

English Literature (Opening Minds)

General Certificate of Secondary Education

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

Mark Scheme for January 2012

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

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

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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

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INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

ASSESSMENT OBJECTIVES**AO1**

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

<i>Unit</i>	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 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.

General Instructions on Marking Scripts

You should refer to the *Instructions for Examiners* documentation for detailed guidance.

For many question papers there will also be subject, or paper-specific, instructions which supplement these general instructions. The paper-specific instructions follow these generic ones.

1 Before the Standardisation Meeting

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**.

Bring these **marked scripts** to the meeting.

2 Marking and Annotation of Scripts After the Standardisation Meeting

2.1 Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation meeting.

2.2 All scripts must be marked in accordance with the version of the mark scheme agreed at the Standardisation meeting.

2.3 Annotation of scripts

Examiners should use annotation to show clearly where a mark is earned or why it has not been awarded. This will help examiners, checkers and those who review the marking of scripts.

Annotation consists of:

- ticks and crosses to show where marks have been earned or not earned
- specific words or phrases as agreed at Standardisation and as contained and included in the final mark scheme to show why a mark has been earned or indicate why a mark has not been earned (eg to show there is an omission)
- standard abbreviations, eg for *follow through*, *special case*, etc.

As scripts may be returned to centres, you should use the minimum of comments and make sure that these are related to the award of a mark or marks and are matched to statements in the mark scheme.

Do **not** include general comments on a candidate's work.

Record any annotation in the body of the answer, or in the margin next to the point where the decision is made to award, or not award, the mark.

2.4 Recording of marks

- 2.4.1 Give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- 2.4.2 Record numerical marks for responses to part-questions **unringed** in the right-hand margin. Show the total for each question (or, in specific cases, for each page) as a single **ringed** mark in the right-hand margin at the end of each question.
- 2.4.3 Transfer ringed totals to the front page of the script, where they should be totalled.
- 2.4.4 Show evidence that you have seen the work on every page of a script on which the candidate has made a response.
- 2.4.5 Cross through every blank page to show that you have seen it.
- 2.4.6 Follow the current guidance on crossed-out work.

3 Handling of unexpected answers

The Standardisation meeting will include discussion of marking issues, including:

- consideration of the mark scheme to reach a decision about the range of acceptable responses and the marks appropriate to them
- comparable marking standards for optional questions
- the handling of unexpected, yet acceptable, answers.

If you are not sure how to apply the mark scheme to an answer, you should telephone your Team Leader.

1901 English Literature – Generic Band Descriptors

Unit 2448/02 - 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	20 19	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	18 17	<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	16 15	<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	14 13	<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	12 11	<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	10 9	<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	8-0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text

1901 English Literature - Empathic Band Descriptors

Unit 2448/02 - 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	20 19	<ul style="list-style-type: none"> demonstrate all of the below reveal a sophisticated and convincing insight into the character
2	18 17	<ul style="list-style-type: none"> demonstrate a full understanding of the character and text assume a consistently appropriate "voice" with assurance and some insight
3	16 15	<ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	14 13	<ul style="list-style-type: none"> show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	12 11	<ul style="list-style-type: none"> show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	10 9	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
Below 6	8-0	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas

Text:	Clark: <i>Whose Life Is It Anyway?</i>
Question 1 (20 marks)	Act One: 'KEN I am serious you know...' to ...'KEN: You still have lovely breasts.' How does Clark's writing make this a dramatic and important moment in the play?
<p>NOTES ON THE TASK: Candidates might observe that this is one of several moments in the play where Ken sets out his arguments for being allowed to die. Coming just before the end of Act One, this passage leaves the audience in no doubt as to Ken's determination not to accept the only kind of life his body is now capable of, and invites expectation of the battle to come. Stronger answers may note also Dr Scott's brief, ineffectual attempts at dissuasion here, followed after the passage by her distress at the end of the act, and her subsequent acceptance in Act Two of the moral justification of Ken's being allowed to choose his own death.</p>	

Text:	Clark: <i>Whose Life Is It Anyway?</i>
Question 2 (20 marks)	You are Mr Hill. You are leaving the hospital after visiting Ken and speaking to Dr Emerson, near the beginning of Act Two. Write your thoughts.
<p>NOTES ON THE TASK: Mr Hill arrived at the hospital believing that he was to discuss Ken's compensation with him, but now his mind is racing as he considers the problems that lie ahead as he begins the fight for Ken's right to die. With Dr Emerson he has been forceful and to the point, and he has finally realised that Dr Emerson's determination is equal to Ken's own. Attention to detail, such as a 'thinking through' all of the things that Mr Hill has to do and sort out as a result of his conversations, as well as his opinions of the hospital staff he has met, should be rewarded. The best answers will successfully combine his honesty and moral integrity with both compassion and determination to do the right thing.</p>	

Text:	Miller: <i>Death of a Salesman</i>
Question 3 (20 marks)	Act Two: WILLY: Biff! What are you doing in Boston?... to ... <i>horrified at the WOMAN</i> . Explore the ways in which Miller makes this such a dramatic moment in the play.
NOTES ON THE TASK: There is knocking on the door; Willy feels 'terror'; Biff appears, carrying a suitcase, evidently in crisis; Willy tries to cope ('let's go downstairs', 'We'll drive right back'); they share the lispng joke, only for the Woman to echo it. There is a crescendo of tension culminating in Biff's 'horrified' discovery. Answers should be able to respond to details in the passage as well as show understanding of context in the play. Better answers may be those which are personally responsive and also see the ironic exposure of Loman values in 'the kind of man you are'.	

Text:	Miller: <i>Death of a Salesman</i>
Question 4 (20 marks)	You are Charley. You have just left Willy, after the argument about the card game (in Act One). Write your thoughts.
NOTES ON THE TASK: Charley has been financially subsidising the Loman household for some time. He is a sympathetic and well meaning character. He has been playing cards with Willy as a friendly gesture, only to be accused of cheating and called 'ignorant' and 'disgusting'. Charley may be irritated or indignant by this treatment; he is probably also concerned about Willy's fragile mental state. He may wonder how the family will manage given Willy's refusal to face his lack of earning power, and how the evidently tense relationship between Willy and Biff will develop. Better answers are likely to make explicit reference to what is said and done in the play, and to echo Charley's straight-talking voice.	

Text:	R C Sherriff: <i>Journey's End</i>
Question 5 (20 marks)	Act Three, Scene Two: 'After a moment's silence...' to 'STANHOPE: You think there's no limit to what a man can bear?' How does Sherriff's writing here vividly convey to you Stanhope's agony of mind?
<p>NOTES ON THE TASK: Effective answers may wish to address the context of this extract, and its relevance to the character of Stanhope. Raleigh is shocked at the enforced jollity of Stanhope, Trotter and Hibbert after the death of Osborne, and sanctimoniously refuses his share of the feast, having eaten with the men. The fact that Stanhope has savagely berated him leads Raleigh to express his regret at having joined Stanhope's company, and the truth is that Stanhope does resent Raleigh's arrival, because of his fear that Raleigh's sister will receive negative messages about his mental and physical state. Most importantly, however, answers should refer to Stanhope's impassioned outburst, which explains that he has been eating and drinking in order to obliterate the reality both of the death of Osborne, his best friend and confidant, and of the horror and cruelty of the war in general, and better answers may be expected to do this.</p>	

Text:	R C Sherriff: <i>Journey's End</i>
Question 6 (20 marks)	You are Raleigh, just after Stanhope has told you about the planned raid (at the end of Act Two). Write your thoughts.
<p>NOTES ON THE TASK: Candidates might take the opportunity of expressing Raleigh's excitement at experiencing life on the front line, with its tensions, its deprivations and its unexpected and ominous quiet. Answers will probably include thoughts about Stanhope – Raleigh's letter at the end of Act 2 Scene 1 indicates what he thinks of Stanhope, his schoolboy hero who has grown in stature and maturity and who consequently receives a depth of respect that reaches beyond Raleigh's earlier hero-worship. Answers should attempt to give a sense of Raleigh's boyish enthusiasm, his keenness to play his part, and his pride at having been specially picked for his part in the raid, and the discriminator is likely to be the extent to which this is achieved.</p>	

Text:	Pinter: <i>The Caretaker</i>
Question 7 (20 marks)	Act One: DAVIES: Can't wear shoes that don't fit... to ... DAVIES: Don't fit though. How does Pinter reveal Davies's character at this point in the play?
<p>NOTES ON THE TASK: Davies has been talking about himself, his trials and tribulations, since the start of the play. This early speech seems to be designed by Pinter to reinforce our doubts about the truth of what he says. He is repetitive and obsessive about shoes and their quality. He is hypocritically indignant about bad language directed at him. He exaggerates: 'three days without a bite', 'a little tiny bird'. His racism, strongly evident elsewhere, appears in the reference to the 'Irish hooligan'. The comical anticlimax at the end ('Don't fit though') might be taken to reveal early signs of his cunning and manipulative streak. Or perhaps the passage offers a touching glimpse of the life of a homeless person, dependent on charity and routinely abused. Better answers may be those which respond to the ambivalences and doubts in the passage and which surround the character in the play.</p>	

Text:	Pinter: <i>The Caretaker</i>
Question 8 (20 marks)	How do you think Pinter makes the differences between Aston and his brother, Mick, so dramatic in the play? Remember to support your answer with details from the play.
<p>NOTES ON THE TASK: There is plenty of material on which to base a response to this question. Mick has tendencies to bully and rant; he has a kind of ambition for the future, or is it a kind of insecurity? Aston is apparently kind and generous; he too seems to have aims and ambitions for the future, if smaller-scale. Mick is quick and aggressive, Aston slow and contemplative. Mick seems to be in some senses the caretaker of the premises and of his brother. Detailed reference to the text is expected. Better answers may be those which look closely at the way each character interacts with Davies (it is Aston who finally evicts him), and which communicate an overview of the play.</p>	

Text:	OCR: <i>Opening Lines: How It Looks From Here</i>
Question 9 (20 marks)	<i>Defying Gravity</i> (McGough) <i>Bedfellows</i> (Paterson) Compare the ways the poets vividly convey feelings about death and dying in these two poems.
<p>NOTES ON THE TASK: Candidates may react in different ways to <i>Bedfellows</i>, where phrases such as ‘yellow blindspot’, ‘greasy head’, or ‘dead halo’, may seem to lend an eerie quality to an already sinister situation. More perceptive answers will take the response beyond the literal idea of ‘bedfellows’ to an altogether less comfortable meaning, and where some answers may react to the last two lines as a sinister conclusion with almost gothic undertones, some may see them as a grim joke. In contrast, McGough’s typically jokey treatment of a serious theme in <i>Defying Gravity</i> may be noted in many answers, and more comprehensive treatments of the poem will point out effects such as the initial conceit embedded in the title, as well as extended metaphors, enjambment, alliteration and irony, that render the understatement and unsentimental gentleness of this poem particularly moving.</p>	

Text:	OCR: <i>Opening Lines: How It Looks From Here</i>
Question 10 (20 marks)	Compare some of the ways in which the poets strikingly express views about life in the modern world in TWO 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).
<p>NOTES ON THE TASK: 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, may be expected in more perceptive answers. These 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 shallow, commonplace nature of the descriptions in the first part of <i>Oh Grateful Colours, Bright Looks!</i> as compared with the quiet, reflective critique of greedy materialism in the second part may be noted in answers, and may be compared 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.</p>	

Text:	OCR: <i>Opening Lines: The 1914-18 War (ii)</i>
Question 11: (20 marks)	<i>Joining the Colours</i> (Hinkson), <i>The Send-Off</i> (Owen) Compare the ways in which the poets convey powerful feelings about soldiers going off to war in these poems.
<p>NOTES ON THE TASK: Answers will almost certainly refer to contrasts evident in <i>Joining the Colours</i>, where the ‘smooth-cheeked and golden’ mothers’ sons are ‘food for shells and guns’; the singing soldiers travel ‘into the dark’, ‘to glory and the grave’. The vivid impact of the scene, the noise, the music, the girls, is counterpointed by intimations of the soldiers’ mortality, for example the flowers, and underlined by the shortened, telling last line of each verse. There are similar contrasts evident in <i>The Send-Off</i>, and credit should be given to answers that acknowledge these. The singing soldiers are ‘grimly gay’, the women here give them flowers that make them appear like dead men. Present too in this poem, however, is the feeling that the soldiers depart almost guiltily, and the ‘wrongs hushed-up’ may seem to allude to the shameful nature of the war in which they are to fight, and from which they ‘creep back’. High reward should be given to those who observe how the complex rhyme scheme interlinks the four-part nature of the poem’s structure: the soldiers arrive at the station; they depart; the poet reflects on their secret departure and consequent fate; the tragic few return, unheralded.</p>	

Text:	OCR: <i>Opening Lines: The 1914-18 War (ii)</i>
Question 12 (20 marks)	Compare how the poets create sympathy for people in TWO of the following poems. <i>The Target</i> (Gurney) <i>The Deserter</i> (Letts) <i>The Hero</i> (Sassoon).
<p>NOTES ON THE TASK: Sympathy for others in <i>The Target</i> extends towards both the narrator’s mother and his victim. Answers may point to the mother’s fear, and the chilling idea that if the narrator were dead, she would no longer need to be afraid. The victim is humanised here, possibly an only son, certainly present in the afterlife to which the narrator believes he may go. All of this is seen as futile in view of the ‘bloody mess’ that is the war. The eponymous deserter is depicted in some detail in Letts’ poem; anonymous, yet his fear feelingly and closely described. The curious rhyme scheme, with its word repetition, will be noted in more perceptive answers, as it serves to emphasise the grim nature of the unfolding tragedy, and climaxes in the repeated line 25. The tragic nature of a mother’s love here can be compared to that expressed in both <i>The Target</i> and <i>The Hero</i>. In the latter, the mother’s grief is in counterpoint with her ill-founded joy at her son’s ‘glorious’ death, described to us brutally through the eyes of the ‘Brother Officer’. Better answers will be those that can see in both chosen poems a compassion both for the soldiers that are described, and for the mothers waiting helplessly at home.</p>	

Text:	Larkin and Fanthorpe: <i>Poems 2</i>
Question 13 (20 marks)	From <i>Toads</i> (Larkin), from <i>After Visiting Hours</i> (Fanthorpe) Compare the ways in which the poets make these extracts effective endings to the poems from which they are taken.
<p>NOTES ON THE TASK: Having spent the bulk of the poem railing against the routine and convention of work Larkin finally acknowledges that the toad 'Squats in (him) too'. Answers may say something about his rueful tone in 'heavy as hard luck' and 'never allow me', and offer understanding of the typically oracular last stanza. In the Fanthorpe when the visitors are gone the ward seems tranquil ('shuffle', 'whisper', 'quiet') and orderly ('repertoire', 'dancers', 'battened'). The poem comes full circle with the reference to 'gulls'. Answers may sense an ambivalence of tone here and express a view of where the 'Ark' is heading. Better answers will probably convey an overview of each poem, as well as commenting closely on language choices.</p>	

Text:	Larkin and Fanthorpe: <i>Poems 2</i>
Question 14 (20 marks)	Compare the ways in which the poets memorably express their feelings in TWO of the following poems: <i>Reasons for Attendance</i> (Larkin) <i>Poetry of Departures</i> (Larkin) <i>Growing Out</i> (Fanthorpe).
<p>NOTES ON THE TASK: In the first poem answers might respond to Larkin's frank feelings about sex, and/or his pride at being a detached 'individual'. In the second he is at least at first torn between a conventional life and a radical change of direction. Better answers may be able to explore ironies in Larkin's presentation of the contrary positions. Fanthorpe's ages of (wo)man might be taken as expressing humour and/or pathos in the face of the inevitable. Better answers may explore the different meanings of the title in the poem, and/or the poet's frequently ironic turn of phrase, such as 'A place in the sun', 'Parents erratically bombard us', 'celebrate your surrender'.</p>	

Text:	<i>Touched With Fire</i>
Question 15 (20 marks)	<p><i>Mushrooms</i> (Plath) <i>Digging</i> (Heaney).</p> <p>Compare some of the ways in which the poets vividly portray power and action in these two poems.</p>
<p>NOTES ON THE TASK: Plath's mushrooms are insidiously, quietly powerful in part because of their large numbers. The poem is all the more unsettling as a result. Answers should be able to look closely at some of the language used to convey this, such as 'soft fists', the repetition of 'So many of us!' and the apparently innocuous imagery of 'shelves' and tables'. Better answers may be able to comment on the effect of the Biblical allusion to the 'meek' who will 'inherit the earth' and the insistent rhythm of many of the lines. Heaney describes the power combined with skill of his father's and grandfather's digging. Better answers may be able not only to appreciate the sensuousness of the language (the onomatopoeia of 'the spade sinks into gravelly ground' for example), but also to suggest to what extent the poet's digging with his pen has a power of its own.</p>	

Text:	<i>Touched With Fire</i>
Question 16 (20 marks)	<p>Compare the ways in which the poets make TWO of the following poems both amusing and serious:</p> <p><i>Telephone Conversation</i> (Soyinka) <i>In Westminster Abbey</i> (Betjeman) <i>5 Ways to Kill a Man</i> (Brock).</p> <p>Remember to refer closely to some of the words and phrases the poets use.</p>
<p>NOTES ON THE TASK: Better answers here are likely to convey an appreciation of irony, with close, detailed support from references to language. The seriousness of institutional racism facing immigrants is expressed in the first poem in part through the caricature of the woman, both imagined and heard, and also through the exasperated sarcasm of the poet. In the second the snobbery and hypocrisy of the speaker are satirised throughout, as she prays for the preservation of herself and her privileged way of life. In the third it is the language of handbook or recipe ('To do this properly', 'then you need') which ironically conveys mankind's growing sophistication in killing over the centuries.</p>	

Text:	OCR: <i>Opening Worlds</i>
Question 17 (20 marks)	<p><i>Leela's friend</i>: Sidda was hanging about... to ...that decided it. <i>The Winter Oak</i>: The piercing bell... to ...they would not understand her.</p> <p>How do you think the writers make these openings to the stories so effective?</p>

NOTES ON THE TASK:

The opening of the former story creates a sense of mystery about Sidda's background, and expresses contrasting views of him from Leela and her father. Her enthusiastic 'cry of joy' and the idea of a 'bad sort' of servant are significant in what is to follow. In the latter the outward calm and the inner memories of doubt in the teacher are brought out, in addition to the sounds of a routine start to the lesson; an impression of school and education is created which might be argued to be essentially benign or perhaps flawed, and to point towards Anna's readjustment of values by the story's end. Better answers are likely to bring a sense of the whole story into the argument about the effectiveness of the opening, as well as referring closely to the passages.

Text:	OCR: <i>Opening Worlds</i>
Question 18 (20 marks)	<p>How do the writers make TWO of the following stories particularly moving for you?</p> <p><i>The Train from Rhodesia</i> (Gordimer) <i>Two Kinds</i> (Tan) <i>Games at Twilight</i> (Desai)</p> <p>Remember to support your answer with details from the stories.</p>

NOTES ON THE TASK:

This is a relatively open question and we must as far as possible respect the ground and argument of the candidate's answer. Being moved to sadness is likely, but of course anger is possible. In the first story the antics of the poor in trying to make a little money, thrown into the dust, from the rich is perhaps saddening, as is the 'atrophy' of the young marriage. Answers on the second might identify with the bullied daughter, but may also feel the keenness of the verbal wound 'Like them' inflicted on her mother. The too-late reconciliation which forms the end of the story is also potentially useful here. In the last story Ravi's devastation at being 'quite forgotten' is emphasised in the 'funereal game' the others are playing and in his final sense of 'insignificance'. Better answers will probably be able to quote detail, give an overview of each story, and express personal response.

Text:	Lawrence: <i>Ten Short Stories</i>
Question 19 (20 marks)	<p><i>Adolf:</i> 'Even we understood...' to '...as Adolf turned his flank on us.'</p> <p><i>Rex:</i> 'And to tell the truth...' to '...between us and our parent.'</p> <p>How does Lawrence vividly portray childhood memories in these two extracts?</p>
<p>NOTES ON THE TASK: Candidates may focus on the rich description of the two animals in the stories seen through the youthful eyes of the first person narrator. The initial beguiling descriptions of the baby rabbit, which move gradually into the hilarious accounts of his adult misdemeanours, climax in the decision to release him. The extract ends with the rather wistful, yet positive, insistence by the narrator that Adolf is still in the vicinity, and better answers may engage with all of these varied aspects of the extract. The second extract reflects accurately the duality of the description, where the puppy is seen at the same time as both a friend and a helpless animal. Fuller answers may mention the impotent fury of the mother. Credit should be given to those answers that perceive the air of nostalgia pervading both extracts.</p>	

Text:	Lawrence: <i>Ten Short Stories</i>
Question 20 (20 marks)	<p>How does Lawrence make his descriptions of the countryside strikingly effective in TWO of the following stories?</p> <p><i>Second Best</i> <i>The Shades of Spring</i> <i>A Prelude</i></p>
<p>NOTES ON THE TASK: There is no shortage of rich imagery in Lawrence's description of Frances's and Anne's walk, and answers might focus on the colours and shapes of objects that profit from Lawrence's minute attention to detail. The mole is similarly richly described, with a succession of adjectives that make it come startlingly alive, and invite the reader's compassion for its sudden death. Better answers might observe that the mole's death is used by Tom to challenge Frances into accepting him – albeit as second best – and killing a second mole as a commitment to him. The path through the wood taken by Syson in <i>The Shades of Spring</i> is similarly described with rich detail, and as he journeys through the countryside and finds it unchanged, he realises that it is he who has changed, and is alien to it. More perceptive answers might point to Hilda's showing him the beauties of nature that he has chosen to turn his back on, as an indication that their love was never more than an illusion. Although the countryside is not described in such detail in <i>A Prelude</i> as in the previous stories, there is nevertheless the atmosphere of the cosy cottage, warmed by the fire from the cold outside. The holly that Fred cuts serves to remind Nellie that she still loves him, and it is within the dark cottage garden that they finally come together.</p>	

Text:	Ballard: <i>Empire of the Sun</i>
Question 21 (20 marks)	Jim squatted on the metal catwalk... to ...world away from Shanghai. How does Ballard's writing make Jim's feelings and experiences so vivid in this passage?
<p>NOTES ON THE TASK: He is a hungry wandering refugee in his own city. The passage emphasises what he can see, hear, feel and taste. The language is often poetic in its sound patterns: 'stung his tongue', 'swilling rhythm', 'pulpy plank to paddle'. The chocolate and the motion of the water make him feel giddy. He gets soaked paddling in the sampan to the rusty freighter. He feels alone and vulnerable, and imagines the freighter might take him to some kind of safety. Better answers are likely to be those which can refer closely to the language of the passage and explore Jim's feelings.</p>	

Text:	Ballard: <i>Empire of the Sun</i>
Question 22 (20 marks)	In what ways does Ballard suggest that Jim's personality is shaped by his experiences in the camps? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK: At the end of Chapter 19, as Jim is on his way to Lunghua, we are told that he no longer cares about his parents' apparent rejection of him. Answers to this question are likely to refer to aspects of Jim's adaptability and resilience, but also to some of the ways in which he is made to grow up too fast. Answers may refer to some of the people who are influential in this intense period of Jim's young life. Better answers are likely to be those which can synthesise detailed reference and confident generalisation.</p>	

Text:	Hill (Ed): <i>Modern Women's Short Stories</i>
Question 23 (20 marks)	<p>(a) <i>The Man Who Kept the Sweet Shop at the Bus Station</i>: 'Of course the journeys came to a natural end...' to '...not for years and years.'</p> <p>(b) <i>Nothing Missing But the Samovar</i>: 'The children were where it most showed...' to ...'Dieter was wrenched by pity, and love.'</p> <p>How do the writers here memorably explore the world of girls growing up?</p>
<p>NOTES ON THE TASK: The girls in <i>The Man Who Kept the Sweet Shop</i>...are largely anonymous and consequently generic, and this passage should be identified as the point when the 'country girls' begin to grow up and move away from old habits, including visits to the sweet shop whilst waiting for the bus. The passage is dynamic and busy, full of short phrases to sum up the girls' moving on in their lives. Better answers will point out that this 'busyness' is in contrast to the life of the sweet shop man, who never changes, a phenomenon that leaves the girls puzzled. Answers may note that the description of the adolescent Sally in <i>Nothing Missing But the Samovar</i> is a pathetic one. The details of her incongruity with others of her age are well observed, and yet her cheerful ignorance of all this is endearing to the reader, who is charmed into acquiescing with Dieter. Better answers will acknowledge the skill with which Lively forces the reader into feeling both delighted and saddened about her.</p>	

Text:	Hill (Ed): <i>Modern Women's Short Stories</i>
Question 24 (20 marks)	<p>How do the writers evoke pity for TWO of the following characters?</p> <p>Anna in <i>Mannequin</i> (Rhys) Chris in <i>Stormy Weather</i> (Kesson) Miss Anstruther in <i>Miss Anstruther's Letters</i> (Macaulay).</p> <p>Remember to support your ideas with details from the stories</p>
<p>NOTES ON THE TASK: Anna in <i>Mannequin</i> may not at first appear to be an object of pity, as she is being given an 'incredible opportunity'. Better answers, however, will note the lack of humanity in her treatment, and her manipulation by those in authority. The bleak setting, the pathetic hopelessness of her new colleagues, and her slow degradation throughout the day, all serve to evoke pity. The similarly dehumanising situation in <i>Stormy Weather</i>, where Chris's every move is focussed towards self-preservation, is relentlessly drawn, and Chris's small victory at the end is little consolation for her sordid present and hopeless future. The pity felt by the reader for Miss Anstruther is carefully controlled by the writer, as the reader is slowly but surely made aware that the loss of Miss Anstruther's possessions is as nothing compared to her failure to remember to save her love letters. After their loss, she has to continue life in the knowledge that for the second time she has missed the opportunity to keep alive the love that gave meaning to her existence. Whichever characters are chosen, the discriminator will be the extent of the engagement both with the situations of the characters, and with the quality of the writing.</p>	

Text:	Achebe: <i>Things Fall Apart</i>
Question 25 (20 marks)	<p>'Then they came to the tree...' to the end of the novel.</p> <p>How does Achebe's writing make this passage such a dramatic and moving ending to the novel?</p>
<p>NOTES ON THE TASK:</p> <p>The sudden discovery of Okonkwo's body represents the completion of his descent, through the futility and frustration of fighting the relentless march of Western civilisation, which was always going to win, towards his ignominious suicide in this final passage. As always in the novel, Obierika's quiet dignity is both compelling and heartbreaking, as is his failure to articulate fully the strength of his feelings about his friend's disgrace, and better answers will point out the contrast between him and the soulless, pragmatic District Commissioner who sees the tribes people not as human beings but as anthropological specimens. The short paragraphs and dialogue at the beginning of the passage give way to the long final paragraph voicing the District Commissioner's thoughts as he plans the inclusion of Okonkwo's death in his book. Credit should be given to answers that are able to make some observation of the sarcasm with which the District Commissioner's callous actions and thoughts are described.</p>	

Text:	Achebe: <i>Things Fall Apart</i>
Question 26 (20 marks)	<p>Explore how Achebe's writing makes TWO of the following incidents fascinating and memorable for you:</p> <p>The law suit (chapter 10). Ezinma's visit to Agbala (chapter 11) The funeral of Eseudu (chapter 13).</p> <p>Remember to support your answer with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>It has already been made clear prior to Chapter 11 just how precious Ezinma is to both her parents, and this incident focuses on their pain when the priestess summons Ezinma to visit the god Agbala. The narrative follows Ekwefi as she bravely trails her daughter through the darkness, and answers may note the powerful descriptions of her fearful journey through the blackness, and the tender meeting of Ekwefi and her husband as they both keep vigil over their daughter. The sombre, and ultimately tragic, ritual of the funeral of Eseudu contains eerily fascinating detail, but then stops abruptly with the devastating accident that banishes the unfortunate Okwonko from his tribe. The law suit in Chapter 10 is described with some humour, as Okwonko is discerned amongst the <i>egwugwu</i>. This incident, with its wise judgement at the end, is a gentle reminder of the civility and humanity of the tribe. Answers that mention the endlessly fascinating detail and wry humour of the incidents, should be rewarded.</p>	

Text:	Hemingway: <i>The Old Man and the Sea</i>
Question 27 (20 marks)	How old was I when you first took me in a boat?... to ...And there are many tricks. How does Hemingway's writing bring alive the relationship between the boy and the old man in this passage?
NOTES ON THE TASK: Answers should be able to find signs of regard and affection. The old man regards the boy as a kind of son, and the boy's admiration of him is evident. Manolin has vivid sensual memories of his first sailing with Santiago. Their sardine negotiation conveys a touching mutual respect. Better answers may, as well as focusing on Hemingway's language, comment on the forward-looking aspects of this very early extract from the novel.	

Text:	Hemingway: <i>The Old Man and the Sea</i>
Question 28 (20 marks)	How far does Hemingway lead you to admire the old man? Remember to support your answer with details from the novel.
NOTES ON THE TASK: Santiago is undeniably tenacious, showing perseverance and physical endurance. He has a deep knowledge and understanding of, and respect for, the marine world in which he lives and works. He is resilient, even optimistic, in the face of personal loneliness and poverty. He is in some senses an admirable figure to Manolin. But he is defeated and has only his dreams left. There should, then, be plenty of material on which to base answers to this essentially open question. Better answers are likely to be explicit about Hemingway's craft as a writer.	

Text:	Orwell: <i>Ninety Eighty-Four</i>
Question 29 (20 marks)	On the sixth day of Hate Week... to ...Oceania was at war with Eastasia. How does Orwell's writing make this passage so horrifying?
<p>NOTES ON THE TASK: The language, in diction and syntax (see, for example, the first paragraph), is melodramatic and hyperbolic. The orgasmic hatred of Eurasia changes in an unremarked instant. The orator is a gruesome little caricature, with a bony arm, 'lank locks' of hair and a metallic voice. Perhaps most shocking are the uniformed schoolchildren who yell most savagely of all. Answers are likely to show understanding of what is taking place here, and to refer closely to details in the passage. Better answers are likely to make confident judgements about the manipulation of the masses in the novel.</p>	

Text:	Orwell: <i>Nineteen Eighty-Four</i>
Question 30 (20 marks)	How does Orwell make The Ministry of Truth particularly memorable in the novel? Remember to support your answer with details from the novel.
<p>NOTES ON THE TASK: 'Minitrue' is one of the four huge ministry buildings which dominate the London landscape. The three paradoxical Party slogans appear in 'elegant' letters on its white face. It is said to have three thousand rooms above, and also below, ground level. It is Winston's place of work, in which he rewrites history. It is the place in which Julia falls to attract his attention, and he first meets O'Brien at virtually the same spot. Answers are likely to go beyond mere recall of relevant information and give signs of personal response prompted by 'particularly' in the question. Better answer may be able to express some sense of Orwell's symbolism at work here.</p>	

Text:	Palin: <i>Pole to Pole</i>
Question 31 (20 marks)	<p>(a) (<i>Day 97</i>) 'Kalului, who has an extraordinary sixth sense...' to ...'female beaks turning in his direction.'</p> <p>(b) (<i>Day 99</i>) 'Near the border we catch...' to ...'are often dispossessed by more lugubrious beasts.'</p> <p>How does Palin memorably portray wild creatures in these two passages?</p>
<p>NOTES ON THE TASK: Palin's journey through Africa is the one place in the book where animals are described at length, and fuller answers may note that these two passages are typical of his informative yet humorous writing style. Answers may focus on the gentle observation evident in the description of the lion couple, which is followed immediately by the hilarious picture of the mating dance of the male ostrich. In the 'school outing on the way home' of the herd of wildebeest, the amusing simile is closely followed by the facts of their poor survival rates. The hyenas are similarly compared to extras in a Walt Disney film, and made endearing by a Palin who surprisingly announces 'I rather like them.' Better answers will be those that identify Palin's descriptive style, and use appropriate detail from the passages to illustrate it.</p>	

Text:	Palin: <i>Pole to Pole</i>
Question 32 (20 marks)	How does Palin's writing make any TWO incidents involving transport particularly amusing for you?
<p>NOTES ON THE TASK: Since the book is a travelogue, there are many incidents to choose from, and the success of the answer will owe much to appropriate choices. Hopefully, the choices will spring from those individual favourites of the candidates, in order to produce answers with a good personal response. It is hoped that some contextual detail will be seen in sound answers, and above all credit should be given for answers that are able to appreciate Palin's dry humour and his individual approach to descriptions of different situations and the people involved in them.</p>	

Text:	Hornby: <i>Fever Pitch</i>
Question 33 (20 marks)	I was not being unfaithful to Arsenal... to ...winks to the crowd. How do you think Hornby makes this passage so entertaining?
<p>NOTES ON THE TASK: Hornby says his fondness for Cambridge United did not amount to 'being unfaithful to Arsenal' since the two clubs were in a different 'universe'. The 'tiny, ramshackle ground' has much to amuse. Here, instead of the famous Clock End, we have the Allotments End and the launching of pensioners' cabbages. The music played when the home team win is a bizarre choice. The visual descriptions of the players are amusing too: 'absurd Rod Stewart haircut', 'little stubby legs'. Notable features of the extract also include the ways Hornby develops comparisons between the two levels of football, and his detailed knowledge of players and their careers. Answers are expected to make close reference to the extract; better answers may be those which can comment on aspects of Hornby's language.</p>	

Text:	Hornby: <i>Fever Pitch</i>
Question 34 (20 marks)	Explore ONE or TWO moments in the book in which Hornby's writing memorably conveys how enthusiastic he is about football.
<p>NOTES ON THE TASK: For all his complaints about his team and other aspects of being a fan, there is plenty of material to choose from. The title 'How I won The Double' itself implies a degree of devotion to the game; this is the section that contains 'I was Arsenal' and 'the gift I got that afternoon was priceless, like world peace'. He eulogises players, such as Liam Brady, and Neil Kass in 'The King of Kenilworth Road'. In 'Golden' he says the pleasure of football is able to 'radiate' and create a sense of 'triumph' and 'celebration'. 'Tyranny' and 'Me and Bob McNab' would also be useful sections for this question. Better answers are likely to be those which make explicit reference to aspects of Hornby's writing.</p>	

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