

English Literature (Opening Minds)

General Certificate of Secondary Education

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

Mark Scheme for January 2012

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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>Things</i> (Adcock), <i>The Hare</i> (Hill) Compare the ways in which the poets here vividly portray disturbing experiences.
NOTES ON THE TASK: In <i>Things</i> there is an emphasis on the ‘worse things’ that are listed and build up tension and suspense to ‘It is 5 am’ and the ‘worse things’ (now personified to add to the fear) appearing in a nightmare. The ordinary worries, to which we can all relate, the setting in the middle of the night and the frightening visitors ‘stalking in’ and standing ‘icily’ should elicit a personal response. The language, list, long lines and enjambment make this a ‘simpler’ poem than <i>The Hare</i> with its mystical atmosphere ‘like a spell’ and beautiful, if slightly sinister, imagery transposing into surreal, frightening description of the dream hare and the lone woman. It is impossible to paraphrase this poem and answers will need to discuss the imagery and literary techniques and how they create the atmosphere of a nightmare. Stronger answers will be rooted in an examination of the language and its suitability for the experience in each poem.	

Text:	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 2 (30 marks)	Compare the ways in which the poets in <i>Oh Grateful Colours, Bright Looks!</i> (Smith) and <i>Judging Distances</i> (Reed) convey vivid impressions of the natural world.
NOTES ON THE TASK: Both poems use visual imagery but in very different ways. In <i>Oh Grateful Colours, Bright Looks!</i> the theme of the poem appears in the title and the lists of beautifully coloured objects, natural and ‘fabricated’, ranging from the simple ‘the grass is green’ to the imagery of the puddle, amply convey that ‘It is life we are talking about’. The power of ‘Men! Seize . . .’ adds pace to a poem which ends with lines whose rhythm is almost like the ‘heap’ of colours collapsing. In <i>Judging Distances</i> , the ‘official’ descriptions – ‘bushy tops’, ‘what appear to be animals’ – contrast with the recruit’s personal reflections on ‘vestments of purple and gold’. There is much to compare and contrast in these two poems including the tone and the voices in them and the structure. Stronger answers will focus on ‘vivid impressions’ in the question and really scrutinise the poets’ methods and intentions.	

Text:	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 3 (30 marks)	Explore the differing ways in which the poets vividly convey views on life in TWO of the following poems: <i>A Consumer's Report</i> (Porter) <i>I Am a Cameraman</i> (Dunn) <i>Sometimes</i> (Pugh).
NOTES ON THE TASK: <i>A Consumer's Report</i> is a dramatic monologue answering (unstated) questions posed by a 'consumer's report' and reflecting on life. It is amusing with its reference to advertising language – 'gentle on the hands' – and wry comments – 'to keep its maker in a job' – but has serious points to make about life. <i>I Am a Cameraman</i> reflects on the conflict between media portrayal and real life and the language and tone are different from the previous poem: 'They suffer', 'matchless despair'. Although the body of the poem portrays life as grim and painful, the imagery of the last stanza shows on which side of the debate is the poet. <i>Sometimes</i> , on the other hand, is a more optimistic poem. The apparent simplicity is belied by the use of changing rhyme scheme, personification, alliteration and careful choice of words. Many answers may simply paraphrase the poems in their response to the poets' views, and answers that carefully consider the structure, tone and language should be rewarded accordingly.	

Text:	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 4 (30 marks)	<i>Joining the Colours</i> (Hinkson), <i>The Send-Off</i> (Owen) Compare the ways in which the poets here express thoughts and feelings about soldiers going off to war.
NOTES ON THE TASK: Both poems are from the point of view of an on-looker and both hint that the soldiers will not return: 'into the mist'; 'Shall they return'. The ballad form, jaunty rhythm and pattern of contrasting images in <i>Joining the Colours</i> contrast with the pattern of the stanzas in <i>The Send-Off</i> with its air of secrecy and darkness. However, there is also much to compare both in terms of language (eg 'drab street stares' and 'unmoved, signals nodded'), setting and the poets' thoughts and feelings. Differentiation will spring from an answer's ability to look at the language etc of the poems and draw conclusions about thoughts and feelings from these.	

Text:	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 5 (30 marks)	Explore the differing ways in which the poets movingly portray grief and loss in <i>Perhaps</i> – (Brittain) and <i>Reported Missing</i> (Keown).
NOTES ON THE TASK: Both poems are written by women and both are very moving in their different ways: <i>Perhaps</i> – because Brittain has accepted Leighton’s death and can see that ‘perhaps’ she will live fully again at some time in the future, even though her heart is broken, and <i>Reported Missing</i> because of Keown’s refusal to accept her lover’s almost certain death. The quatrains, repetition and natural imagery (emphasised by the sobbing sibilance) and the reference to Christmas of <i>Perhaps</i> – give the impression of a simple heart-felt reaction leading to the climax of the last stanza, whilst the sonnet form of the second poem contrasts the defiance – ‘I laugh! I laugh!’ of the octave with the natural images of the sestet, where Keown’s reactions – ‘Of these familiar things I have no dread’ – contrast with Brittain’s lack of appreciation of the beauties of the seasons. Stronger answers will focus on the language of both poems and most probably give a personal response.	

Text:	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 6 (30 marks)	In what differing ways do the poets vividly convey feelings about loss of life and suffering in TWO of the following poems? <i>The Target</i> (Gurney) <i>Lamentations</i> (Sassoon) <i>The Parable of the Old Man and the Young</i> (Owen).
NOTES ON THE TASK: In <i>The Target</i> a soldier is worrying about the fact that he killed a man in battle, despite the fact that ‘it had to be / One of us!’ The speaker’s agony and despair are well expressed by the simple language, direct speech, quick changes of topic, the reiterated sentiment that God does not care and the bleakness of the phrases ‘it might be best / To die’ and ‘Here’s my job’. <i>Lamentations</i> utilises irony to express the insensitivity and lack of understanding of the soldier’s grief by his superiors. Biblical reference reoccurs in <i>The Parable of the Old Man and the Young</i> , a parody of the story of the intended sacrifice of Isaac. The symbolism, Biblical language and the condemnatory rhyming couplet at the end add to Owen’s bitter attack on war and the suffering in it. Stronger answers will be clearly focused on the question of feelings about loss of life and suffering with the very different ways in which they are expressed in the two chosen poems.	

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 7 (30 marks)	<i>The View</i> (Larkin), <i>Casehistory: Alison(head injury)</i> (Fanthorpe) Explore some of the differing ways in which the poets movingly convey feelings about the past in these two poems.
NOTES ON THE TASK: Answers should show sound understanding of both poems and of the feelings they convey. Larkin's backward look at his past reveals nothing, apart from mist and a lifetime that has gone without trace. Responses may find Larkin's casual shrugging off the sense of a lost life ("Search me") not particularly moving, but his awareness that his future is "drear" may arouse more sympathy. The Fanthorpe is likely to arouse stronger feelings as the contrast between the bright girl she was and the damaged future she unknowingly became is explored. Sound answers here will be those which comment on the language used to convey the poets' feelings about the past and respond to the word "movingly" in the question. Answers will rise through the bands as the understanding of the poems becomes more perceptive and the comments on the language more sensitive. Comparison is expected in answers to this question. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each poem.	

Text	<i>Poems 2: Larkin and Fanthorpe</i>
Question 8 (30 marks)	Compare some of the ways in which the poets vividly present the world of work in TWO of the following poems: <i>Toads</i> (Larkin) <i>Posterity</i> (Larkin) <i>You Will Be Hearing from Us Shortly</i> (Fanthorpe).
NOTES ON THE TASK: Each of the poems presents the world of work albeit in different forms: the grotesque toad metaphor strikingly contrasts with the apparently attractive freedom open to the alliterative group of "lecturers, lispers" and others; yet the toad has Larkin's adherence. In <i>Posterity</i> , work is apparently tedious drudgery to Jake Balokowsky who feels only contempt for the "old fart" he is researching; the arrogance of the interviewer is at the heart of <i>You Will Be Hearing from Us Shortly</i> . Fairly basic answers here are likely to offer an extended paraphrase of two poems, showing some understanding of what they are about, with a little comment on the language. Sound answers here will engage, with some success, with the language, going beyond offering paraphrases of the two chosen poems. Answers will move up the bands as they respond more closely to the vividness of the language used in the chosen poems, and comment on it more sensitively and perceptively. Comparison / contrast of the poems is expected here. Answers do not need to comment on each poem at equal length, but there should be comment of substance on each.	

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 9 (30 marks)	Explore some of the differing ways in which the poets powerfully convey a sense of regret in TWO of the following poems: <i>Wild Oats</i> (Larkin) <i>Poetry of Departures</i> (Larkin) <i>Growing Out</i> (Fanthorpe).
NOTES ON THE TASK: The question allows the opportunity for candidates to focus on the ways in which the poets express a sense of regret for such experiences as a romance that did not flourish or ended in a cul-de-sac, a failure to take a risk, or a childhood and adolescence that were not “good”. Answers should show understanding of what the poets are regretting through the language they use and also of the poems themselves. Fairly basic answers here will show some understanding of the poems and make some engagement with the poets’ use of language. Solid answers here will provide a clear overview of the poems, showing understanding of the poets’ feelings from the words and images they use and will rise through the bands as the understanding of the poems becomes more subtle and the response to the language more sophisticated. Answers do not need to preserve an even balance of discussion, but there should be comments of substance on each of the two poems. Comparison or contrast is expected here.	

Text:	<i>Touched with Fire</i> ed.Hydes
Question 10 (30 marks)	<i>Telephone Conversation: (Soyinka)</i> and <i>In Westminster Abbey: (Betjeman)</i> Compare the ways in which Soyinka and Betjeman portray unpleasant women in these two poems.
NOTES ON THE TASK: The ‘lady’ in <i>In Westminster Abbey</i> is jingoistic, selfish, snobbish, avaricious (one could go on) and totally un-Christian, whilst the landlady in <i>Telephone Conversation</i> is a racist. So much is clear and needs to be stated but it is the poets’ methods and language that must be discussed for the higher bands. <i>In Westminster Abbey</i> is a monologue and <i>Telephone Conversation</i> is a dialogue, with thoughts, so all personae are, as it were, ‘condemning’ themselves. The lady’s prayer contains <i>non sequiturs</i> (‘Democracy and proper drains’), hypocrisy and self interest (‘do not let my shares go down’) and <i>Telephone Conversation</i> has minutely observed detail about the landlady’s voice (‘lipstick coated ...changed her accent’). It is to be hoped that answers will comment on the irony of the Betjeman poem and the satire of the Soyinka and see the humour in both poems. Basic answers will be narrative with a little comment on the language; sound answers will discuss some aspects of the language and the best answers will identify the tone and linguistic features of the poems and perhaps comment sensibly on the poets’ opinions. Comparison and/or contrast are required. Both poems need not be considered at equal length but there must be substantial discussion of each.	

Text:	<i>Touched with Fire</i> ed.Hydes
Question 11 (30 marks)	What do you find particularly striking about the differing ways the poets use images to describe people in <i>Digging</i> (Heaney) and <i>Dulce et Decorum Est</i> (Owen)?
NOTES ON THE TASK: An overview of each poem is needed to complement the identified images and the discussion of them. Pure 'metaphor-spotting' should not be highly rewarded; it is the effect and purpose of the imagery that are important. Both poems contain useful material, for example, the pen 'snug as a gun', 'nestled', 'bent double like old beggars ... coughing like hags', 'drowning'. Some answers may look at the whole of the Owen poem but the first three stanzas are quite adequate for this question. All responses should be able to pick out and comment on some images but answers will move up the bands according to the cogent discussion of the effects of the chosen images. Comparison and/or contrast are required. Both poems need not be considered at equal length but there must be substantial discussion of each.	

Text:	<i>Touched with Fire</i> ed.Hydes
Question 12 (30 marks)	Explore the differing ways in which the poets appeal to your emotions in TWO of the following poems: <i>Mid-Term Break</i> (Heaney) <i>Refugee Mother and Child</i> (Achebe) <i>Our History</i> (Dipoko).
NOTES ON THE TASK: All three poems appeal to the emotions in different ways. In <i>Mid-Term Break</i> there is the child's numbness and acute observation of his surroundings and people's reactions, the father crying, the mother beyond tears, the contrast of the laughing baby, all leading to the heart-breaking last line. This line can be compared to the 'tiny grave' of <i>Refugee Mother and Child</i> where another boy will die before his time but in a very different way. The 'illusion of pearls' 'mised' the indigenous population in <i>Our History</i> who subsequently, because of their naivety, suffered the 'gun fire of conquest' and were reduced to 'false lions' and 'whipped butterflies'. Lower band answers will probably paraphrase with some comment on the language but we should be looking for a sensitive response to the chosen poems for the higher bands, together with focus on language and the emotions it evokes. Comparison and/or contrast are required. Both poems need not be considered at equal length but there must be substantial discussion of each.	

Text:	OCR: <i>Opening Worlds</i>
Question 13 (30 marks)	<p>(a) <i>The Pieces of Silver</i>: 'It was dusk, and the Dovecots...' to '... took stock of the passers-by'.</p> <p>(b) <i>The Young Couple</i>: 'But it wasn't only what was said...' to '... blond English Cathy'.</p> <p>Explore how the writers memorably describe homes and the people who live in them in these two extracts.</p>
NOTES ON THE TASK:	
<p>The main theme of <i>The Pieces of Silver</i> extract is poverty – a poverty so great that the Dovecot family have seemingly been reduced to the level of barnyard fowl: 'coop', 'scraped and pecked and foraged her food like a scratching hen'. There is a wealth of detail here to be explored and the passage explains (as some answers may point out) why Clement cannot have the threepence he so desperately needs to avoid humiliation at the hands of the bullying Acting Head. The second extract expresses the 'heaviness' and oppressive nature of the Indian household with the 'too' rich food, furniture, ornaments and people. The last sentence indicates the claustrophobic, possessive nature of the relationship Cathy has with her in-laws and which makes her so unhappy throughout the story. The question requires detailed exploration of the extracts and answers which purely narrate the story should not be highly rewarded. Responses will move up the bands according to their exploration of language. Comparison is not required in this question but we may find some answers structured in this way.</p>	

Text:	OCR: <i>Opening Worlds</i>
Question 14 (30 marks)	<p>How do the writers vividly portray the relationships between the husbands and wives in <i>The Train from Rhodesia</i> (Gordimer) and <i>The Tall Woman and Her Short Husband</i> (Feng)?</p> <p>Remember to support your ideas with details from the stories.</p>
NOTES ON THE TASK:	
<p>The husband and wife in <i>The Train from Rhodesia</i> are on their honeymoon – supposedly a happy time – but after the episode of bargaining for the carved lion, the wife begins to see her husband with new eyes, realising that just like the souvenir, the young man 'is for good now' and not just 'part of the holiday' and how will he fit in at home? The lion is both a catalyst for this discovery and a symbol of the dying of their relationship: 'the lion, fallen on its side in the corner'. Mr Short and Mrs Tall are devoted to each other, despite their difference in appearance, and Mr Short feels no embarrassment at picking up fallen articles or relinquishing the umbrella, showing his ease in the relationship. This enables him to return to a normal routine after his release from prison and to support his wife after her stroke. The most meaningful sentence, however, is the last one: 'big empty space ... vacuum ... nothing on earth could fill'. It is to be hoped that there will be comprehensive and sensitive answers to this question. Lower band responses will narrate or give a character study with some quotation; middle band essays will focus more on the relationships, whilst higher band answers will demonstrate secure understanding by teasing out the nuances and details and engaging with the language. Comparison is not required in this question.</p>	

Text:	OCR: <i>Opening Worlds</i>
Question 15 (30 marks)	<p>In several stories from this collection characters are treated in an unkind way.</p> <p>How do the writers vividly portray this unkindness in TWO of the following stories?</p> <p><i>Two Kinds (Tan)</i> <i>Leela's Friend (Narayan)</i> <i>The Tall Woman and Her Short Husband (Feng).</i></p>
<p>NOTES ON THE TASK:</p> <p>Both the mother and the daughter in Tan's story treat the other unkindly, and both, to a certain extent, deserve this treatment: the mother for her misguided belief that her daughter can be a prodigy and the girl for her humiliation of and cruel words to her mother. However, the reader can sympathise with both. Sidda is a more straightforward case as he is ill-treated by the prejudiced police and parents and even when proved innocent is sacked because 'we couldn't have kept a criminal like him in the house'. Perhaps the greatest unkindness towards him comes unwittingly from Leela when she withholds the evidence vital for exonerating him. Both Mrs Tall and Mr Short are treated unkindly by the tenants of Unity Mansions and the Cultural Revolution and it is debatable who suffers most: Mr Short being imprisoned and widowed or Mrs Tall abandoned and struck with paralysis. Narrative or character study will not go beyond the lower bands. Answers should be rewarded according to how closely they address the 'how' of the question – language, narrative, theme etc. 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>A Lesson on a Tortoise</i>: 'It was the last lesson on Friday afternoon...' to '...about thirty – my own boys.'</p> <p>(b) <i>Lessford's Rabbits</i>: 'On Tuesday mornings...' to '...kicking the lockers along the walls.'</p> <p>How does Lawrence memorably capture the atmosphere of 'Friday afternoon' and 'Tuesday morning' in school, in these two extracts?</p>
<p>NOTES ON THE TASK:</p> <p>Friday afternoon will surely be recognisable to candidates! 'Weariness', 'a pleasant lesson' the pupils will 'enjoy', 'good-tempered', 'great relief', self-satisfaction ... are some of the points that may be mentioned. In contrast, Tuesday morning begins at half past eight with an extra chore for the teacher who is 'rushing' and all is action and bustle in the classroom as the children 'bundle' in. A close focus on the language of the extracts is needed and paraphrase should not be rewarded highly. Comparison is not needed in this question but some candidates may prefer to approach the question in this way.</p>	

Text:	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 17 (30 marks)	<p>A spiteful, cruel action? A deserved punishment?</p> <p>What does Lawrence's writing make you feel about the actions of Annie (in <i>Tickets, Please</i>) and of Ciss (in <i>The Lovely Lady</i>) when they seek their revenge?</p>
<p>NOTES ON THE TASK: This question requires a personal response and we should be prepared for answers which sympathise with Annie and applaud her revenge on the philandering John Thomas and for those which are revolted by her violence. Whatever the opinion there must be sound textual support. Likewise, Ciss could be justified in her eavesdropping and impersonation on the grounds that this is the only way to get her man and prise Robert from his mother's influence or she could be seen to be taking advantage of an old woman's weakness. Lower band answers may consist of narrative or character study; middle band responses will attempt to focus on the question with some textual support, and those that reach the higher bands will present a cogent argument, well supported and with some comment on language. Comparison is not needed in this question.</p>	

Text:	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 18 (30 marks)	<p>Explore the ways in which Lawrence vividly portrays relationships between people and animals in TWO of the following stories:</p> <p><i>Adolf</i> <i>Rex</i> <i>Second Best</i>.</p> <p>Remember to support your ideas with details from the stories you have chosen.</p>
<p>NOTES ON THE TASK: The children love Adolf the rabbit but the mother 'set her face against it' because of the risk of its imminent demise. The creature's wildness means that it has to be released and 'we were rather relieved'. Rex, the dog, is also loved by the children and hated by the mother – in both cases for his temper and violence. He too has to go for he has been spoiled as 'we had loved him too much and he had loved us too much'. The mole in <i>Second Best</i> is a different matter, for its importance and relationship to Frances and Anne is not as a beast but as a symbol of Frances' love for Jimmy. Basic answers will describe the relationships in simple terms; sound responses will consider them in more depth, perhaps considering the implications of the animals on people's lives; higher band essays will demonstrate secure understanding of Lawrence's portrayal of the relationships, with textual support and some comment on language. Comparison is not required in this question.</p>	

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 19 (30 marks)	(a) 'Jim leaned against the roof of the driving cabin.' to 'They are alive, you know.' (b) 'I'm here, Dr Ransome.' to 'I've done my Latin prep, doctor.' How do these two extracts vividly convey to you the changing relationship between Jim and Dr Ransome?
NOTES ON THE TASK: Jim and Dr Ransome have been eyeing each other for a while on the truck and Jim, sensing that he disapproves of him, is wary of the young doctor, who feels he should take care of the boy. Extract (a) is their second conversation. Answers may pick up on the 'gap' between Jim and the others which Dr Ransome deliberately fills. Jim still distrusts the man, taking his words as a challenge instead of small talk and patronising Ransome, though he feels it wise to stop short of treating him as he does Basie and telling him 'some spoof'. He is beginning to be drawn to the doctor as he can see through his apparent altruism. Jim can spot a potential fellow-survivor! In extract (b) the two have been together for some years in Lunghua camp. Dr Ransome is still looking out for Jim 'in a weary and patient way' as Jim is still courting danger as he did with the episode of the water on the truck. He shows his care for the boy both by physical gestures and warnings but is not above venting his anger on him. Jim now is not out to score points but to reassure his friend, so that he can continue doing as he wishes. Answers may provide the context of the extracts or even range beyond them but the question requires close focus on these passages. Lower band answers will exhibit little more than narrative or character study; sound answers will comment on the changing nature of the relationship and this, supported by details and reference to language, will mark out the higher bands.	

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 20 (30 marks)	Explore the ways in which Ballard shows how Jim changes as he grows up. Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Answers may consider Jim's experiences throughout the whole novel or concentrate on his life in the camps and afterwards. Either of these approaches is acceptable but, obviously, the camp at Lunghua ('The University of Life') will provide much of the evidence for Jim's experiences and growing maturity, yet still-childish nature. At the end of the novel, whether Jim is the same as at the beginning, as the corpses floating down the river are, may be something for answers to ponder. Lower band answers will rely on narrative and/or character study; sound answers will pick out suitable 'experiences' and discuss their effect on Jim. Higher band responses will do this, with attention to Ballard's language, and may also discuss whether or not Jim does 'grow up'.	

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 21 (30 marks)	Explore some of the ways in which Ballard vividly portrays conditions in the camp at Lunghua.
NOTES ON THE TASK: Answers will, no doubt, give a variety of examples of conditions in the camp at Lunghua, for example, those suggested for the Foundation Tier which are queuing for food in Chapter 22 and the hospital in Chapter 24. Hence the choice of evidence must be respected. Lower band answers will paraphrase with some textual reference; sound answers will select evidence wisely and make some comment on the conditions (perhaps with reference to Jim or other inmates); the above and detailed reference to the text and focus on language are a requisite of the higher bands.	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 22 (30 marks)	Chapter 4: <i>Okonkwo was provoked ...to... committed a great evil.</i> How does Achebe make this such a fascinating moment to return to when you know what happens later in the novel?
NOTES ON THE TASK: The extract comes from Chapter 4. Basic responses will comment on his anger and that he beats his wife because she has not provided him with the food that duty demands she offers him. His anger blinds him to the importance of observing tribal tradition, an indication that angry violence is likely to prove his downfall. If "living in peace with our fellows" is important, Okonkwo will struggle. He is a warrior, and will kill Ikemefuna, and others in the course of the novel, through fear of appearing weak, by accident, or through anger which he feels is justifiable. Achebe in the extract suggests that others, here his wives, are afraid of him. Basic answers will show some understanding of what it reveals about Okonkwo. Responses will move though the bands as detailed response is made to his anger here and elsewhere, and as to whether it is really justifiable. Focus on language is likely to be the discriminator here; sensitive comments on "anger welled", "beat her very heavily" and his committing "a great evil", for example, should be rewarded as should language comment on other valid incidents.	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 23 (30 marks)	<p>A tragic loss? Inevitable and deserved?</p> <p>How does Achebe's writing make you feel about Okonkwo's suicide?</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK: Answers are expected to show knowledge of Okonkwo and to provide a supported response towards him as the central figure in the novel. Responses are likely to be very varied, ranging from total satisfaction, of the "he had it coming" variety, to complete sympathy (based on the teenage assumption that no one deserves to die; although we all do). Answers will move through the bands as response to Okonkwo becomes more developed. Basic answers will make a response and offer some reasons. More developed answers will consider one or more of Okonkwo's actions, such as his killing of Ikemefuna, in detail to support their response. Fuller responses may recognise that Okonkwo is a man of his time and place and respond to him accordingly. Well supported responses to him should also be well rewarded. Good responses may take a single-minded view of Okonkwo and support that view with detailed reference to the text. Other good responses may be less rigid in their judgement, arguing that Achebe adopts something of a neutral tone throughout the novel and that there is a case to be made both for and against mourning the passing of such a man.</p>	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 24 (30 marks)	<p>In what ways does Achebe make the Oracle and his Priestess such powerful figures in <i>Things Fall Apart</i>?</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK: Responses are likely to consider that Umuofia is a superstitious community as Achebe shows throughout the novel. The most accessible material is likely to be Chielo's taking of Ezinma to Agbala, in Chapter 11, despite Ekwefi's resistance and, perhaps unexpectedly, Okonkwo's concerns. Responses will move up the bands as they consider the arbitrary and fearful demands of the god and his priestess. Fuller responses here may make some attempt to consider whether such traditional beliefs in the god and submission to the demands of the Priestess are acceptable; or whether Christianity, perhaps a more enlightened way, represents progress. Best answers will respond to the way Achebe writes about the Oracle and the Priestess, and the way he writes about the religion that usurps the traditional beliefs. Responses that show most insight are likely to preserve a balance between whole-hearted condemnation of the traditional beliefs and unreserved welcome (or condemnation) of the imposed system.</p>	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 25 (30 marks)	<p>'Ay,' he said aloud. ...to ... taken as he died.</p> <p>How does Hemingway's writing here make this such a dramatic and exciting moment in the novel?</p>
<p>NOTES ON THE TASK:</p> <p>Responses are likely to recognise that, in the face of this attack by the sharks, the old man is much more vulnerable than he was when the <i>dentuso</i> attacked, as he is now without his harpoon. The involuntary noise he makes perhaps indicates his fear that he is now unable to defend his catch. Excitement might be created by his attempt to improvise a weapon which his pain makes it difficult for him to control. The 'hateful sharks' represent a danger both to the fish and the old man, and admiration may be felt for the old man's success in killing one of them. Responses may suggest excitement because of the possibility that, despite the odds, the old man might just be able to return to port with the fish. Basic responses here will depend on paraphrasing what is happening with little reference to the terms 'dramatic' and 'exciting'. Answers will move through the bands as they support their response / analysis with detail from the extract and engage ever more closely with Hemingway's language.</p>	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 26 (30 marks)	<p>In what ways does Hemingway's portrayal of the boy affect how you feel about the old man?</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>Answers are likely to outline the relationship between the old man and the boy, showing the genuine affection that exists between them. The old man first took Manolin out in a boat when Manolin was five, an experience the boy remembers clearly. That he is not fishing with the old man is the result of the old man's bad luck, the boy being sent to a lucky boat. Answers may focus on the way the boy cares for the old man, bringing him his supper, sharing his enthusiasm for baseball, being aware of the old man's little lies, looking in on him at the end of the novel, his tears, and resolve to fish with him again. The boy sees himself, with some justification, as the old man's protector. Basic answers are likely to comment briefly on some aspect of the friendship. Sound responses will use incidents or conversations as a basis on which to comment on the friendship. Best answers will show how Hemingway's portrayal of the boy illustrates the old man's loneliness, poverty and need to preserve his personal dignity. Engagement with Santiago as Hemingway depicts him and with the language he uses will characterise best answers here.</p>	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27 (30 marks)	The old man identifies his weapons against the fish as 'my will and my intelligence'. Explore ONE or TWO moments in the novel when Hemingway powerfully persuades you that the old man uses his will and intelligence successfully.
NOTES ON THE TASK: The choice of moment or moments should, as far as possible, be respected. 'Moments' should be long enough for answers to be able to explore them in detail, yet not be so long that they require lengthy paraphrases followed by very little analysis or comment. Answers that focus on the old man's struggle with the great fish or with the sharks are perfectly acceptable. Sound answers, going beyond mere narrative, will look to identify the workings of the old man's will and intelligence in the moments that they choose, illustrating his knowledge as a fisherman and his determination. Best answers will look to identify how the writing suggests that will and intelligence are at work, showing Santiago's skill and resourcefulness in his battle against the fish in the novel. Answers may also acceptably consider why will and intelligence prove insufficient in the old man's struggle to bring the great fish to harbour intact.	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 28 (30 marks)	<i>It was a bright cold day in April ...to ... Only the Thought Police mattered.</i> How does Orwell make this such a powerful opening to the novel?
NOTES ON THE TASK: Answers are expected to refer to the discomfort and squalor of the world that Orwell introduces. The offensive smell in the hallway of Victory Mansions, the size of the poster and the way it is 'tacked' to the wall, the lift is not functioning, all give the impression of a comfortless existence. Winston's ulcer and frailty confirm the impression that Oceania's inhabitants do not enjoy a comfortable existence. Shortages of such necessities as razor blades and decent soap are introduced here. The drabness of life is emphasised by the statistics emanating from the voice on the screen; no attempt to offer any entertainment to a worker returning from his day's labour ... Absence of colour and the omnipresence of Big Brother contribute to the dull and threatening atmosphere. Sound answers will look in some detail at the extract, linking some of its concerns with other parts of the novel. The best responses will engage with aspects of the language, such as the use of capital letters in the ubiquitous slogan, the use of such adjectives as "vile ... gritty ... dulled ... frail", offer comment on an institution like Hate Week or the irony in the name Victory Mansions, suggest surprise at the clocks striking thirteen (unlucky number? Sign of change / progress that is not for the better?).	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 29 (30 marks)	How far does Orwell persuade you to admire Winston Smith in <i>Nineteen Eighty-Four</i> ? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: The question is aimed at arousing a candidate's personal response to Winston, perhaps indicating admiration for his refusal to accept the Party's ideology for most of the novel. Answers may also suggest admiration for his attempts to defy the system and the Thought Police despite knowing that his arrest is inevitable. His love for Julia may also be seen as admirable and O'Brien's comment that Winston is the "last man" might also compel admiration. Answers may reflect on Winston's early contemplation of murdering Julia and his final betrayal of her, considering such feelings unworthy of admiration. Answers here are expected to offer some understanding of Winston's rebellion, whilst better ones will develop their understanding of his struggle against impossible odds and make a judgement about his betrayal of Julia. Answers which clearly identify qualities that are admirable, and support their judgement with close analysis of the novel, should be well rewarded, as should responses which balance perceived weaknesses in Winston with admirable strengths.	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 30 (30 marks)	'He loved Big Brother.' How does Orwell make this such a shocking ending to the novel? Remember to support your answer with details from the novel.
NOTES ON THE TASK: The question assumes that, in the light of the earlier parts of the novel, a reader will be shocked/horrified by the last sentence. Only sophisticated answers might argue that Winston's final feelings are only to be expected and inevitable in the world Orwell has created, and should be well rewarded. Winston's initial feelings towards Big Brother are those of hate (' DOWN WITH BIG BROTHER ') and the progress of the novel confirms that feelings of love for Big Brother (if he exists) and for the Party are impossible in people possessing normal emotions. Basic answers may be expected to make a personal response to the sentence with some reference to the oppression or cruelty Winston suffers. Good answers will focus on the way the vital emotion of love is perverted, in Winston's case, away from Julia and towards Big Brother, and the loss of humanity that entails. The best answers here will provide some focus on the way Orwell's writing affects the reader's feelings.	

Text:	SUSAN HILL (ed.) <i>Modern Women's Short Stories</i>
Question 31 (30 marks)	(a) Miss Anstruther's Letters: 'Oh, if instead of these words...' to '... She had to leave it at that'. Macaulay. (b) Another Survivor: 'It's dark and cold...' to '... drops in his tracks'. Fainlight How do the writers make these two endings so powerful?
NOTES ON THE TASK: Answers are expected to show knowledge of both stories through a close focus on these extracts. Comparison of the extracts and the stories from which they are taken is not required. It is hoped that responses will reveal considerable sympathy for Miss Anstruther to whom her correspondence, destroyed in the bombing-raid, meant so much and of which the surviving fragment is so mockingly ironic. Responses to Rudi may, in weaker answers, be very simple and direct. A potential murderer of his daughter, he might be better off dead. Better responses will explore the influence of his Jewish background and his memories of and fears for his mother. Answers will move through the bands as knowledge of the details of the stories becomes more secure and the response more closely linked to the two stories in general. The best answers will respond to the suffering of the two characters and to the language the writers use. Discussion of the stories need not be equally divided, but there should be comment of substance on each.	

Text:	SUSAN HILL (ed.) <i>Modern Women's Short Stories</i>
Question 32 (30 marks)	How do the writers shape your feelings about TWO of the following characters? Celia (<i>A Love Match</i>) Mabel (<i>Savages</i>) Chris (<i>Stormy Weather</i>). Remember to support your ideas with details from the stories.
NOTES ON THE TASK: Obviously, responses may focus on any two of the three characters. Comparison is neither asked for nor expected, but if attempted should not be penalised. Knowledge and understanding of the two stories and personal response, supported by textual reference, will characterise good answers at this level. Celia and Mabel are perhaps most likely to arouse a strong response, but the way Chris defeats the system may well attract admiration. Weaker responses are likely to summarise the stories and the part played in it by the chosen character. Answers will rise through the bands as they develop the response, provide good textual reference in support, and link their feelings about the characters to the language the writers use.	

Text:	SUSAN HILL (ed.) <i>Modern Women's Short Stories</i>
Question 33 (30 marks)	'I have a strange story to tell.' (<i>Passages</i> : Anne Devlin). Explore how the writers of TWO stories in this section strikingly convey the strangeness of their stories.
NOTES ON THE TASK: Candidates' choices of story and their definition of "strange" should, as far as possible, be respected. However, responses that simply outline the plots of two stories and say they are strange, without highlighting what is strange about them, should not receive high reward. <i>Passages</i> itself is certainly strange and rather difficult. But characters in some stories might well be intriguing or outside the range of acquaintance of the average sixteen-year-old. The closer the detail with which a response is supported, the higher the band should be. Well argued responses and close engagement with the way language highlights the strangeness of the story should be well rewarded. Answers need not provide equal focus on both stories, but comments on both should be of some substance.	

Text:	PALIN: <i>Pole to Pole</i>
Question 34 (30 marks)	a) Day 53: <i>At the outskirts of the city ...to ... He has a child on his back.</i> b) Day 62: <i>At the gates of the Eastern Harbour ... to ... quite cheers people up.</i> Explore the ways in which Palin vividly portrays encounters with Customs officials in these two extracts.
NOTES ON THE TASK: Extract a) begins with irony: "Have Nice Trip". It is here that our troubles begin'. Frustration is the main feeling evident: the group are sent to different places; they wait; the heat rises; they unpack again needlessly ... Life is given to the scene by the annoying salesman and the long list of items for sale. Humour is more evident in extract b) with the official trying 'to keep the world at bay' with a megaphone; the boy ineffectually sweeping; the second officer with his 'Fawltyesque rage'. Again the atmosphere is highlighted by the acutely observed details. All should be able to pick out some of these details and comment on them but answers will move up the bands according to their perceptiveness and how well they scrutinise Palin's language and discuss it. There is no need to compare the extracts but some answers may use this method as a framework.	

Text:	PALIN: <i>Pole to Pole</i>
Question 35 (30 marks)	Explore the ways in which Palin's writing makes his descriptions of ONE or TWO boat journeys entertaining and memorable.
<p>NOTES ON THE TASK: The two journeys suggested at Foundation Tier are the trip from Longyearben to Tromsö (on Days 7 – 14) and the trip down the Nile (on Days 57 – 59). Both passages are packed with detail. In Norway, the party are travelling on a supply ship across 'the Devil's Dancefloor' on a journey which has its discomforts ('the not unpleasant sensation of being stretched'), interest (icebergs 'like upturned tables or chairs'), excitement (being winched aboard a ship 'like a box of toilet paper') and beauties ('craggy snow capped mountains'). On the Nile cruise ship, Palin meets an assortment of eccentric passengers, lazily views the scenery ('the least beautiful stretch of the Nile ... seven hours to enjoy it'), attends a fancy dress party, and watches a beautiful sunrise. Other boat journeys may be chosen. Answers will ascend the bands depending on a suitable selection of details to comment on and a clear focus on Palin's language.</p>	

Text:	PALIN: <i>Pole to Pole</i>
Question 36 (30 marks)	How does Palin make his description of his visit to Chernobyl (Day 35) powerful and moving for you?
<p>NOTES ON THE TASK: The very mention of Chernobyl should be a starting point for a personal response. The party will be entering the contaminated zone and Palin gives the reader a moving account of the devastation of the area and the cost to the inhabitants, with the numbers of those evacuated, descriptions of abandoned villages, accounts of meetings with the schoolmaster and his charges ("There is not a single healthy child here.") and the old lady who wishes to die in the house in which she was born but it is 'cordoned off with barbed wire'. There is much to comment on here and all should be able to find suitable details which are 'powerful' and/or 'moving'. As ever, focus on the language is needed for the highest bands.</p>	

Text:	HORNBY: <i>Fever Pitch</i>
Question 37 (30 marks)	<i>Filling a Hole</i> : ARSENAL v LIVERPOOL 1.5.80 'It is hard for me...' to '...if I were a human being.' In what ways does Hornby's writing here vividly contribute to the portrait he paints of himself as a football supporter?
NOTES ON THE TASK: Responses are likely to identify the extract as quite characteristically representative of the obsessive football fan as Hornby presents him. There is plenty of use of the first person plural to suggest that, for "us", the year is something quite other than it is to the non-football fan. Its landmarks, days of celebration, celebratory foods are different too. However, whilst there is much in the extract that contributes to the portrait of the supporter as fanatically obsessed with the sport, there is also much humour, particularly in the second paragraph, with its references to Wagon Wheels, "gangrenous hamburgers", and "orange fizz" manufactured by the improbably named "Stavros of Edmonton". The humour suggests that Hornby sees himself with some detachment. The best responses will support a subtle understanding of Hornby with close focus on the language of the extract and apt reference to other parts of the text.	

Text:	HORNBY: <i>Fever Pitch</i>
Question 38 (30 marks)	How does Hornby bring the world of non-league football and its supporters to life in the chapter <i>The Munsters and Quentin Crisp</i> ?
NOTES ON THE TASK: It is hoped that responses here will recognise the affection in Hornby's accounts of non-league football. The chapter contains nothing of the agony generated in chapters focusing on Arsenal or on violence and tragedies. Reference is likely to be made to eccentric members of the crowd, the comments of the players, the quality of the entertainment at the Cambridge City ground, and the warmth and friendliness apparent at such grounds. The slow tempo and the insignificance of such games when set against high profile matches between the big clubs adds the warmth which is lacking in the "sourness" of big game atmospheres. The chapter reads almost as an interlude in an otherwise intense account of the trials and tribulations of being a football fan. Basic answers will offer paraphrase with a little textual reference, whilst better responses will increasingly focus on and respond to Hornby's language and its effect in re-creating the world of non-league football.	

Text:	HORNBY: <i>Fever Pitch</i>
Question 39 (30 marks)	Explore how Hornby makes you feel that football supporters are particularly horrible, in ONE or TWO moments in <i>Fever Pitch</i>
<p>NOTES ON THE TASK:</p> <p>There are plenty of appropriate moments such as in the attack on Rat and Hornby in <i>Thumped</i>; Hornby's relish in losing his identify and intimidating shoppers in <i>My Mum and Charlie George</i>; the behaviour of Liverpool fans in <i>Heysel</i> and again in <i>Bananas</i>. Despite Hornby's humour, The King of Kenilworth Road possesses unattractive qualities. "Moments" should be long enough for detail of Hornby's writing to be considered and candidates' choices of appropriate moments must, as far as possible, be respected. Basic answers here will paraphrase one or two moments. Responses will move up through the bands as reasons for the choice become more detailed and the focus on the way Hornby's language affects feelings becomes ever more concentrated.</p>	

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