

English Literature

General Certificate of Secondary Education

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

Mark Scheme for June 2011

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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.

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

USING THE MARK SCHEME

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

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

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

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

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

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

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

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

B ASSESSMENT OF WRITTEN COMMUNICATION

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

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

C TOTAL MARKS

1 Transfer to the front of the script **three** marks: for answer (1) out of 30; for answer (2) out of 30; for Written Communication out of 6. Write the total mark for the script.

2 HIGHER TIER: The maximum mark for the paper is **66** (30+30+6).

1901 English Literature – Generic Band Descriptors

Unit 2442/02 – Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	30 29 28	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	27 26 25	<ul style="list-style-type: none"> demonstrate engagement and some insight show critical understanding supported by well selected references to the text respond sensitively and in detail to language
3	24 23 22	<ul style="list-style-type: none"> present a clear, sustained response show understanding supported by careful and relevant reference to the text respond with some thoroughness to language
4	21 20 19	<ul style="list-style-type: none"> make a reasonably developed personal response show overall understanding using appropriate support from the text make some response to language
5	18 17 16	<ul style="list-style-type: none"> begin to organise a response show some understanding give some relevant support from the text or by reference to language
6	15 14 13	<ul style="list-style-type: none"> make some relevant comments show a little understanding give a little support from the text or by reference to language
Below 6	12 11 10 9 8 7 6 5 4 3 2 1 0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text show a little awareness make some comment show a little awareness make very limited comment fails to meet criteria for the task and shows scant knowledge of the text

Text	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 1 (30 marks)	<i>Defying Gravity</i> (McGough); <i>Bedfellows</i> (Paterson) Explore the differing ways in which the poets powerfully portray death in these two poems.
<p>MvGough portrays death as both a positive ('defying gravity') and a negative ('condition inoperable', 'armful of bones', 'A box of left-overs') but in the case of his friend the former is preferable to the latter as the living left behind are still 'weighted down'. The imagery used is unusual and startling for such a subject: life is an active ('sidestep', 'streak') game of rugby and we are attached to a 'giant yo-yo' whilst death is 'a dimension as yet unimagined', 'a space on loan from the clay'. There is much imagery here and it is hoped that answers will give a sensitive response to it and to the situation rather than just analysing it as $x = y$. Death is portrayed as more unpleasant in <i>Bedfellows</i>; the 'last incumbent' has left evidence of both his physical ('greasy head') and spiritual ('heart tick in my wrist') presence to give a ghostly and sinister air to the poem. Attempts at identifying the dead person or the situation are unlikely to add much to an answer which should be rooted firmly in an examination of the imagery and technique of the poet. Lower band answers may paraphrase with textual support; middle band responses are likely to comment on some of the imagery and give a little personal response. Those reaching the higher bands will scrutinise the language and make a sensitive response to it. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 2 (30 marks)	Explore the differing ways by which the poets make the speakers' views so disturbing in <i>Mort aux Chats</i> (Porter) and <i>Rat, O Rat ...</i> (Logue).
<p><i>Mort aux Chats</i> is written from the perspective of a dog and cats are accused of many things in this humorous and satirical poem. Stronger answers will demonstrate an assured understanding of Porter's tone and technique, comment on the 'sins' that cats commit and include some discussion of the poet's purpose in writing this rant. Irony is the key to understanding the poet's technique in <i>Rat, O Rat ...</i> for the speaker's praise of the animal is strictly tongue in cheek and designed to rid himself of the vermin. This poem is also humorous and relies upon tone and technique. Answers should move up the bands according to how they show understanding of the poets' intentions, use of language and technique and make a personal response to 'disturbing'. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 3 (30 marks)	Compare how the poets suggest to you that there may be more than one way of looking at life, in any TWO of the following poems: <i>Judging Distances</i> (Reed) <i>Sometimes</i> (Pugh) <i>Engineers' Corner</i> (Cope).
<p>In <i>Judging Distances</i>, there are two voices and two ways of looking at life: the army instructor, prosaic ('three kinds of trees'), meticulous ('what appear to be animals') and technical ('central sector') conveys the military view of life where it is 'the way that you say it' which is important and reasons 'need not delay us'. The whole view of life here can be summed up as 'dead ground'. This opinion is subtly criticised by the recruit who can see the beauties of nature ('vestments of purple and gold') and love ('a man and a woman/Lie gently together'). Answers should be able to identify the two voices, the tone of the poem and the contrast in the vocabulary used by the two ('still white dwellings ... row of houses') which bring out the two ways of looking at life. <i>Sometimes</i> can be seen as both a positive and a negative view of life: 'sometimes' things do go well against the odds or 'sometimes' (but very rarely) 'our best efforts do not go/amiss'. <i>Engineers' Corner</i> humorously reverses the technocrat society into one in which creativity reigns supreme and there's 'too much encouragement for poets'. Lower band answers may paraphrase or describe (with textual support); middle band responses are likely to demonstrate some understanding with a little comment on the language and technique; those reaching the higher bands will have an assured understanding of the poets' methods and intentions and will scrutinise how these are demonstrated in the two chosen poems. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	OCR: <i>Opening Lines – Section H: The 1914-18 War (ii)</i>
Question 4 (30 marks)	<i>Spring in War-Time</i> (Nesbit); <i>Perhaps-</i> (Brittain) Explore the differing ways in which the poets movingly portray contrasts between past, present and future in these two poems.
<p>Nesbit compares the 'lovers' lane' last year (past) with her lover with the same place after his death (present) where, poignantly, the violets are scentless and she realises that she and her lover 'never [and now never will – future] built our nest'. The contrast is expressed in each verse by the natural imagery, and the heavy monosyllables of the last line 'On your clay' ram home the finality of death. Brittain's view of the future is a despairing one for 'perhaps' implies her disbelief that the sun will again shine and that she will appreciate nature and life now that 'You' (the capitalisation is worth commenting on) have died. The past (a time of sunshine and natural beauty) may be more implicit throughout this poem but the caesura in the last line and the final words 'Was broken, long ago' emphasise it. Answers will move up the bands according to how they sensitively discuss the feelings expressed in the two poems. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	OCR: <i>Opening Lines – Section H: The 1914-18 War (ii)</i>
Question 5 (30 marks)	Compare the ways in which the poets memorably convey thoughts and feelings about the dead in <i>The Falling Leaves</i> (Cole) and <i>In Flanders Fields</i> (McCrae).
<p>Cole memorably conveys thoughts and feelings about the dead by the imagery used in her poem: 'brown leaves dropping', 'snowflakes', 'withering lay', 'beauty strewed' etc. A close focus on the requirements of the question is needed rather than an x=y type analysis and we could see such comments as 'very sad', 'poignant', 'waste of youth'. 'ephemeral life', backed up, for the higher bands, not only by suitable quotation but a sensitive analysis of the effects of the language and poetic technique. In contrast, <i>In Flanders Fields</i> is patriotic and assertive ('Take up our quarrel ...') and states that it is the duty of the newly arrived to carry on where those who have died failed. However, there is still the feeling of sadness and waste of life with the emphasis on the numbers of the dead ('poppies', 'row on row') and the life and loved ones they have left behind. Again a sharp focus on the question and the words and phrases of the poem should be rewarded. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	OCR: <i>Opening Lines – Section H: The 1914-18 War (ii)</i>
Question 6 (30 marks)	<p>Compare the ways in which the poets movingly convey their sympathy for the soldiers in any TWO of the following:</p> <p><i>The Target</i> (Gurney) <i>The Deserter</i> (Letts) <i>Lamentations</i> (Sassoon).</p>
<p>Gurney allows us to sympathise with the soldier in the first poem as we get into his head and feel his distress, attempts to justify his actions, confusion and anger. The simple form of the poem, coupled with the simple language, dialect and pun on 'bloody', make this a moving piece. In <i>The Deserter</i> Letts also begs us to understand the man ('But who can judge him...?') as well as using the emotive imagery of the child and the hare 'with eyes as wild'. Her anger at the execution, demonstrated by repetition and an exclamation mark, adds to the effect. The key to understanding the feelings of the poet of <i>Lamentations</i> is to realise that Sassoon adopts the persona of an uncomprehending and unsympathetic officer who watches the grieving soldier impassively merely realising that 'it was no good trying/To stop it' and being amazed that the soldier is making such a fuss 'all' because his brother has died. This is juxtaposed to the vivid imagery used in the dehumanisation of the man ('howled and beat his chest') and the violent emotions he is feeling ('Moaned, shouted' etc) which reveal Sassoon's real feelings. Answers will move up the bands according to how closely they focus on the question, the language and give a sensitive personal response. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	Poems 2: Larkin and Fanthorpe
Question 7 (30 marks)	<i>Annus Mirabilis</i> (Larkin): <i>Reports</i> (Fanthorpe). Compare some of the ways in which the poets make these two poems so amusing.
<p>NOTES ON THE TASK:</p> <p>Candidates' responses are looked for here, and it is hoped that they do find something to amuse them in each poem, even if the most basic response to the Larkin is that the opening lines are funny. (Less basic answers will recognise the impossibility of the assertion in the first two lines. Answers heading up the bands will recognise that the comically rueful third line is amusing.) <i>Reports</i> amusingly incorporates standard comments on school reports (possibly candidates might be unfamiliar with them, in an age of standardised, computer-generated reports) but applies them more deeply as the poem becomes a report on how a life is lived. However, candidates are expected to show some understanding of the seriousness of the subjects: certainly, the Sixties took themselves seriously, and indeed are still taken seriously ("If you remember them, you weren't there"), and Larkin's poem, with its jaunty rhythm and hyperboles, sends them up something rotten! Basic answers here are likely to show some understanding of the poems through paraphrase. Answers will rise through the bands as understanding of and response to the poems become clearer and better supported. Best answers will be those which engage sensitively with the language of the poems. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each poem. Comparison is expected in answers to this question to achieve the highest bands.</p>	

Text	Poems 2: Larkin and Fanthorpe
Question 8 (30 marks)	Compare some of the ways in which Fanthorpe makes hospital patients seem so unusual and fascinating in <i>After Visiting Hours</i> and <i>Patients</i> .
<p>NOTES ON THE TASK:</p> <p>Understanding of both poems is expected here, with a strong element of personal response. The patients in <i>After Visiting Hours</i> seem relieved to have their hospital world to themselves after the gull-like chatter of visitors is over, allowing them to "relax into illness" and enjoy the movement of fellow-patients and the attentions of nurses and doctors. The world of the hospital is described with some humour. Humour is also evident in <i>Patients</i>, where the official patients know what is expected of them, whilst the "undiagnosed", such as the nursing staff, "fatally Addicted to idleness and tea", are the "true patients". Fairly basic answers here are likely offer an extended paraphrase of two poems, showing some understanding of what they are about. Sound answers will show understanding of Fanthorpe's presentation of the patients in the two chosen poems, referring in some detail to the language and humour. Answers will move up the bands as they respond more closely to the poems, and comment more sensitively and perceptively on the effects of the language Fanthorpe uses. Sensitive comparison/contrast of the poems is expected here for the highest grades.</p>	

Text	Poems 2: Larkin and Fanthorpe
Question 9 (30 marks)	<p>Compare some of the ways in which the poets make the speakers' views of themselves so intriguing in any TWO of the following poems:</p> <p><i>Reasons for Attendance</i> (Larkin) <i>Wild Oats</i> (Larkin) <i>Growing Up</i> (Fanthorpe) <i>Going Under</i> (Fanthorpe).</p>
<p>NOTES ON THE TASK:</p> <p>Understanding of the two poems and a strong element of personal response are expected here. To some extent all four poems contain unflattering, unheroic portraits of the speakers. <i>Reasons for Attendance</i> is a justification of being a non-participant in the dance of life. In <i>Wild Oats</i> the speaker admits, ironically, to an agreement that he was "too selfish, withdrawn and easily bored to love". Four of the verses of <i>Growing Up</i> begin "I wasn't good". In <i>Going Under</i> the speaker's insecurities leave her vulnerable to having to face "All the things I ever did wrong" in her dreams. Basic answers here may simply do little more than paraphrase two poems, identifying some of the ways in which the speakers view themselves. Sound answers will show reasonably sustained understanding of the poems and respond to language as well as to the characters of the speakers. Responses will rise through the bands as the understanding of the poems becomes more subtle and the response to language more sophisticated. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each of the two poems. Comparison or contrast is a requirement here.</p>	

Text	<i>Touched with Fire</i> ed.Hydes
Question 10 (30 marks)	<p><i>Mushrooms</i> (Plath); <i>Digging</i> (Heaney)</p> <p>Explore the differing ways in which the poets here use vivid imagery to convey action and strength.</p>
<p>Plath's mushrooms appear initially to be meek, weak and timid ('Very quietly ... toes ... noses') but the first indication of their strength is in the oxymoronic 'soft fists' and finally we discover that they are, in fact, 'hammers ... rams'. Their actions also seem at odds with their size and inconspicuousness as they 'heave', 'shoulder' and 'shove' but they will multiply and 'inherit the earth'. Heaney's father and grandfather demonstrate more obvious strength and action as the former is 'straining' and 'levered firmly' and the latter 'fell to right away/Nicking and slicing'. Answers should focus on the question and not be side tracked into (with Plath) speculation on the women's movement or (with Heaney) the 'squat pen'. Responses will move up the bands according to how closely they examine the language and its effects. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	<i>Touched with Fire</i> ed.Hydes
Question 11 (30 marks)	Explore the differing ways in which the poets memorably convey pity for innocent sufferers in <i>Refugee Mother and Child</i> (Achebe) and <i>Our History</i> (Dipoko).
<p>The mother, her baby and the other children in the refugee camp are innocent sufferers in the first poem. The sick, starving children are graphically described in ways familiar to us from charity appeals; the mother will 'soon <u>have</u> to forget' her baby yet she still has 'the ghost of a mother's pride' and 'singing in her eyes'; the little child has hardly any hair left and is obviously undersized. The contrast between 'breakfast and school' and 'a tiny grave' is very poignant. In <i>Our History</i> the pre-colonial inhabitants of Africa who are so innocent that they can only describe the invaders' ships by relating them to familiar objects ('hump-backed divers' and 'carcass of drifting whales') are 'misled' by the 'illusion' of valuable things and by the invaders' weapons. Now the incomers have destroyed the indigenous culture and left it in 'tatters', described by the striking image of a fragile beautiful butterfly being viciously 'whipped'.</p> <p>Description/paraphrase/explanation is the least we should look for here. To climb the bands requires discussion of the language and poetic techniques and a sensitive personal response. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	<i>Touched with Fire</i> ed.Hydes
Question 12 (30 marks)	Compare the ways in which the poets memorably portray the thoughts and feelings of children in <i>Mid-Term Break</i> (Heaney) and <i>Nursery Rhyme of Innocence and Experience</i> (Causley).
<p>In <i>Mid-Term Break</i> the young boy is numbed by shock and grief for most of the poem so that he impassively describes the 'welcome' he receives at home, merely commenting on the embarrassment he feels. Likewise his first mention of his brother uses the formal and clinical 'corpse' and 'stanced'. However, the last three stanzas show more emotion – 'soothed', 'wearing a poppy bruise', 'cot' – leading to the almost unbearable final line. In Causley's poem the thoughts and feelings of the boy radically change as demonstrated by the different colours in the poem as silver, gilt and red give way to steel, white and grey, and by the switch from 'children's toys' to the realities of war. Answers will move up the bands according to how closely they focus on the requirements of the question and the language of the poems. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	OCR: <i>Opening Worlds</i>
Question 13 (30 marks)	<p>a) <i>Games at Twilight</i> (Desai) ‘They faced the afternoon ...’ to ‘... twitched and lay still.’</p> <p>b) <i>The Gold-Legged Frog</i> (Srinawak) ‘The sun blazed ...’ to ‘... he thought again of his little son.’</p> <p>Explore the ways in which the writers here vividly convey to you the unpleasantness of a hot climate.</p>
<p>The unpleasantness in <i>Games at Twilight</i> lies for the children in the heat of the afternoon for it is ‘too hot’, ‘too bright’ and even the beauties of the garden are described in an unappetising way – ‘livid balloons’, ‘papery tents’ with the soil the colours of hard metal. Not only the children suffer but the birds ‘drooped’, the squirrels ‘lay limp’ and the dog is as if dead and begs for sympathy. The heat in the second story is accompanied by drought and there are images of death and destruction: ‘dark pall’, ‘pierced’, ‘break into pieces’. As ever with extract questions, the focus of the answer must be on ‘the ways’, that is, the language and imagery used by the writers. There is no need to go beyond the passages on the paper and extensive narrative and/or focus on Nak’s son should receive little reward. The best answers will look carefully at the writing and how it brings alive the hot climate and its problems. Comparison is not required in this question.</p>	

Text	OCR: <i>Opening Worlds</i>
Question 14 (30 marks)	<p>In what ways do the writers make money such an important theme in <i>The Red Ball</i> (Khan) and <i>The Pieces of Silver</i> (Sealy)?</p>
<p>Money (and the lack of it) brings triumph and disaster to both Bolan and Clement in these stories. However, narrative or undue focus on poverty or colonialism will not bring high rewards. The question is asking about money as an important theme and so we may find discussion of the unfairness of Bolan’s father working for the ‘white people’ for such a small wage (and the rent increase for a very modest dwelling), of Bolan trying to buy friendship and his father’s anger at his son’s theft of the savings (in <i>The Red Ball</i>) and (in <i>The Pieces of Silver</i>) Clement’s humiliation at the hands of the Acting Headmaster because of his poverty, the contrast between the houses of the Dovecots and of Mr Megahey and the ending of the story. Answers which focus on the question, give textual support and comment perceptively on language should be suitably rewarded. Comparison is not required in this question</p>	

Text	OCR: <i>Opening Worlds</i>
Question 15 (30 marks)	<p>In what ways do the writers bring alive for you a conflict between tradition and modern ways in any TWO of the following stories?</p> <p><i>Dead Men's Path</i> (Achebe) <i>Snapshots of a Wedding</i> (Head) <i>The Young Couple</i> (Jhabvala)</p>
<p>The question asks 'in what ways' are the conflicts brought about in the stories, so narrative and description alone should not be highly rewarded. In <i>Dead Men's Path</i> the 'modern and delightful' ways of Michael Obi are vividly revealed in the clash between him and the old priest where the patronising tone of the former meets with the calm insistence of the latter with his proverbial wisdom. The last paragraph of the story gives the result. In Head's story the beautiful descriptions of the traditional wedding preparations and celebrations are juxtaposed with the unpleasant arrogance of Neo who, in turn, is compared with the gentle Mathata. In <i>The Young Couple</i>, India and 'Oxford Street' are overtly contrasted with Cathy finding it difficult to adapt to the proprieties and restrictions of life in India and her extended new family. The mausoleum with its free flying birds and the 'heartshaped frame' are symbols of this. Answers should move up the bands according to how closely they focus on the requirements of the question and the authors' methods and language. Comparison is not required in this question.</p>	

Text	Lawrence: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 16 (30 marks)	<p>a) (<i>Her Turn</i>) 'He never came in drunk ...' to '... she could not get at him.'</p> <p>b) (<i>Second Best</i>) 'You wouldn't have to give yon mole ...' to '... laughed Frances significantly.'</p> <p>Explore the ways in which Lawrence strikingly portrays arguments between men and women in these two extracts.</p>
<p>In the first story, Radford has a great sexual attraction for his wife – 'she had a passion for that neck of his' – but she wants to 'get at him', to upset his composure, something that she cannot do with words for he will not rise to her taunts. Mrs Radford is reduced to justifying herself when her husband does not object to fetching his own food, to replying 'suavely' and 'sarcastically' and finally threatening ('I will do') but to no avail for nothing ruffles her man. Frances and Tom know each other much less well and there is embarrassment and constraint between them causing them to try to score points against each other. Frances is putting on an act ('a flippancy that was hateful to her', 'decisively', 'defiantly') whilst Tom feels out of his depth ('relieved to get on safe ground', 'misgiving'). At last they understand each other and although Frances feels her 'pride troubled' and Tom is 'uneasy and triumphant and baffled' it is the woman who wins – 'She smiled as she departed'. Paraphrase may only reach the lower bands. Answers to be placed in the middle and reaching to the higher bands are likely to show ever increasing sophistication in teasing out the undercurrents in these arguments. Comparison is not required in this question.</p>	

Text	Lawrence: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 17 (30 marks)	Explore the ways in which Lawrence's writing vividly portrays the confrontations between teachers and pupils in <i>A Lesson on a Tortoise</i> and <i>Lessford's Rabbits</i> .
<p>There are plenty of pupils in the 'small' class of about thirty in <i>A Lesson on a Tortoise</i>, in particular the 'Gordons'. The confrontation is over a small matter – missing rubbers – only discovered because 'like a bad teacher, [he] went back on [his] word'. The lively interchange between the increasingly exasperated teacher and the boys replying 'with impudent indignation' and 'absolute insolence' culminating in the former's distress that the culprit is not a Gordon but the assistant monitor should elicit a lively personal response with at least some of the scene being familiar to candidates. The street-wise Lessford in the other story is a similar type of boy equally determined not to be cowed by authority ('the tone of one who scores again') but forced by circumstances to admit the destination of the purloined bread. Paraphrase may only reach the lower bands. Middle band responses are likely to make some comment on some features of Lawrence's writing that make the confrontations authentic and lively, whilst those reaching the higher bands will demonstrate engagement not only with the situation but with Lawrence's technique. Comparison is not required in this question.</p>	

Text	Lawrence: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 18 (30 marks)	<p>In what ways does Lawrence bring alive for you the mothers in any TWO of the following stories?</p> <p><i>Rex</i> <i>A Prelude</i> <i>The Lovely Lady</i></p>
<p>The mother in <i>Rex</i> is sarcastic, sharp-tongued, callous, 'fastidious' and easily angered. Well she might be, considering the trouble that the dog gives her! She is portrayed most vividly when she is attempting to housetrain the puppy and when she and Rex are fighting for possession of the broom. Both of these passages invite detailed comment. The 'grey-haired mother' in <i>A Prelude</i> is almost the opposite as she is gentle, quiet, shy and exudes love and nurturing as the paragraphs at the beginning of the story, where she is preparing the supper, show. The mother in the third story is more of a monster. Pauline Attenborough 'almost sucked dry' Robert's life because she fed on life and people to remain the 'lovely lady' in old age. But 'the lovely glowing intimacy' of the evenings at the beginning of the story becomes a time 'reeking with malevolence' when Ciss has her revenge. Character study is likely only to reach the middle bands; to climb higher there should be consideration of Lawrence's language and technique and a personal response. Comparison is not required in this question.</p>	

Text	J G Ballard: <i>Empire of the Sun</i>
Question 19 (30 marks)	<p>'Were they lost? ...' to '... staring at their feet.'</p> <p>'For the first time he felt able to enjoy the war.'</p> <p>In what ways does Ballard's writing here portray why Jim is enjoying the war?</p>
<p>The extract describes Jim's journey to the prison camp at Lunghua. The area of Chapei is not appealing – "foetid air", 'holed by shell-fire', 'burnt-out trams and tenement blocks' – but Jim is happy because he is leaving his troubles behind and is off to new adventures, 'the welcoming world of the prison camp'. Ballard gives the area a magical, fairy tale like atmosphere ('dragon-festival', 'dreams of fire', magical rural China') where there are 'strange dislocations' which have expanded the sordid factories and dwellings into something almost cosmic ('punctured globe of the earth', 'open to the clouds', 'invaded by the sky'), just as Jim's sheltered world is about to be opened up. Typically Jim is unworried by the soldiers – 'safe, guarded by the Japanese soldiers', hostility failed to worry him' –, is seen as a nuisance by the adults – 'as if this eleven year old prisoner was responsible ...', and disappointed that others cannot 'share his excitement'. At this moment all is well in his world. The question asks for a focus on Ballard's language so paraphrase should only reach the lower bands. Answers will move up the bands according to how successfully they examine how Jim's happiness is expressed.</p>	

Text	J G Ballard: <i>Empire of the Sun</i>
Question 20 (30 marks)	<p>Explore the ways in which Ballard memorably portrays the relationship between Jim and the Vincents at Lunghua Camp.</p>
<p>The relationship between Jim and the Vincents (and in particular Mrs Vincent) can be seen as a war with Jim 'invading' their lives and living space with lack of fraternisation, encroachment of territory, games of 'one-up-manship' and minimal contact (help with Latin prep but not when Jim is ill). The two sides are completely different: Jim is relishing the camp life and the war whilst Mrs Vincent 'remained forever above the camp'. But the relationship goes deeper than this, for Mrs Vincent treats Jim like 'her Number Two Coolie' and Jim accepts this, whilst never running errands for her husband. He is curious about her and, as he reaches adolescence, lustful as well. The relationship is long lasting too for on Jim's return to Lunghua after the war has ended he views the room from her point of view and gains some understanding of the woman. Character studies of the Vincents are likely only to reach the lower bands. What is needed is an exploration, with reference to the language, of this complex relationship.</p>	

Text	J G Ballard: <i>Empire of the Sun</i>
Question 21 (30 marks)	In Chapter 22 Jim says 'the best teacher is the university of life.' In what ways does Ballard's writing persuade you that Lunghua Camp is 'the university of life' for Jim?
<p>The bullet points for Foundation Tier direct the candidates to how Jim gains extra food, and what he learns from Basie, Mr Maxted and Dr Ransome and these would be a good basis for this answer though there is other evidence that could be used. What is required for this question is evidence and detail from the novel of what Jim learns at Lunghua (and not just Latin, 'the construction of the pyramids' etc) but how to survive, physically and mentally, about people and their motives, the Japanese. Answers should move up the bands according to the amount of detail they give and how successfully they engage with Ballard's writing.</p>	

Text	Achebe: <i>Things Fall Apart</i>
Question 22 (30 marks)	Chapter Seven: 'At the beginning of their journey ...' to ' ... afraid of being thought weak'. How does Achebe's writing make this moment in the novel so shocking?
<p>NOTES ON THE TASK:</p> <p>The situation itself is shocking, a delayed revenging of an affront to Umuofian honour for which Ikemefuna bore no responsibility. The extract begins with some apparent jollity, but, ominously, silence falls on the men. The distant celebration contrasts with the mood of the Umuofian men and the deed they will perform. Ikemefuna is looking forward to seeing his mother and sister, and, ironically, imagines the gratitude his mother will show to Okonkwo for taking such care of him. His innocent childhood game and the song he remembers make his murder more shocking, since it is a child that will be struck down. The atmosphere becomes more threatening as men speak in growls, and Okonkwo moves to the rear. The child's appeal to "My father" is met by his father's matchet. There is much in this extract to shock! Basic responses will offer paraphrase of the extract. Better ones will show a reasonably sustained understanding of what is shocking here with some support from the language. The best answers will engage closely with the situation here and even more closely with the language Achebe uses.</p>	

Text	Achebe: <i>Things Fall Apart</i>
Question 23 (30 marks)	How does Achebe make Nwoye's relationship with his father, Okonkwo, so memorable? Remember to support your answer with details from the novel.
NOTES ON THE TASK: Answers are expected to show knowledge and some understanding of Nwoye's relationship with Okonkwo. They should show awareness that Nwoye is unlike his father, who sees characteristics of Unoka in him and intends to beat them out of him if necessary. He is not as popular with his father as his sister Ezinma, who, Okonkwo thinks, should have been a boy. Ikemefuna's friendship brings out sturdier qualities in Nwoye and brings him more in favour with Okonkwo. Ikemefuna's death is crucial. Nwoye is frightened of his father and finally converts to Christianity, abandoning the gods of his father, whereupon he is renounced by his father. The family relationship is broken, reflecting the breaking of the larger family of the clan. Basic responses will make relevant comments, often in the form of paraphrase. Responses will move through the bands as understanding of the relationship becomes stronger and better supported by textual reference. Best answers will engage with the language Achebe uses to present this relationship. Differentiation here will be on the basis of language discussion.	

Text	Achebe: <i>Things Fall Apart</i>
Question 24 (30 marks)	How does Achebe make you feel about the way things in Umuofia fall apart?
NOTES ON THE TASK: It is expected that candidates will find something deplorable about the falling apart of things in Umuofia, though it is possible that some will feel that the coming of Western civilisation and its elimination of a clan's culture and traditions are, without reservation, a good thing. If they challenge the assumption of the question and support their view with detailed textual reference, they should be well rewarded. Aspects of the clan's culture and traditions are, undoubtedly, presented attractively by Achebe: the closeness of the family and the clan, the workings of its justice system, the oral story-telling tradition, the absence of materialism, for example. Also deplorable might be the way Western civilisation is imposed, often insensitively and punitively, by men like Mr Smith and the District Commissioner. Basic answers here will comment relevantly on something about Umuofian society that is attractive and worthy of preservation. Differentiation will occur as answers start to develop the response to what they find deplorable. The best answers here will combine personal engagement with a sophisticated response to Achebe's language.	

Text	Hemingway: <i>The Old Man and the Sea</i>
Question 25 (30 marks)	‘ <i>Galanos</i> , he said aloud ...’ to ‘... maybe it’s your mother’. How does Hemingway make the old man’s battle with the sharks here so exciting?
NOTES ON THE TASK: Part of the great fish has already been torn away by the <i>dentuso</i> and the old man has lost his harpoon. The two sharks are excited, hungry and killers. Their method of attack suggests their cunning, and their appearance power. They are described as “bad-smelling scavengers” and “hateful”. The old man is feeling pain in his hands and in his shoulder, but still has the strength to kill the first shark with two blows; the second shark presents a greater challenge, but the old man again triumphs. The danger the old man is in heightens the excitement. The language is very active: for example, the old man “drove the knife”, “punched”, “hit”, “stabbed” and “twisted”. The short sentences mirror the speed and excitement of the attack. Basic answers here will show some understanding giving some relevant support to the contention that the extract is exciting. Answers will move through the bands as the response is supported with more detail from the extract and fuller engagement with the language is made. Best answers will support a case that the extract is exciting through close engagement with Hemingway’s language.	

Text	Hemingway: <i>The Old Man and the Sea</i>
Question 26 (30 marks)	How does Hemingway make the old man’s struggle to catch and bring in the great fish so moving? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: There are many reasons for finding the old man’s struggle moving, and whatever reasons candidates offer, provided that they are supported by detail from the text, should be respected and rewarded. It is expected that candidates will focus on the catching of the marlin and the old man’s struggle to bring it home. His pain, weariness, suffering, both physical and mental, his efforts to keep up his spirits, his respect for the marlin and the creatures of the sea, the loss of the marlin to the sharks are all relevant here. However, his poverty, bad luck and his apparent loneliness are all reasons for finding his struggle moving, as bringing in the fish will alleviate, if not completely remove, his poverty and reputation for being <i>salao</i> . It is unlikely that candidates will deny finding the struggle moving, but if they do, and can offer reasons from the text why the old man deserves little or no sympathy, they should be rewarded (being a non-fish-eating vegetarian is not a text-based reason). Basic responses here will show some understanding of the old man and his struggle, with a little support from the text. They will rise through the bands as more evidence is provided for the views offered and the understanding of the novel becomes more evident. Candidates who respond sensitively to how Hemingway’s language makes the old man’s struggle so moving should be highly rewarded.	

Text	Hemingway: <i>The Old Man and the Sea</i>
Question 27 (30 marks)	How does Hemingway make the relationship between the old man and the boy, Manolin, so moving? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Responses are likely to focus on the beginning and the end of the novel, though they might legitimately consider moments when the old man particularly misses Manolin as he fishes. Focus on the way the old man cares for Manolin, and on the way Manolin cares for the old man and his tears at the end of the novel should certainly prove relevant. Basic answers will offer little more than paraphrase. Better ones will consider the relationship and why is it so moving in some detail showing a reasonably developed understanding with appropriate textual support. Best answers will be those that combine personal engagement with a sensitive, analytical response to Hemingway's language.	

Text	Orwell: <i>Nineteen Eighty-Four</i>
Question 28 (30 marks)	Part Two, IV: 'Of all the horrors ...' to '... heart of the crystal'. How does Orwell make you fearful about what the future may hold for Winston and Julia as you read this extract?
NOTES ON THE TASK: Responses are likely to suggest that simply being together and making love is a dangerous act of rebellion against the Party. Julia's coffee, sugar and lipstick may put them in further danger. Julia seems particularly at ease with the room and its furnishings, not on her guard against possible dangers. Winston's horror of rats and his susceptibility to the nightmare of the wall of darkness and what lies behind it make one fearful for him. The threat contained in the nursery rhyme is ominous, and the likely vaporisation of Julia's grandfather reminds of the fate of those who cross the Party. The paperweight and picture must have been planted. To Winston the paperweight becomes an all-too-fragile symbol of his and Julia's love, and candidates are likely to note that the paperweight will be smashed. The picture conceals the telescreen; the emergence of the rat from behind the wainscoting suggests that there is some hidden depth beyond the wall. Basic answers here will do little more than paraphrase the extract, with some comment on the dangers Winston and Julia are courting. Sound answers will show understanding of the ominous atmosphere here, with some reference to Orwell's language. Best answers will analyse the extract in depth, understanding its implications and focusing on the language Orwell uses, for example in describing Winston's nightmare or the beauty of the paperweight.	

Text	Orwell: <i>Nineteen Eighty-Four</i>
Question 29 (30 marks)	How does Orwell make the Party's control of the past so sinister? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK:</p> <p>Responses are expected to show some understanding of the re-writing of history in the Ministry of Truth and give an example or two in support, for example, the figures for the production of boots, or more significantly, in Winston's destruction, but memory of, the photograph of Jones, Aaronson and Rutherford or his creation of Comrade Ogilvy in place of Withers. Winston's own memories of the past are discouraged by the Party. The language of the past is being replaced by Newspeak. Responses here might quote the Party slogan "Who controls the past controls the future: who controls the present controls the past". Basic answers will offer an example of two of re-writing history. They will move through the bands as textual reference becomes more detailed and awareness of the Party's purposes more developed and supported. Best answers here are likely to show understanding of what happens to the past, why the Party controls it, and of Orwell's language and purposes.</p>	

Text	Orwell: <i>Nineteen Eighty-Four</i>
Question 30 (30 marks)	Explore the ways in which Orwell's writing makes any ONE or TWO moments at the Ministry of Love so horrifying.
<p>NOTES ON THE TASK:</p> <p>There are many possible moments for candidates to choose. Any moments focusing on Winston's treatment before he enters Room 101; what Syme, or Parsons, or Bumstead, or the skull-faced man suffers; the rats in Room 101: all offer themselves. As ever, moments should be brief enough for candidates to engage with their detail and with Orwell's writing and not so long that they become merely narrative. Basic responses will summarise a moment or moments and comment on what is horrifying. They will rise through the bands as the mastery of detail, development of personal response and analysis of the language Orwell uses become more sophisticated.</p>	

Text	Susan Hill (ed.) <i>Modern Women's Short Stories</i>
Question 31 (30 marks)	<p><i>The Man who kept the Sweet Shop at the Bus Station:</i> 'It was a nine-mile ride to Whittenden ...' to ' ... breakfast and country air'.</p> <p><i>Stormy Weather:</i> 'You lot gone deaf ...' to ' ... fragile and easily shattered'.</p> <p>How do Harris and Kesson bring the world of teenage girls so vividly to life in these two extracts?</p>

NOTES ON THE TASK:

Answers are expected to show understanding of both extracts and perhaps a little awareness of the stories from which they are taken. In the Harris extract, the girls have created a private world, cut off from adult "propriety", where they can gossip about the man who kept the sweetshop, the bus driver, their teachers, and exchange intimacies and the secrets of other girls' desks. Exchanges also include discussions of homework and ideas for essays, resulting in better homework than the towngirls, working in isolation, produce. The extract from the Kesson, set in an orphanage, reveals the bullying nature of an older girl, and is far less wholesome than the world of the girls on the bus ("Fat! Oozing! Pimply!"). This is a world governed by self-preservation and rivalries. Basic answers will make some comment on what happens in both extracts. Answers will move up the bands as they engage in more detail and respond to the situations and the writing. The best answers will engage with the language, considering, for example, the contemptuous description of the driver ("slimy Pete with the slicked back hair"), the cosy description of the desks' "fluffy privacies" or the unhealthily obnoxiousness of "Steaming" and the meaningless but threatening "ANYHOW". Comparison/contrast is not required in responses to prose. Answers need not comment equally on both extracts, but there should be comment of substance on each.

Text	Susan Hill (ed.) <i>Modern Women's Short Stories</i>
Question 32 (30 marks)	<p>How do the writers of TWO of the following stories memorably depict people in love?</p> <p><i>A Love Match</i> (Warner) <i>Miss Anstruther's Letters</i> (Macaulay) <i>Stone Trees</i> (Gardam)</p> <p>Remember to support your ideas with details from the stories.</p>
<p>NOTES ON THE TASK:</p> <p>Answers are expected to show knowledge of the two stories chosen from the list, focusing specifically on the relationships in each. The incestuous love between Justin and Celia in <i>A Love Match</i> begins almost casually. Clearly they have much in common, Celia's fiancé is recently dead, and she goes to his bed to comfort him as, in his sleep, he utters "ghastly confidences". It survives Mary Semple's poison-pen letters, and comes to light only when their house is bombed. Perhaps it is its ordinariness and apparent normality that makes the relationship memorable. Miss Anstruther too is a victim of an air raid, losing her books and possessions. Of all the letters from her lover, sent over a period of twenty-two years (burning letters in a romantic sense) she has only one and half sentences that seem to her to contain only a reproach for not rescuing the letters from a literal burning. All the passionate and romantic phrases have disappeared. She is left to contemplate her failure to care enough. The narrator in <i>Stone Trees</i> has loved not wisely but too well. She discovers the existence of Peter, fathered by her husband during a bout of infidelity to which he may have been driven by her possessiveness. Basic answers will give brief summaries of two stories showing a little understanding of the relationships. Answers will rise ever higher through the bands according to the skill with which they link their response to the language the writers use. Close engagement, for example, with the language the narrator uses in <i>Stone Trees</i> and the fractured way in which she narrates would suggest a response in the top bands.</p>	

Text	Susan Hill (ed.) <i>Modern Women's Short Stories</i>
Question 33 (30 marks)	<p>In what ways do the writers of any TWO of the following stories make so striking their portrayals of human misery?</p> <p><i>Miss Anstruther's Letters</i> (Macaulay) <i>Another Survivor</i> (Fainlight) <i>Weekend</i> (Weldon)</p> <p>Remember to support your ideas with details from the stories.</p>
<p>NOTES ON THE TASK:</p> <p>Answers are expected to show knowledge and understanding of two stories from the list. Miss Anstruther's misery (her life has been "cut in two" by the air-raid) stems from the loss of her letters. She blames herself for not rescuing them from her flat and is left only with a reproachful and uncharacteristic fragment, suggesting that she doesn't "care twopence". In <i>Another Survivor</i> the misery Rudi suffers from his separation from his parents and his attempt to recreate his German home climaxes in his recreation of his mother, his fascist behaviour and his wish for death. Candidates may well discuss the misery of Faith in the closing paragraphs of the story. Martha's misery caused by the selfish and insensitive Martin is to the fore in <i>Weekend</i>. Basic answers here will show some understanding of the misery people feel and what the causes are, using some textual reference in support. Better answers will be looking to link their response to some detail in the writing. Answers will move ever higher up the bands as they show confidence and skill in analysing the language the writers use in their portrayal of misery. Answers need not provide equal focus on both characters, but comments on both should be of some substance. Comparison is not a requirement here.</p>	

Text	Palin: <i>Pole to Pole</i>
Question 34 (30 marks)	<p>(Day 78) 'Down to the centre of town...' to '...I try to put him right.'</p> <p>Explore the ways in which Palin makes this account of people in Gondar both sad and amusing.</p>
<p>The place 'looks better from a distance'; the people are 'downtrodden and threadbare'; children are starving and many are shoeless; they wear an assortment of clothes; people have died in the war. It is a picture of poverty, disease and deprivation but there are lighter touches with the Army rations ('Tootsie Roll') and the Yorkshireman Palin's laconic comment at the end 'I try to put him right' about supporting Manchester United. The focus of the question is on 'the ways' so paraphrase is likely only to reach the lower bands. To reach the middle and upper bands there should be an increasingly assured analysis of Palin's methods of description and mixture of pathos and humour.</p>	

Text	Palin: <i>Pole to Pole</i>
Question 35 (30 marks)	In what ways does Palin bring to life for you Greek history and customs in Rhodes and Limassol on Days 48 and 49?
<p>There is a wealth of detail in the accounts of these two days and Palin adopts his usual method of introducing a local character (here Vangelis Pavlides, ‘a political cartoonist and local historian’), giving a ‘thumb nail’ sketch of the history of the place, partly as told by the aforementioned local and then, on the next day, humorously and with great detail describing a local custom through his, a stranger’s, bemused view (‘disconcerting habit of swatting flies ... longest shave I’ve ever witnessed ... dance which could be called the Lumbago’ etc). Paraphrase or a collage of quotations should only reach the lower or middle bands. The strongest answers to this question will relish the descriptions, see the humour, appreciate the historical facts and demonstrate an assured understanding of Palin’s technique and style in this book.</p>	

Text	Palin: <i>Pole to Pole</i>
Question 36 (30 marks)	Explore the ways in which Palin makes his accounts of train journeys on Days 65 and 127 so memorable for you.
<p>On Day 65 Palin is travelling on the roof of the ‘Nile Valley Express’ with about twenty other people and a shared water glass. Conditions within the carriage are not much better – a hundred degrees, ‘Stewed Chicken with Bone’ and a nasty accident with a tube of mustard – and then someone falls off the roof giving ‘a new meaning to falling asleep!’ The journey on Day 127 is the opposite, ‘the most comfortable train-ride I’ve ever experienced’ and not only because of the air-conditioning and wall-to-wall carpets but there are ‘ninety-two people in seventeen coaches – as opposed to 4000 in eighteen on the Nile Valley Express’. There is a wealth of detail in these two accounts and answers should be able to include plenty of evidence to demonstrate what makes them memorable. To reach the higher bands there should also be analysis of Palin’s style and humour. Comparison is not required in this question but some candidates may use it as a way of structuring the essay.</p>	

Text	Hornby: <i>Fever Pitch</i>
Question 37 (30 marks)	<p><i>Just like a Woman. Cambridge, United v Exeter City 29.4.78: 'My arrival in Cambridge ...' to '... retardant, I meant it'.</i></p> <p>How does Hornby's writing here create such an amusing portrait of himself?</p>
<p>NOTES ON THE TASK:</p> <p>(Pages 96-98) It is to be hoped that candidates find some of the material in the chapter amusing. They might find his exasperation at his girlfriend fainting amusing, as well as his leaving her girlfriend to deal with the crisis. Hornby puts football before the needs or demands of others, only afterwards feeling somewhat guilty about his indifference to his girlfriend's woes. Also amusing is his recognition that he would still react in the same way, even if his girlfriend went into labour (though, presumably, not while standing on the terraces). There is wry amusement from his questions concerning the capacity of women to "stay upright" at dramatic moments and his own ability to love. Amusement might be felt at the thought that Hornby has been deeply impressed by <i>The Female Eunuch</i>, yet holds stereotypical male views about women fainting and the acceptability of males pursuing traditionally masculine activities as continuing, unmoved, to watch a football match. There is also his admission that he is more likely to faint than his present partner. There is considerable amusement to be gained from the liveliness of the writing; for example, his speculation that he would "shove her limp body to one side, carry on screaming at the linesman ..." and seeing "little splodges of light, literally". Basic answers here are likely to show a little understanding through paraphrase. They will rise through the bands as understanding becomes more sustained and sharper comment is made on the language used. The closer the attention to Hornby's language, the higher the band should be.</p>	

Text	Hornby: <i>Fever Pitch</i>
Question 38 (30 marks)	How does Hornby make the chapter <i>A Male Fantasy</i> so fascinating?
<p>NOTES ON THE TASK:</p> <p>(Pages 162-166) The title of the chapter might lead a careless reader to expect a rather more racy chapter than Hornby provides. However, “she” initially seems the fulfilment of a football-obsessive’s fantasy: a woman prepared to attend most of the Arsenal matches that she can, even one year buying a season-ticket. Her enthusiasm for football even has “a lubricious effect”. However, when Hornby discovers that, in the event of having children, her enthusiasm for the game will mean his attending alternate home games, his fantasy becomes much less desirable. Her football-induced moods threaten to rival his and her airs and assumptions irritate him. He is reduced to out-tantruming her in order to take sole possession as the top Arsenal dog in the house. Candidates may well look at the structure of the chapter and Hornby’s gradual realisation that his fantasy has significant weaknesses. His presentation of himself as a petulant child and football as a retardant adds fascination to the chapter, as does his characteristic use of humour. Fairly basic approaches here will make some relevant comments on the chapter with a little textual support, while better ones will show a reasonably sustained understanding of Hornby’s fantasy and its eventual shortcomings, making some response to the language he uses. The best will explore the chapter in depth showing insight into how the language affects the reader.</p>	

Text	Hornby: <i>Fever Pitch</i>
Question 39 (30 marks)	How does Hornby’s writing in his chapter <i>George</i> bring to life a fan’s reactions to his club’s manager? Remember to support your ideas with details from the chapter.
<p>NOTES ON THE TASK:</p> <p>(Pages 159-162) Candidates should show an understanding of Hornby’s developing relationship, obviously totally one-sided and unreciprocated, with George Graham whom he refers to as George. Hornby’s initial lack of enthusiasm for this somewhat unimaginative appointment is compounded with perceptions that Graham is parsimonious and has no real ambitions for what should be a big club. Hornby’s attachment to Arsenal managers leads him to regret their passing much more than the passing of national figures, such as prime ministers. He amusingly casts them as members of his own family: Mee as a grandfather, Neill as a new step-father, Howe an uncle by marriage, but “George is my dad”. He claims to dream about George. The chapter concludes with Arsenal winning the 1991 Championship, a success that shows that George has, like a father, won the right to Hornby’s trust. Basic answers here will paraphrase the chapter, with some reference to language. They will move through the bands as understanding of the relationship becomes more secure and engagement with Hornby’s language and humour more sophisticated.</p>	

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