets use.
<b>NOTES ON THE TASK:</b>  Plath's mushrooms are quiet, 'bland' and 'mild' yet uncompromising and strong: 'heaving', 'Shoulder through'. There are many of them and they will take over, as the last four lines show. In the Causley the innocence of silver penny and white quay disappears; the sailor becomes a stranger, the ship is damaged in battle, and the other girls and boys have inexplicably gone. A particularly unsettling stanza is the sensual fourth, which does not seem to belong to the fairy tale world at that early point in the poem. In the Hughes the bird is aggressive and smug, a dictator of its world, a kind of god, in a sense owning 'Creation', 'the sun's ray' and 'the earth's face'. Better answers are likely to quote succinctly in support of points made, and begin to respond personally to 'so disturbing'.	

<b>Text:</b>	<b>OCR: <i>Opening Worlds</i></b>
<b>Question 17</b> <b>(14 marks)</b>	<p><i>The Train from Rhodesia</i>: 'The engine flared out now'... 'to...cooking with onion'.</p> <p><i>The Tall Woman and Her Short Husband</i>: 'Sometimes good luck turns'...to'...revolutionaries from the institute'.</p> <p>What do you think makes these two passages so disturbing?</p>
<p><b>NOTES ON THE TASK:</b></p> <p>It is a depressing scene in the first extract. The people on the platform have to become like performing animals to try to gain money from the rich tourists whose train tantalisingly smells of food. The latter appear soulless, 'uniform' and symbolised by a 'pale, dead flower'. The children have 'nothing to sell' but are already trained to beg. In the second extract we are reminded that this kind of scene is typical of the Cultural Revolution, 'a microcosm of the whole country'. The eponymous Mr Short is falsely accused, which leads to a catalogue of outrage: his possessions are seized, he is threatened and assaulted, and what he is accused of is ludicrous: 'preposterous charge', 'groundless accusations'. The extract anticipates the 'struggle meeting' in the ironically named Unity Mansions. Better answers may be those which either show some sense of the whole-story context, or are able to look closely at the wording of the extracts.</p>	

<b>Text:</b>	<b>OCR: <i>Opening Worlds</i></b>
<b>Question 18</b> <b>(14 marks)</b>	<p>What do you think makes any <b>TWO</b> of the following characters so unpleasant?</p> <p>Michael Obi in <i>Dead Men's Path</i> The deputy district officer in <i>The Gold-Legged Frog</i> Mr Chase in <i>The Pieces of Silver</i></p>
<p><b>NOTES ON THE TASK:</b></p> <p>Michael Obi is arrogant, 'outspoken in his condemnation' of fellow Heads and passionate in his 'denigration' of older teachers. Having barred the path with the 'dream-gardens' he tells the village priest that the whole purpose' of the school is to 'eradicate' his traditional beliefs, and is finally sarcastic with him. The deputy district officer abuses his position, shouting at Nak, making him wait and insulting him with the remark about using his wife for a blanket. Mr Chase is another dictatorial deputy, 'stout, pompous'. He shouts out orders as if he is on a military parade ground, administers corporal punishment, and humiliates those who could not raise money for the collection with a chalk mark on the forehead. Better answers to this question may be those which show personal response to the characters, or which are closer to the details of the stories.</p>	

<b>Text:</b>	<b>Lawrence: <i>Ten Short Stories</i></b>
<b>Question 19</b> <b>(14 marks)</b>	<p><i>The Shades of Spring</i>: 'We are very different' ...to... 'she exclaimed, in pride.'</p> <p><i>Tickets, Please</i>: 'All right then', he said ...to... 'averted from them all.'</p> <p>What feelings about disappointment in love do these two passages powerfully convey to you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what the characters do and say</li> <li>• the reasons for the disappointments.</li> </ul>
<b>NOTES ON THE TASK:</b>	
<p>The passage from <i>The Shades of Spring</i> may be seen in perceptive answers as the crux of the failure in the relationship between Syson and Hilda. Here Syson begins to realise that they could never have truly loved each other, as Syson would have always wanted Hilda to be what she could not be. She, correspondingly, is finally able to realise that their love was an illusion, and that she, too, wanted a different lover from what his earlier self was promising to be – yet when it materialises, she rejects it. Perceptive answers will extend beyond the passage to see that Syson realises finally that the keeper can offer Hilda a simplicity and freshness that he never could. The starkness of the passage from <i>Tickets, Please</i> may be noted in some answers. The vindictive nature of John Thomas's 'choice' is matched by the bitterness of Annie's refusal, and better answers may set this in context with the terseness and disappointing nature of their earlier relationship in the story.</p>	

<b>Text:</b>	<b>Lawrence: <i>Ten Short Stories</i></b>
<b>Question 20</b> <b>(14 marks)</b>	<p>What makes the portrayal of love between young people so memorable for you in <b>TWO</b> of the following stories?</p> <p><i>A Prelude</i> <i>The Shades of Spring</i> <i>Second Best</i></p> <p>Remember to support your answer with details from the stories.</p>
<b>NOTES ON THE TASK:</b>	
<p>The characters of the simple, straightforward yet sensitive Fred and of the proud yet passionate Nellie in <i>A Prelude</i> are finely drawn, and there is a poignancy about how status has got in the way of true love. The 'fairy-tale ending is likely to prompt some strong responses. In <i>The Shades of Spring</i>, stronger answers may indicate how Lawrence expresses the past that Hilda and Syson had together, and what it is that informs her decision to stay with Arthur, since he can offer what Syson can not. In <i>Second Best</i>, candidates should be rewarded for observing in the mole a symbol of Frances' blind search for love, as they should for seeing how her killing of the second mole marks her decision to take Tom as her 'second best'.</p>	

<b>Text:</b>	<b>Ballard:</b> <i>Empire of the Sun</i>
<b>Question 21</b>  <b>(14 marks)</b>	<i>On their Way to the Camps:</i> 'On the day of the Englishwoman's death'...to...'extra mess tins.'  What do you think makes this passage so disturbing?  Remember to support your answer with details from the passage.
<b>NOTES ON THE TASK:</b>  The imagery is grim: 'like a drowned corpse', 'scum of boiled rice'. Prisoners are dehumanised, treated as a 'herd' and a 'consignment' by masked Japanese soldiers. Sergeant Uchida is a terrifying presence, dictatorial and hysterical. Jim is a devoted and calloused survivor: he has his eyes on mess-tins and tennis shoes, he notes the bare feet of the outbound corpses, he pushes past the two boys, and he counts yellow eyes. Better answers are likely to be those which can focus on details in the passage, and express a convincing personal response.	

<b>Text:</b>	<b>Ballard:</b> <i>Empire of the Sun</i>
<b>Question 22</b>  <b>(14 marks)</b>	What are your thoughts and feelings about Basie in the novel?  You should consider: <ul style="list-style-type: none"> <li>• what he says and does</li> <li>• his relationship with Jim.</li> </ul>
<b>NOTES ON THE TASK:</b>  Better answers should go beyond a mere character study and show a personal response to Basie, as the question indicates. He is a thief, hoarding stolen goods in his cubicle, and he is a selfish survivor, using Jim to set the pheasant traps and abandoning him when more useful boys appear, and picking their pockets 'like a depraved conjuror'. Is he to be praised for helping Jim too to become a survivor, or criticised for setting a bad example? A range of responses to this character is possible.	

<b>Text:</b>	<b>Hill (Ed):</b> <i>Modern Women's Short Stories</i>
<b>Question 23</b> <b>(14 marks)</b>	<p><i>Stormy Weather</i>: 'It was this proviso' ... to ... 'I emptied them all yesterday.'  <i>Passages</i>: 'Don't persist with this...' to ... 'He didn't wait.'</p> <p>What stresses suffered by the girls are powerfully conveyed in these two extracts?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Chris's methods of survival in <i>Stormy Weather</i></li> <li>• how the girl feels after telling her story in <i>Passages</i>.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>Answers should focus on Chris's irrepressible nature, seen here in her vigil at the window, hoping that the weather will allow her once-weekly escape from her orphanage prison. Similarly, that she can take care of herself is seen in her quick response to Alice, a foretaste of the skill with which she turns disaster into apparent success at the end of the story. Stronger answers will note the humorous style of the story, seen here in the reference to Matron's stubbornness, and the depiction of rain as a 'powerful adversary'. The tense moment in <i>Passages</i>, where the mysterious narrator turns the girl's desire for an admission from him that he is a murderer into her own catharsis, can be seen either as an indication of the girl's own instability and fantasizing, or as the manipulation of an unreliable narrator desperate to escape blame for the crime he committed. Better answers will give some acknowledgement of this indeterminacy.</p>	

<b>Text:</b>	<b>Hill (Ed):</b> <i>Modern Women's Short Stories</i>
<b>Question 24</b> <b>(14 marks)</b>	<p>What memorable feelings of grief and loss are expressed in <b>TWO</b> of the following stories?</p> <p><i>Miss Anstruther's Letters</i> (Macaulay)  <i>Another Survivor</i> (Fainlight)  <i>Stone Trees</i> (Gardam)</p> <p>Remember to support your answer with details from the stories.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>The hopelessness of Miss Anstruther's bemused grief at the beginning of Macaulay's story can be seen to go far beyond the purely material loss of all her worldly goods. The fast-moving description of the incendiary attack, her realisation that she had omitted to save 'the thing she wanted most', is followed by a heart-rending list of broken memories of the hundreds of letters she had kept to read as a solace, now gone for ever. The piece ends as bleakly as it began, with her knowledge that she has twice let slip between her fingers the love that gave meaning to her life. At the end of <i>Another Survivor</i> Rudi, after 30 years of thinking of his mother as a holocaust victim, finally remembers her as she was at the height of her powers, and tries to recreate the home they had. He fails, and when he tries in desperation to recreate his mother via his daughter, the two mothers that appear before him send him over the edge into insanity. At one level, <i>Stone Trees</i> is a recounting of a childless widow's grief as her best friends try to console her. It is through flashbacks and half finished sentences, however, that we learn obliquely about the relationship between her dead husband and her best friend Anna, and, moreover, that Anna's son Peter is his child. In each story, it is the individual quality of the writing that communicates the personal griefs, and this will be the discriminator of better answers.</p>	

<b>Text:</b>	<b>Achebe:</b> <i>Things Fall Apart</i>
<b>Question 25</b> <b>(14 marks)</b>	Chapter Ten: 'Aru oyim de de de dei!' ...to'... two powerful horns.' What do you find amusing and interesting about this extract?
<p><b>NOTES ON THE TASK:</b></p> <p>Answers might begin by setting the passage in its context, that of the ceremonial trials held by the tribe, presided over by the <i>egwugwu</i>, the ancestral spirits. Their power to instil fear is vividly described, in spite of the amusing aside whereby even the defendant is terrified and tries to run away from them, and an atmosphere of tension is effectively established. Answers will note, however, that it is the gentle humour of the passage that is striking, where the women, especially Okonkwo's wives, notice that the second sacred spirit walks with Okonkwo's 'springy step', but keep this to themselves. The best answers will be those that point out that the charm of Achebe's writing lies in his mixing of atmospheric detail of the rituals of the tribe with an appreciation of the characters as the dignified and earnest people that they are.</p>	

<b>Text:</b>	<b>Achebe:</b> <i>Things Fall Apart</i>
<b>Question 26</b> <b>(14 marks)</b>	What do you find moving about the friendship between Nwoye and Ikemefuna?  You should consider: <ul style="list-style-type: none"> <li>• how the two become friends</li> <li>• what happens to their friendship.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>Although Nwoye is not a major character, his friendship with Ikemefuna is significant in the first part of the novel, and Ikemefuna's slaughter leads to Nwoye's disaffection with tribal customs and his final desertion to Christianity. More comprehensive answers may note this, but credit may be gained from reference to the many delightful details involving the two boys. The preparation of the yams and the wall-building are some examples. The way the talented Ikemefuna nurtures the younger boy may be referred to, as well as Okonkwo's debt of gratitude to Ikemefuna for his bringing-on of his son – which makes Okonkwo's part in his death all the more shocking. The latter event may evoke strong personal response in some answers.</p>	

<b>Text:</b>	<b>Hemingway:</b> <i>The Old Man and the Sea</i>
<b>Question 27</b>  <b>(14 marks)</b>	'In the dark the old man could feel the morning coming'...to'... bonito and albacore are and maybe there will be a big one with them.'  What makes the old man's thoughts and feelings so vivid for you at this point in the novel?
<b>NOTES ON THE TASK:</b>  He feels that the flying fish are his main friends, and feels sorry for the birds that seem to be always looking and never finding. He feels that the sea can be beautiful and kind, but also cruel, and develops his thoughts about the sea's female nature. He sounds towards the end of the passage at ease ('steadily', 'no effort', 'already further out than he had hoped') and optimistic about catching a 'big one'. Better answers are likely to be able to respond to 'so vivid' in the question , and also look closely at the words used in the passage.	

<b>Text:</b>	<b>Hemingway:</b> <i>The Old Man and the Sea</i>
<b>Question 28</b>  <b>(10 marks)</b>	Explore <b>ONE or TWO</b> moments in the novel which show you just how determined the old man is.
<b>NOTES ON THE TASK:</b>  His tenacity is demonstrated in many passages in the closing stages of the novel in particular; he says aloud of the sharks 'I'll fight them until I die'. Answers could also refer to his bout of arm-wrestling, to the way he overcomes cramp, and to the way he clings on to the line even though it cuts his hands. We shall be tolerant of the interpretation of 'moment' adopted in the answer. Better answers are likely to be those which refer to the text in some degree of detail.	

<b>Text:</b>	<b>Orwell:</b> <i>Nineteen Eighty-Four</i>
<b>Question 29</b>  <b>(14 marks)</b>	Part One, V: 'The fabulous statistics continued to pour'...to'... memory that things had once been different?'  What do you think makes this passage so horrifying?
<b>NOTES ON THE TASK:</b>  There is the physical awfulness of the scene: everything is dirty , 'battered' and dysfunctional. The touch, sight and smell of things are described in a stream of adjectives, including 'grimy', 'sourish' 'metallic', and patterns of repetition. The contempt of the ruling classes is symbolised by plentiful synthetic gin. The passage is framed at the outset by the official lies emanating from the telescreen with which people are constantly bombarded, and at the end by Winston's 'ancestral memory' that things have not always been like this. Better answers will probably be those which quote precisely and succinctly from the passage.	



<b>Text:</b>	<b>Orwell:</b> <i>Nineteen Eighty-Four</i>
<b>Question 30</b> <b>(14 marks)</b>	In <i>Nineteen Eighty-Four</i> what makes you think that the Party will never lose its hold on power?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b>  The level of control is highly effective, via telescreens, the Thought Police, the Two-Minute Hate, and so on. Individual rebels such as Winston Smith are detected, tricked and defeated. The Proles, the source of Winston's hope, are actually kept quiet, fed with a pleasurable diet. It is likely that most answers will find nothing to challenge the assumption in the question. Better answers may begin to consider the rewriting of history and the advances of Newspeak, and develop a case in response to the question, rather than merely listing relevant aspects of the novel.	

<b>Text:</b>	<b>Palin:</b> <i>Pole to Pole</i>
<b>Question 31</b> <b>(14 marks)</b>	Day 49: 'At the church' ...to... 'a circle around a Bible.' Day 58: 'As we watch' ...to... 'I love to haggle!'  Explore how Palin brings the people alive for you in these two extracts.  Remember to support your answer with details from the extracts.
<b>NOTES ON THE TASK:</b>  The fine detail in the descriptions may be recognised in some answers, for example that of the bride in the first extract, or the chaotic scene in the church during the unusual wedding ceremony. Detail is similarly used in the second extract to describe the bartering that goes on between traders and tourists. Palin's humorous writing style, resulting, for example, from the detail mentioned above, may also be noted in some better answers, as will also Palin's imagery, such as the cruise ship appearing like 'a fat woman trying to get through a turnstile'. This writing style is also evident when, for example, the Egyptian pilot cannot remember the names of his last five children, when northern British towns are mentioned by name, or when, ironically, Pat is pleased at having to haggle.	

<b>Text:</b>	<b>Palin:</b> <i>Pole to Pole</i>
<b>Question 32</b> <b>(14 marks)</b>	In what ways do <b>TWO</b> of the following characters make a strong impression on you?  Felix (Days 40 - 42) Dr Baela (Day 108) Edward Ranenko (Day 31)  Remember to support your answer with details from the book.
<b>NOTES ON THE TASK:</b>  Candidates will not fail to notice Felix's eccentricity, and the more perceptive will note the fact that the harder he tries to be efficient, the more comic he becomes. Answers may mention Felix's attempts at physical exercise, or his officious bossiness when dealing with a nosebleed. Answers that include Edward Ranenko may mention the amusing introduction to his powerful personality, but they will probably concentrate on Palin's account of the 'Night of a Thousand Toasts', and Palin's inebriated enjoyment of the evening that follows. At the end of the description of the outwardly ridiculous character of Dr Baela, with his use of any objects that have come to hand for his rituals, Palin points out how convincing, and therefore dangerous, his predictions are. Consequently, answers that show awareness of the more serious tone at the end of the last characterisation should be suitably rewarded. The quality of the answers will depend both on the attention to the detail of the characters and on Palin's perceptive and humorous writing style.	

<b>Text:</b>	<b>Hornby:</b> <i>Fever Pitch</i>
<b>Question 33</b> <b>(14 marks)</b>	<i>Pelé, Brazil v Czechoslovakia June 1970: 'In the next eighty minutes' ...to ...'we gave up.'</i>  What do you think makes the description of Brazil's football team so memorable here?
<b>NOTES ON THE TASK:</b>  The passage is concerned with the 1970 World Cup in Mexico, from the section entitled 'Pele'. There is Rivelino's free kick, which 'dipped and spun and swerved'. There is their 'outrageous embellishment' comprising Pele's plays and the team's celebrations of goals, which the young Hornby compares to the gadgets in certain toy cars. England contribute to a 'superlative jamboree'. The tournament produced 'dozens of superlatives' and Brazil provided a 'Platonic ideal'. Better answers are likely to be those which are closer to the wording of the passage in support of their comments.	

<b>Text:</b>	<b>HORNBY:</b> <i>Fever Pitch</i>
<b>Question 34</b> <b>(14 marks)</b>	Explore <b>ONE</b> or <b>TWO</b> moments in the book in which Hornby memorably conveys to you his obsession with football.
<b>NOTES ON THE TASK:</b>  Better answers may be those which are closer to the details of the book as well as showing some response to the personal invitation in the question. There is plenty of available material, and we shall be tolerant of interpretations of 'moments'. Late in the book he develops the notion of 'Tyranny'. In 'Smoking' he refers to supporting Arsenal as a 'disability'. In 'How I Won the Double' he says 'I was Arsenal' and 'the gift I got that afternoon was priceless, like world peace'. In 'Golden' the pleasure of watching football is portrayed as intense, creating a sense of 'triumph' and 'celebration'. His language is often exaggerated, perhaps comically so.	

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

**OCR Customer Contact Centre**

**14 – 19 Qualifications (General)**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

**[www.ocr.org.uk](http://www.ocr.org.uk)**

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

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



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

© OCR 2011