

**English Literature**

General Certificate of Secondary Education

Unit **2448/02**: Post-1914 Texts (Higher Tier)

**Mark Scheme for June 2011**

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

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

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

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## INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

**ASSESSMENT OBJECTIVES****AO1**

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

**AO2**

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

**AO3**

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

**AO4**

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

**WEIGHTING OF ASSESSMENT OBJECTIVES**

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

<i>Unit</i>	<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 (Higher Tier)****A INDIVIDUAL ANSWERS**

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

**B TOTAL MARKS**

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



## 1901 English Literature – Generic Band Descriptors

Unit 2448/02 – Higher Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
<b>1</b>	<b>20 19</b>	<ul style="list-style-type: none"> <li>demonstrate all of the below</li> <li>show sustained insight, confidence and fluency</li> </ul>
<b>2</b>	<b>18 17</b>	<ul style="list-style-type: none"> <li>demonstrate engagement and some insight</li> <li>show critical understanding supported by well selected references to the text</li> <li>respond sensitively and in detail to language</li> </ul>
<b>3</b>	<b>16 15</b>	<ul style="list-style-type: none"> <li>present a clear, sustained response</li> <li>show understanding supported by careful and relevant reference to the text</li> <li>respond with some thoroughness to language</li> </ul>
<b>4</b>	<b>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>Below 6</b>	<b>8-0</b>	<ul style="list-style-type: none"> <li>make a few straightforward points</li> <li>occasionally refer to the text</li> </ul>

## 1901 English Literature - Empathic Band Descriptors

Unit 2448/02 – Higher 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>
1	20 19	<ul style="list-style-type: none"> <li>demonstrate all of the below</li> <li>reveal a sophisticated and convincing insight into the character</li> </ul>
2	18 17	<ul style="list-style-type: none"> <li>demonstrate a full understanding of the character and text</li> <li>assume a consistently appropriate "voice" with assurance and some insight</li> </ul>
3	16 15	<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>
4	14 13	<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>
5	12 11	<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>
6	10 9	<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>Below 6</b>	<b>8-0</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>Text:</b>	<b>Clark:</b> <i>Whose Life Is It Anyway?</i>
<b>Question 1</b> <b>(20 marks)</b>	Act One: MRS BOYLE: <i>Try not to dwell on it...to KEN: Get out... Get out...</i>  How does Clark convey to you the tension and drama in this passage?
<p><b>NOTES ON THE TASK:</b></p> <p>Although this passage may be identified as one of a series of exchanges between Ken and various other characters, for example Dr Scott, Dr Emerson and Dr Travers, the passage evinces Ken's growing infuriation at Mrs Boyle's determined patronising of him. Ken makes the point that Mrs Boyle is confirming his belief that his life is not worth living simply through the fact that she and the others do not, and will not, treat him as a normal human being. Better answers will contrast Ken's articulate and passionate arguments with the short, rehearsed and formal responses of Mrs Boyle as she tries and fails to offer him help, and instead confirms for him his desire to die. The best answers will engage fully with the vehemence of Ken's outbursts as he realises that she is typical of the many others who will not see him as a person, only as a patient.</p>	

<b>Text:</b>	<b>Clark:</b> <i>Whose Life Is It Anyway?</i>
<b>Question 2</b> <b>(20 marks)</b>	You are Dr Emerson, after having injected Ken with Valium in Act One.  Write your thoughts
<p><b>NOTES ON THE TASK:</b></p> <p>The last few minutes will have been trying ones for Dr Emerson, and answers will hopefully reflect some of his stress as well as his determination and unshakeability. Better answers will refer to the tense nature of his conversation with Dr Scott, who supports Ken's wish not to be sedated and is clearly unhappy about her superior's decision. These better answers will, at the same time as expressing Dr Emerson's resolve, be aware of his discomfort when faced with Ken's articulate arguments, not because he is persuaded by them, but because he is convinced that someone so intelligent and sensitive is also so wrong. High reward is due to those answers that capture both Dr Emerson's professional tone and his absolute moral conviction.</p>	

<b>Text:</b>	<b>Miller:</b> <i>Death of a Salesman</i>
<b>Question 3</b>  <b>(20 marks)</b>	Act One: BIFF ( <i>with enthusiasm</i> ): Listen, why don't you come ...to HAPPY: ... settle anything, heh?  How do you think Miller portrays Happy at this point in the play?
<b>NOTES ON THE TASK:</b>  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. Answers are expected to refer closely to the extract in support of their ideas, and show personal response to the character whether sympathetic or judgemental. Better answers may be able to say something about the perspective on The American Dream offered here, or to show how Miller characterises Happy by subtle contrast to Biff.	

<b>Text:</b>	<b>Miller:</b> <i>Death of a Salesman</i>
<b>Question 4</b>  <b>(20 marks)</b>	You are Willy as you try to get to sleep (at the end of Act One).  Write your thoughts.
<b>NOTES ON THE TASK:</b>  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 his relationship with Linda, and with Biff. His instability has been emphasised in various ways in Act One. Better answers may be those which include an element of self-delusion: perhaps he looks forward to Biff working with Bill Oliver, or a desk job for himself thanks to Howard; or perhaps he is nostalgic about Biff at school, or the neighbourhood. We also look for a convincing 'voice' for higher marks.	

<b>Text:</b>	<b>R C Sherriff: <i>Journey's End</i></b>
<b>Question 5</b> <b>(20 marks)</b>	Act Three: <i>After a moment's silence ...to STANHOPE:...get out!</i>  How does Sherriff make the feelings of Stanhope and Raleigh so moving and dramatic for you here?
<p><b>NOTES ON THE TASK:</b></p> <p>It is to be expected that answers will address the context of this dramatic moment in the play, where Raleigh is disgusted with the enforced jollity of his comrades following Osborne's death and sanctimoniously refuses to take part, having preferred to eat with the men. The fact that Stanhope has savagely berated him leads Raleigh to express his regret having embarrassed Stanhope by joining his company, and the truth is that Stanhope does resent Raleigh's arrival, because he fears that his sister will receive negative messages about his mental and physical state. The best answers, however, will focus on the writing in the extract, especially Stanhope's impassioned outburst, which explains how he has been eating and drinking in order to obliterate the reality both of the death of his beloved Osborne, and of the horror and cruelty of the war in general.</p>	

<b>Text:</b>	<b>R C Sherriff: <i>Journey's End</i></b>
<b>Question 6</b> <b>(20 marks)</b>	How does Sherriff bring to life the stress and fear experienced by the soldiers in <b>ONE or TWO</b> moments in the play?
<p><b>NOTES ON THE TASK:</b></p> <p>Answers here may be expected to achieve more than just a rehearsal of various hardships experienced or a description of one or two life-threatening events. Suggestions of the stress Stanhope is under are present before he appears, and are subsequently borne out by his irascibility towards Raleigh and his obsession about what Raleigh might be writing home about him. The confrontation between Stanhope and Hibbert is memorable for Stanhope's measured persuasion that Hibbert should do his duty, and the careful presentation of Hibbert as a man wholly debilitated by fear. The quiet courage of Osborne and Raleigh in the face of their fear, and Stanhope's consequent reactions to Osborne's death are painfully depicted, as is his private agony when easing the death of his boyhood friend. Some perceptive answers may note that even the lighter moments of the play, Trotter's circles or Mason's cooking, reveal these preoccupations as a kind of escapism from the grim realities of war.</p>	

<b>Text:</b>	<b>Pinter:</b> <i>The Caretaker</i>
<b>Question 7</b> <b>(20 marks)</b>	Act Three: ASTON: <i>No, I couldn't change beds...</i> to the end of the play.  How does Pinter make this such a compelling ending to the play?
<p><b>NOTES ON THE TASK:</b></p> <p>Better answers are likely to be those which convey a strong 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. Are there final ambiguities, given the incomplete last sentence and the long pause? Are we to rejoice at last that Aston is assertive ('You make too much noise') and that Davies's plot has been foiled? Or are they both finally figures of pathos? Good answers may be able to address these points.</p>	

<b>Text:</b>	<b>Pinter:</b> <i>The Caretaker</i>
<b>Question 8</b> <b>(20 marks)</b>	You are Davies at the start of the play. You have just followed Aston into the room.  Write your thoughts.
<p><b>NOTES ON THE TASK:</b></p> <p>We know that Davies is agitated and has been rescued by Aston. 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, or a refuge, 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. A consistent voice, together with details from the play and a coherent sense of the real Davies, whatever that may be, are likely to be signs of a better answer.</p>	

<b>Text:</b>	OCR: <i>Opening Lines: How It Looks From Here</i>
<b>Question 9</b> <b>(20 marks)</b>	<i>Wedding-Wind (Larkin), Sometimes (Pugh)</i>  In what different ways do the poets memorably present feelings of hope in these poems?
<b>NOTES ON THE TASK:</b>  Although at first glance there appears little reason for feelings of hope in <i>Wedding-Wind</i> , it is to be expected that answers will move beyond the description of the rustic setting and the physical hardships that the wife experiences. The close of the first stanza is a celebration of a happiness that depends not on materialistic concerns, but on an inner joy. The wind may be seen to be merely an instrument put in the way of happiness as an obstacle, but one which can nevertheless be ignored, as can death itself. Some appreciation of the lovely images in <i>Sometimes</i> is to be expected even in basic answers, and better answers will express some idea of the movement from hopes for purely physical advantages through to expectations that man will be a part of this amelioration. The moving metaphor in the last two lines, and the ultimate benediction, form a fitting climax, and there may be some really perceptive answers that will link this to the optimism of the closing lines of <i>Wedding-Wind</i> .	

<b>Text:</b>	OCR: <i>Opening Lines: How It Looks From Here</i>
<b>Question 10</b> <b>(20 marks)</b>	Compare some of the ways in which the poets strikingly express views about living in the modern world in <b>TWO</b> of the following poems:  <i>A Consumer's Report</i> (Porter) <i>O Grateful Colours, Bright Looks!</i> (Smith) <i>In Your Mind</i> (Duffy).
<b>NOTES ON THE TASK:</b>  An appreciation of the irony central to the extended metaphor in <i>A Consumer's Report</i> , where life is seen as a consumable product that can be evaluated, is to be expected here. More detailed answers will also give some detail about the humorous ways in which the product 'life' is described, and will note the rather chilling promise of the last three lines. The gaudy, even garish nature of the descriptions in the first part of <i>Oh Grateful Colours, Bright Looks!</i> compared with the quiet, reflective critique of greedy materialism in the second part may be noted in better answers, and there may be some fruitful comparison with the equally acerbic observations on life in <i>A Consumer's Report</i> . <i>In Your Mind</i> has a similarly jaundiced view of modern life, with its 'English rain' where you 'swap a coin for a fish'. In this poem, however, the poet also opposes this view of life against a longed-for Utopia, and answers that attempt to understand how the careful balance of the two views in the poem is achieved, deserve reward.	

<b>Text:</b>	<b>OCR:</b> <i>Opening Lines: The 1914-18 War (ii)</i>
<b>Question 11</b> <b>(20 marks)</b>	Poems: <i>Perhaps- (Brittain), Reported Missing (Keown)</i>  Compare how the poets here movingly portray the feelings of those who suffer the loss of a loved one in wartime.
<b>NOTES ON THE TASK:</b>  It is to be expected that answers will have a grasp of the simple overall premises of these two poems. Brittain surmises that some day she may be able to appreciate the joys of the seasons of the year again in spite of the loss of her loved one, but that she can never love again, as her lover's death has broken her heart. Keown's sonnet holds a gentle, pathetic certainty in its octave that the fact that the world continues to function is proof absolute that her loved one is not dead, and so she has need of neither grief nor sympathy. Better answers will, however, perceive ways in which both poems become even more moving; Brittain's because of the rich and detailed descriptions of the passing year, Keown's because of the feeling in the sestet of a world quietly awaiting the loved one's certain return. The quality of the answers will ultimately depend on the extent to which they are able to engage with the detail of the language in both poems.	

<b>Text:</b>	<b>OCR:</b> <i>Opening Lines: The 1914-18 War (ii)</i>
<b>Question 12</b> <b>(20 marks)</b>	Compare how the poets strikingly present connections between the world of nature and war, in <b>TWO</b> of the following poems:  <i>Spring Offensive</i> (Owen) <i>The Falling Leaves</i> (Cole) <i>Spring in War-Time</i> (Nesbit).
<b>NOTES ON THE TASK:</b>  The first 18 lines of Owen's poem present a wonderful opportunity for candidates to explore the poet's rich imagery, as he paints a picture of a natural world entirely in touch with the feelings and the needs of the weary soldiers. When their offensive begins, however, this same natural world turns against them, burning with fury. The dead fall into God's arms, but those who survive do so only to have to live with the knowledge of what dreadful things, 'superhuman inhumanities', they had to carry out in order to stay alive. Better answers will be those that respond to the powerful language used in the poem. <i>The Falling Leaves</i> is a simple description of a moment in time as the poet, seeing leaves falling, likens them to falling snowflakes, which in turn, in an extended double simile, reminds her of the 'gallant multitude' of fallen soldiers. Nesbit is similarly prompted by nature to remember the fallen. In her case, the coming of Spring is a bitter reminder of the same time last year, but one that was so different because her loved one was still alive. The best answers may be those that are able to respond sensitively both to the descriptions in the poems and to the message they carry.	



<b>Text:</b>	<b>Larkin and Fanthorpe: Poems 2</b>
<b>Question 13</b> <b>(20 marks)</b>	<i>The View (Larkin), Half-past Two (Fanthorpe)</i>  Compare the ways in which the poets convey memorable feelings about time passing in these two poems.
<b>NOTES ON THE TASK:</b>  Larkin 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 clear view is for him the one ahead, and is uncompromisingly expressed in the last stanza by means of the rhyme and the short sentences. Better answers on this poem are likely not only to show secure understanding of the central conceit, but also to look closely at effects of language. The Fanthorpe juxtaposes the objective time of the teacher ('till half-past two', ' <i>you'll be late</i> ') with the child's own universe of 'important times' into which he escapes, until she remembers him at the end. Better answers on this poem may be able to look closely at the effects of language, for example capitalisation, patterns of repetition, and the childish compounds, and also to suggest that the reader's feelings about time passing might not be identical to those of the characters'.	

<b>Text:</b>	<b>Larkin and Fanthorpe: Poems 2</b>
<b>Question 14</b> <b>(20 marks)</b>	Compare how the poets memorably convey feelings of not belonging in any <b>TWO</b> of the following poems:  <i>Reasons for Attendance</i> (Larkin) <i>Annus Mirabilis</i> (Larkin) <i>Growing Up</i> (Fanthorpe).
<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 explore some of the ironies in this poem. In the second 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 explore some of the humour in the poem. 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 make sense of 'Emily' and understand how the poem builds to the adult 'vocation' of observer described in the last stanza.	

<b>Text:</b>	<i>Touched With Fire</i>
<b>Question 15</b> <b>(20 marks)</b>	<i>Telephone Conversation</i> (Soyinka) <i>Dulce Et Decorum Est</i> (Owen)  Compare the ways in which the poets memorably express anger in these two poems.
<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, can quote aptly, and can respond to and comment on the poets' language.	

<b>Text:</b>	<i>Touched With Fire</i>
<b>Question 16</b> <b>(20 marks)</b>	Compare the ways in which the poets make any <b>TWO</b> of the following poems so unsettling:  <i>Mushrooms</i> (Plath) <i>Nursery Rhyme of Innocence and Experience</i> (Causley) <i>Hawk Roosting</i> (Hughes).
<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. Better answers on this poem may be able to see the contribution of the insistent rhythm to the overall menacing effect. 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. Better answers on this poem may be able to explore the unsettling counterpoint of nursery rhyme style with non-childish content. 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 on this poem may be able to stand back a little from the portrait of the hawk here and explore interpretations of how the reader might regard this unchanging masterful creature.	

<b>Text:</b>	<b>OCR: <i>Opening Worlds</i></b>
<b>Question 17</b> <b>(20 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>How do you think the writers make 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 can not only look closely at the language of the extracts but also show a secure grasp of the context of each.</p>	

<b>Text:</b>	<b>OCR: <i>Opening Worlds</i></b>
<b>Question 18</b> <b>(20 marks)</b>	<p>How do you think the writers make 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 are likely not only to respond personally to the characters, but also to be close to the language used in portraying them.</p>	

<b>Text:</b>	<b>Lawrence: <i>Ten Short Stories</i></b>
<b>Question 19</b> <b>(20 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' ...to...averted from them all.'</p> <p>How does Lawrence's writing powerfully convey feelings about disappointment in love in these two passages?</p>
<b>NOTES ON THE TASK:</b>	
<p>Answers may set the first passage in context, and consider it to be one of several moments in <i>The Shades of Spring</i> where Syson realises that love between himself and Hilda could never really have been possible, since Syson wanted her to be something she could not be – but that, conversely, she too had wanted a lover different from what he was, yet rejects what he has now become. Better answers will see beyond the passage to Syson's realisation that Arthur's simple and fresh love is far nearer to what Hilda needs, and answers that attempt to voice some of the complexity of their relationship should also be well rewarded. Answers may respond to the stark and bitter vocabulary used in the chilling second passage. John Thomas's malicious 'choice' is matched by Annie's bitter refusal, and the hopelessness of this scene may be given depth in some more perceptive answers by the awareness of its context, where John Thomas's thoughtless discarding of Annie earlier has caused her to mount the terrible revenge that is enacted prior to the passage. Engagement with the richness of Lawrence's language in expressing the characters' feelings will be evident in better answers.</p>	

<b>Text:</b>	<b>Lawrence: <i>Ten Short Stories</i></b>
<b>Question 20</b> <b>(20 marks)</b>	<p>How does Lawrence memorably portray love between young people in <b>TWO</b> of the following stories?</p> <p><i>Second Best</i> <i>The Shades of Spring</i> <i>A Prelude</i></p>
<b>NOTES ON THE TASK:</b>	
<p>In <i>A Prelude</i>, candidates should note the fine description of the rustic Fred with his simple, sensitive manner, and how changes in social status do not eventually hinder the love of the two young people. The 'fairy-tale' ending is likely to prompt some strong personal responses. The natural world that Syson is master of in <i>The Shades of Spring</i> is no longer a power that controls Hilda, who has now found her own strength in the rural landscape and her new lover. In <i>Second Best</i> more perceptive answers may see the blind mole as a symbol of Frances' blind search for love, and in her killing of the second mole she is making her decision to take Tom as 'second best'. Some exploration of Lawrence's use of strong images, and the sensitivity of his interactions between his young people, should feature in stronger answers.</p>	

<b>Text:</b>	<b>Ballard:</b> <i>Empire of the Sun</i>
<b>Question 21</b> <b>(20 marks)</b>	<i>On their Way to the Camps:</i> 'On the day of the Englishwoman's death'...to'... extra mess tins.'  How does Ballard make this passage so disturbing?
<p><b>NOTES ON THE TASK:</b></p> <p>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. Possibly the most disturbing aspect of all is Jim's calloused survivor mentality, eyeing up the mess-tins and counting yellow eyes. Good answers should be able to focus closely on Ballard's writing. Better answers may be those which show an understanding of context, referring to Basie or to the detention centre; a page earlier at the end of the previous chapter we are told that 'For the first time in his life Jim felt free to do what he wanted', and we see in this passage something of the consequences of this.</p>	

<b>Text:</b>	<b>Ballard:</b> <i>Empire of the Sun</i>
<b>Question 22</b> <b>(20 marks)</b>	How does Ballard make Basie a memorable and important character in <i>Empire of the Sun</i> ?  Remember to support your answer with details from the novel.
<p><b>NOTES ON THE TASK:</b></p> <p>Answers should go beyond a mere character study and show a response to Basie, and have a sense of his role in the novel, 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? Good answers should consider aspects of Ballard's writing. Better answers may be those which comment on his relationship with Jim and his effect on him.</p>	

<b>Text:</b>	<b>Hill (Ed):</b> <i>Modern Women's Short Stories</i>
<b>Question 23</b>  <b>(20 marks)</b>	<i>Stormy Weather</i> : 'It was this proviso' ...to... 'emptied them all yesterday.' <i>Passages</i> : 'Don't persist with this' ...to... 'He didn't wait.'  How do the writers powerfully convey the stresses suffered by the girls in these two extracts?
<p><b>NOTES ON THE TASK:</b></p> <p>In a world as repressed as that inhabited by Chris in <i>Stormy Weather</i>, there are two elements of the story that make it remarkable. Firstly, there is the indomitable spirit of the heroine, invoking the 'runes of childhood' to keep the rain away, and using her wits to turn adversity to her favour, both here in her exchange with Alice, and, some answers may note, at the end of the story. Secondly, there is the humour with which the story is told, that is apparent here in the description of Matron's defiance when faced with the 'threat' of rain, and the personification of the weather as a powerful adversary to the small girl. The unnamed girl in <i>Passages</i> is seen in the extract at the end of her telling of her extraordinary story, and it is at this point that the mysterious narrator – whose own guilt is unresolved at the end – reveals that the actual telling of her story is enough to rid the girl of the haunting effect that the episode has had on her life. Better answers may attempt to get to grips further with the story, and point out that the story, at this point as well as elsewhere, is in the hands of an unreliable narrator, and that the exact nature of the girl's suffering is bound to be uncertain for us, the readers. For both extracts, the response to 'powerfully' will determine the quality of the answer.</p>	

<b>Text:</b>	<b>Hill (Ed):</b> <i>Modern Women's Short Stories</i>
<b>Question 24</b>  <b>(20 marks)</b>	<p>How do the writers of <b>TWO</b> of the following stories memorably express feelings of grief and loss?</p> <p><i>Miss Anstruther's Letters</i> (Macaulay)  <i>Another Survivor</i> (Fainlight)  <i>Stone Trees</i> (Gardam).</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Answers may well respond strongly to the hopelessness of Miss Anstruther's grief, which transcends the purely material loss of all her worldly goods, and touches upon her failure to save her love letters, the one thing which gave meaning to her existence. The writing here is remorselessly bleak, with the description of Miss Anstruther's physical and moral desolation set into even sharper relief as a contrast to her memories of the snatched life she had with her lover, and better answers will attempt to express both the poignancy of her missed opportunities and the finality of her loss. The grief of Rudi in <i>Another Survivor</i> is apparently less sudden, but none the less devastating. After 30 years of remembering his mother as a holocaust victim, he begins to visualise her as she was in his childhood. This prompts him to try to recreate his childhood home, and his failure to do this culminates in a last desperate attempt to make her alive again. By transforming his daughter into his mother, he summons up also his vision of the camp inmate, and it is his inability to accept this final knowledge of the loss of his mother that tips him into insanity. Answers can be expected to see <i>Stone Trees</i> as the fractured recounting of a childless widow's grief as her best friends try to console her. Stronger answers will also document the gradual revelation, by means of the widow's first person narrative in flashbacks and unfinished sentences, of the affair her husband had with their best friend Anna, and, moreover, the grudging acknowledgement that Anna's son Peter is her husband's child. Overall, the quality of the responses here will be measured by the response to the language used to achieve the effects described.</p>	

<b>Text:</b>	<b>Achebe: <i>Things Fall Apart</i></b>
<b>Question 25</b> <b>(20 marks)</b>	Chapter Ten: ‘ <i>Aru oyim de de de dei!</i> ’ ...to... ‘ <i>two powerful horns.</i> ’  How does Achebe make this passage an amusing and interesting part of the novel?
<b>NOTES ON THE TASK:</b>  This section describing the <i>egwugwu</i> is related, as always, in a straightforward and vivacious manner, and follows a steady build-up of tension where the villagers wait for the spirits of the ancestors to emerge. Achebe’s gentle humour may be noticed from the start in more perceptive answers, where he remarks that ‘even’ the woman who is defending the lawsuit that is to be heard runs away from the <i>egwugwu</i> in fright. In relating the history of the <i>egwugwu</i> there is the detail of people, names and places that brings the story alive, and Evil Forest is drawn so as to cause especial terror. It is, however, in the last section of the passage that Achebe’s humorous and understated writing may be seen, where it becomes obvious that Okonkwo is the second <i>egwugwu</i> , yet none of the women would dream of mentioning this. Better answers might point out that the ritual, and the dignity of those enacting it, are maintained, and even enhanced, by this humour.	

<b>Text:</b>	<b>Achebe: <i>Things Fall Apart</i></b>
<b>Question 26</b> <b>(20 marks)</b>	How does Achebe’s writing make the friendship between Nwoye and Ikemefuna so moving?
<b>NOTES ON THE TASK:</b>  The introductions of both Nwoye and Ikemefuna into the story tend to be rather depressing. Nwoye is seen as a source of anxiety to his father for what Okonkwo sums up as ‘incipient laziness’, and the terrified Ikemefuna is taken in as a temporary brother for Nwoye, but with a sentence of death over his head. As well as establishing the background, better answers will give some indication of the sympathetic depiction of Ikemefuna, where the narrative is often from his viewpoint, and also Okwonkwo’s fondness for him. The charm of the descriptions of how the two boys become friends, and how Nwoye adores Ikemefuna as an older brother, is evident. More important still is the fact that Okonkwo realises that it is Ikemefuna’s influence that allows him to begin to be proud of his son, and it is after Ikemefuna’s death that Nwoye begins to understand just how outdated the tribal customs are, and his eventual desertion of his clan to join the missionaries may be seen as a direct result of the unforgivably harsh treatment of his friend Ikemefuna. The quality of the answers will depend on how clearly these or other ideas are expressed, some element of personal response to the two characters and what happens to them, as well as some detail as to how Achebe’s understated writing makes their relationship moving.	



<b>Text:</b>	<b>Hemingway:</b> <i>The Old Man and the Sea</i>
<b>Question 27</b>  <b>(20 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.’  How do you think Hemingway makes the old man’s thoughts and feelings so vivid 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 may be those which not only respond to the writer’s language choice but also perceive ironies here: in a way his <u>only</u> friends are the flying fish and he is like the ‘never finding’ birds. The remarks about the sea withholding favours and the hope for the big one are also ironic in the context of later events.	

<b>Text:</b>	<b>Hemingway:</b> <i>The Old Man and the Sea</i>
<b>Question 28</b>  <b>(20 marks)</b>	Explore <b>ONE</b> or <b>TWO</b> moments in the novel in which Hemingway’s writing shows 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 are confident in use of details from the text, explicit in responding to the character’s determination, and sensitive to the writer’s language.	

<b>Text:</b>	<b>Orwell:</b> <i>Ninety Eighty-Four</i>
<b>Question 29</b>  <b>(20 marks)</b>	Part One, V: 'The fabulous statistics continued to pour'...to'... memory that things had been different?'  How does Orwell's writing in this passage so strikingly convey the misery of life under Big Brother?
<p><b>NOTES ON THE TASK:</b></p> <p>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 convey personal response to the 'misery' of the scene, and which comment on Orwell's uncompromising language.</p>	

<b>Text:</b>	<b>Orwell:</b> <i>Nineteen Eighty-Four</i>
<b>Question 30</b>  <b>(20 marks)</b>	In <i>Nineteen Eighty-Four</i> , how does Orwell make you think that the Party will never lose its hold on power?  Remember to support your ideas with details from the novel.
<p><b>NOTES ON THE TASK:</b></p> <p>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. Answers may also consider the rewriting of history and the advances of Newspeak. Some answers may challenge the assumption in the question (the past tense of the Appendix for some readers indicates that Big Brother did not last), but they do not have to in order to gain high marks. Better answers may be those which convey an overview of the depressing and horrifying totalitarianism of the book.</p>	

<b>Text:</b>	<b>Palin:</b> <i>Pole to Pole</i>
<b>Question 31</b> <b>(20 marks)</b>	Day 49: 'At the church' ...to... 'a circle around a Bible.' Day 58: 'As we watch' ...to... 'I love to haggle!'  How does Palin's writing bring alive the people he describes in these two extracts ?
<b>NOTES ON THE TASK:</b>  Answers may focus on the rich vein of humour that permeates the extracts, and may quote such examples as the photographer's yellow jacket 'which clashes with everything', the Egyptian pilot forgetting the names of his last five children, or the shiny black dress with 'Egypt' picked out in gold. The detail that Palin puts into his descriptions may also be mentioned in some better answers; for instance, in the first extract the description of the bride, or the 'blackbirds' following the wedding service. His description of the ladies as they buy from the traders in the second extract may be noted, where reference to individual northern British towns heightens the comedy in the scene, and the irony of the last description, of Pat who, ironically, is pleased that she is having to haggle, is also important.	

<b>Text:</b>	<b>Palin:</b> <i>Pole to Pole</i>
<b>Question 32</b> <b>(20 marks)</b>	How does Palin's writing create a lively impression of any <b>TWO</b> of the following characters?  Felix (Days 40 and 41) Dr Baela (Day 108) Edward Ranenko (Day 31)
<b>NOTES ON THE TASK:</b>  Answers might focus on Palin's amusing descriptions of Felix's frenetic attempts at efficiency. The character is further rounded by Palin's observations of Felix's efforts at physical exercise, and his officiousness when dealing with a nosebleed. The account of Dr Baela is on an altogether darker note. Although the description of the investigation into witchery is told with typical humour – the incongruity of the surroundings, Dr Baela's 'props', and his wild predictions – there is a serious undertone to the incident that will be made clear in more perceptive answers. Answers on Edward Ranenko might point out charismatic description as 'film-maker' and 'vodka-maker'. There follows the hilarious description of dinner and the 'Night of a Thousand Toasts'. Here the charm of the description lies in Palin's drunken rendering of his 'The Lumberjack Song' to a rapturous reception – blending what readers already know of Palin with a genuinely funny experience. As ever, the quality of the answers will depend on their response to Palin's perceptive and humorous writing style.	

<b>Text:</b>	<b>Hornby: <i>Fever Pitch</i></b>
<b>Question 33</b>  <b>(20 marks)</b>	Pelé, Brazil v Czechoslovakia June 1970: 'In the next eighty minutes'...to 'we gave up.'  How do you think Hornby's writing makes 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'. Answers are expected to be close to the wording of the passage in support of their comments. Better answers may be those which can comment on aspects of Hornby's language use: exaggeration, the amusing car metaphors, irony, and the attempts to embody energy in the writing.	

<b>Text:</b>	<b>Hornby: <i>Fever Pitch</i></b>
<b>Question 34</b>  <b>(20 marks)</b>	How does Hornby's writing memorably convey to you his obsession with football in <b>ONE</b> or <b>TWO</b> moments in the book?
<b>NOTES ON THE TASK:</b>  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. Better answers may be those which can comment on aspects of his language as well as responding explicitly to the personal invitation in the question.	

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