

# **English Literature (Opening Minds)**

General Certificate of Secondary Education

Unit **2442/01**: Poetry and Prose Post -1914

## **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.

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

**USING THE MARK SCHEME**

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

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

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

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

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

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

**INFORMATION AND INSTRUCTIONS FOR EXAMINERS**

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

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

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. 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 'ABOVE 4' should be used **ONLY for answers which fall outside (ie above) the range targeted by this paper.** See C2.

**B ASSESSMENT OF WRITTEN COMMUNICATION**

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

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

**C TOTAL MARKS**

1 Transfer to the front of the script **three** marks: for answer (1) out of 21; for answer (2) out of 21; for Written Communication out of 4. Write the total mark for the script.

2 FOUNDATION TIER: The maximum mark for the paper is **46** (21+21+4).

- This represents performance **consistently at the top of Band 4**.
- An answer which clearly falls into the 'Above 4' band may be acknowledged with a mark above 21. However, **the maximum mark that may be recorded for the paper is 46**.
- *This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.*

## 1901 English Literature – Generic Band Descriptors

Unit 2442/01 – Foundation Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom / footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
<b>Above 4</b>	<b>22</b>	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> <li>• present a clear, sustained response</li> <li>• show understanding supported by careful and relevant reference to the text</li> <li>• respond with some thoroughness to language</li> </ul>
<b>4</b>	<b>21</b> <b>20</b> <b>19</b>	<ul style="list-style-type: none"> <li>• make a reasonably developed personal response</li> <li>• show overall understanding using appropriate support from the text</li> <li>• make some response to language</li> </ul>
<b>5</b>	<b>18</b> <b>17</b> <b>16</b>	<ul style="list-style-type: none"> <li>• begin to organise a response</li> <li>• show some understanding</li> <li>• give some relevant support from the text or by reference to language</li> </ul>
<b>6</b>	<b>15</b> <b>14</b> <b>13</b>	<ul style="list-style-type: none"> <li>• make some relevant comments</li> <li>• show a little understanding</li> <li>• give a little support from the text or by reference to language</li> </ul>
<b>7</b>	<b>12</b> <b>11</b> <b>10</b>	<ul style="list-style-type: none"> <li>• make a few straightforward points</li> <li>• occasionally refer to the text</li> </ul>
<b>8</b>	<b>9</b> <b>8</b> <b>7</b>	<ul style="list-style-type: none"> <li>• show a little awareness</li> <li>• make some comment</li> </ul>
<b>Below 8</b>	<b>6</b> <b>5</b> <b>4</b>  <b>3</b> <b>2</b> <b>1</b> <b>0</b>	<ul style="list-style-type: none"> <li>• show a little awareness</li> <li>• make very limited comment</li> <li>• fails to meet criteria for the task and shows scant knowledge of the text</li> </ul>

<b>Text:</b>	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
<b>Question 1 (21 marks)</b>	<p><i>Things</i> (Adcock) and <i>The Hare</i> (Hill)</p> <p>What do you find striking about the experiences which the poets portray in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the things the poet worries about (in <i>Things</i>)</li> <li>• the description of the hare (in <i>The Hare</i>)</li> <li>• some of the words and phrases each poet uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>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 a.m.’ and the ‘worse things’ 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. This is 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 stronger answers will consider the imagery and how it creates the atmosphere of a nightmare.</p>	

<b>Text:</b>	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
<b>Question 2 (21 marks)</b>	<p>What vivid pictures of the natural world do <i>Oh Grateful Colours, Bright Looks!</i> (Smith) and <i>Judging Distances</i> (Reed) convey to you?</p> <p>Remember to refer closely to the words and phrases the poets use.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Both poems use visual imagery but in very different ways. In <i>Oh Grateful Colours, Bright Looks!</i>, 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’. 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’ etc. Stronger answers will focus on ‘vivid pictures’ in the question and consider the imagery.</p>	

<b>Text:</b>	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
<b>Question 3 (21 marks)</b>	<p>What views on life do <b>TWO</b> of the following poems vividly convey to you?</p> <p><i>A Consumer's Report</i> (Porter)  <i>I Am a Cameraman</i> (Dunn)  <i>Sometimes</i> (Pugh).</p> <p>Remember to refer closely to the words and phrases the poets use.</p>
<p><b>NOTES ON THE TASK:</b>  <i>A Consumer's Report</i> is a monologue answering (unstated) questions on 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. Many answers may simply paraphrase the poems in their response to the poets' views and answers that consider the structure, tone and language should be rewarded accordingly.</p>	

<b>Text:</b>	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
<b>Question 4 (21 marks)</b>	<p><i>Joining the Colours</i> (Hinkson) and <i>The Send-Off</i> (Owen)</p> <p>What thoughts and feelings about soldiers going off to war do these two poems convey to you?</p> <p>Remember to refer closely to the words and phrases the poets use.</p>
<p><b>NOTES ON THE TASK:</b>  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 contrasting images in <i>Joining the Colours</i> are very different from the pattern of the stanzas in <i>The Send-Off</i> with its air of secrecy and darkness. However, there are some similarities in language (eg 'drab street stares' and 'unmoved, signals nodded'), setting and the poets' thoughts and feelings. Differentiation will spring from an answer's ability not only to state the thoughts and feelings but also to look at the language of the poems.</p>	

<b>Text:</b>	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
<b>Question 5 (21 marks)</b>	What powerful feelings of grief and loss do <i>Perhaps – (Brittain)</i> and <i>Reported Missing</i> (Keown) convey to you?  Remember to refer closely to the words and phrases the poets use.
<b>NOTES ON THE TASK:</b> Both poems are written by women and are both 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 repetition and natural imagery and the reference to Christmas in <i>Perhaps –</i> give the impression of a simple heart-felt reaction leading to the climax of the last stanza, whilst the second poem contrasts defiance – 'I laugh! I laugh!' with natural images at the end of the poem, 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.	

<b>Text:</b>	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
<b>Question 6 (21 marks)</b>	What feelings about loss of life and suffering are vividly conveyed to you in <b>TWO</b> 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).  Remember to refer closely to the words and phrases the poets use.
<b>NOTES ON THE TASK:</b> 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, showing Owen's bitter attack on war and the suffering in it. Stronger answers will be clearly focused on both the feelings and the language of the two chosen poems.	

<b>Text:</b>	<i>Poems 2: Larkin and Fanthorpe</i>
<b>Question 7 (21 marks)</b>	<p><i>The View</i> (Larkin) and <i>Casehistory: Alison (head injury)</i> (Fanthorpe)</p> <p>What feelings about the past do these two poems movingly convey to you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Larkin's feelings about "the view"</li> <li>• Alison then and Alison now</li> <li>• some of the words and phrases the poets use.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>Answers should show understanding of both poems and of the feelings they convey. Larkin's backward look at his past reveals nothing, apart from the 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. Answers will rise through the bands as understanding of the poems becomes clearer and better sustained. Best answers will be those which comment on the language used to create a response in the reader. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each poem.</p>	

<b>Text</b>	<i>Poems 2: Larkin and Fanthorpe</i>
<b>Question 8 (21 marks)</b>	<p>What thoughts and feelings about the world of work do <b>TWO</b> of the following poems strikingly convey to you?</p> <p><i>Toads</i> (Larkin)  <i>Posterity</i> (Larkin)  <i>You Will Be Hearing from Us Shortly</i> (Fanthorpe).</p> <p>Remember to refer closely to the words and phrases the poets use.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>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>. Basic answers here will do little more than provide a few comments on two poems, whilst better answers will offer a more extended paraphrase showing some understanding of what the poems are about. Best answers here will attempt to engage with the language, going beyond describing the world of work to a consideration of how that world is viewed. Answers do not need to comment on each poem at equal length, but there should be comment of substance on each.</p>	

<b>Text:</b>	<i>Poems 2: Larkin and Fanthorpe</i>
<b>Question 9 (21 marks)</b>	<p>What strong feelings of regret do <b>TWO</b> of the following poems vividly convey to you?</p> <p><i>Wild Oats</i> (Larkin)  <i>Poetry of Departures</i> (Larkin)  <i>Growing Up</i> (Fanthorpe).</p> <p>Remember to refer closely to the words and phrases the poets use.</p>
<p><b>NOTES ON THE TASK:</b>  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. Basic answers here may identify what the poets regret. Better answers will show some understanding of the poets’ feelings from the words and images chosen, whereas best answers here will show an understanding based on a thoughtful response to the language. There is no requirement to compare here. Answers do not need to preserve an even balance of discussion, but there should be comment of some substance on each of the two poems.</p>	

<b>Text:</b>	<i>Touched with Fire</i> ed.Hydes
<b>Question 10 (21 marks)</b>	<p><i>Telephone Conversation</i> (Soyinka) and <i>In Westminster Abbey</i> (Betjeman)</p> <p>What do you find so unpleasant about the landlady in <i>Telephone Conversation</i> and the lady praying in <i>In Westminster Abbey</i>?</p> <p>Remember to refer closely to words and phrases the poets use.</p>
<p><b>NOTES ON THE TASK:</b>  Both women are certainly unpleasant! 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. All answers should be able to pick out some details and make some comment about the unpleasantness. Stronger answers may remark upon the dialogue in the Soyinka poem as opposed to the monologue in Betjeman. Basic answers will paraphrase the poems; better answers will make some comment about what makes the women unpleasant, whilst the best answers will demonstrate an understanding backed up by textual reference and some focus on the words. Answers do not need to comment on each poem at equal length but there should be substantial discussion of each.</p>	

<b>Text:</b>	<i>Touched with Fire</i> ed.Hydes
<b>Question 11 (21 marks)</b>	What do you find particularly striking about the descriptions of people in <i>Digging</i> (Heaney) and <i>Dulce et Decorum Est</i> (Owen)?  Remember to refer closely to words and phrases the poets use.
<b>NOTES ON THE TASK:</b> An overview of each poem will be useful but is not essential. Pure 'metaphor-spotting' should not be highly rewarded; it is the effect of the imagery that is 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. Low band answers will pick out lines and phrases with a little comment but answers will move up the bands according to their focus on the effects of the chosen images. Answers do not need to comment on each poem at equal length but there should be substantial discussion of each.	

<b>Text:</b>	<i>Touched with Fire</i> ed.Hydes
<b>Question 12 (21 marks)</b>	What do you find especially moving about <b>TWO</b> of the following poems?  <i>Mid-Term Break</i> (Heaney) <i>Refugee Mother and Child</i> (Achebe) <i>Our History</i> (Dipoko).  Remember to refer closely to words and phrases the poets use.
<b>NOTES ON THE TASK:</b> 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 paraphrase with (perhaps) some little comment on 'moving'; better answers will select pertinent details with some discussion and the best answers will do this coupled with some personal response. Answers do not need to comment on each poem at equal length but there should be substantial discussion of each.	

<b>Text:</b>	OCR: <i>Opening Worlds</i>
<b>Question 13 (21 marks)</b>	<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>What do you find memorable about these descriptions of homes and of the people who live in them?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the poverty of the Dovecot family and of their home</li> <li>• the wealth of Naraian's parents and of their home</li> <li>• some of the words and phrases each writer uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <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 selection of details and comment on them. Comparison is not required in this question but we may find some answers structured in this way.</p>	

<b>Text:</b>	OCR: <i>Opening Worlds</i>
<b>Question 14 (21 marks)</b>	<p>What do you find so striking about the relationships between 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>
<p><b>NOTES ON THE TASK:</b></p> <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 coupled with textual reference. Comparison is not required in this question.</p>	

<b>Text:</b>	OCR: <i>Opening Worlds</i>
<b>Question 15 (21 marks)</b>	<p>In several stories from this collection, characters are treated in an unkind way. What makes this unkindness vivid for you in <b>TWO</b> of the following stories?</p> <p><i>Two Kinds</i> (Tan)  <i>Leela's Friend</i> (Narayan)  <i>The Tall Woman and Her Short Husband</i> (Feng).</p> <p>Remember to support your ideas with details from the stories.</p>
<b>NOTES ON THE TASK:</b>	
<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 much understanding of the unkindness they show, coupled with textual support and, perhaps, a personal response. Comparison is not required in this question.</p>	

<b>Text:</b>	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
<b>Question 16 (21 marks)</b>	<p>(a) A Lesson on a Tortoise: '<i>It was the last lesson on Friday afternoon...</i>' to '<i>...about thirty – my own boys.</i>'</p> <p>(b) Lessford's Rabbits: '<i>On Tuesday mornings...</i>' to '<i>...kicking the lockers along the walls.</i>'</p> <p>What makes these descriptions of 'Friday afternoon', (<i>A Lesson on a Tortoise</i>) and 'Tuesday morning' (<i>Lessford's Rabbits</i>) so memorable for you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the feelings of the teacher about Friday afternoon and the lesson he has planned</li> <li>• the activities of the teacher on Tuesday mornings</li> <li>• some of the words and phrases Lawrence uses.</li> </ul>
<b>NOTES ON THE TASK:</b>	
<p>The bullet points should help guide the candidates. Friday afternoon will surely be recognisable! 'Weariness', 'a pleasant lesson' the pupils will 'enjoy', 'good-tempered', 'great relief', self-satisfaction ... are some of the feelings 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. Paraphrase alone should not be rewarded highly; there should be some textual support and/or comment on the words to move up the bands.</p>	

<b>Text:</b>	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
<b>Question 17 (21 marks)</b>	<p>A spiteful, cruel action? A deserved punishment?</p> <p>What are <b>your</b> thoughts about the actions of Annie (in <i>Tickets, Please</i>) and of Ciss (in <i>The Lovely Lady</i>) when they 'get their own back'?</p> <p>Remember to support your ideas with details from the stories.</p>
<b>NOTES ON THE TASK:</b>	
<p>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 approach the higher bands will present a cogent argument which is well supported.</p>	

<b>Text:</b>	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
<b>Question 18 (21 marks)</b>	<p>What relationships between people and animals does Lawrence vividly portray in <b>TWO</b> 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.</p>
<b>NOTES ON THE TASK:</b>	
<p>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, with textual support; higher band essays will demonstrate secure understanding of Lawrence's portrayal of the relationships, with textual support.</p>	

<b>Text:</b>	J G BALLARD: <i>Empire of the Sun</i>
<b>Question 19 (21 marks)</b>	<p>(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.'</p> <p>What changes in the relationship between Jim and Dr Ransome do these two extracts (in the truck and at Lunghua camp) convey to you?</p> <p>Remember to refer closely to the words of both extracts.</p>
<b>NOTES ON THE TASK:</b>	
<p>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. 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 frustration 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 but this is not necessary – the question requires close focus on these passages. Lower band answers will merely paraphrase; to climb up the bands there should be reference to selected details and evidence of understanding of the changes in the relationship.</p>	

<b>Text:</b>	J G BALLARD: <i>Empire of the Sun</i>
<b>Question 20 (21 marks)</b>	<p>In what ways do you think Jim changes in <i>Empire of the Sun</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what Jim is like before the Japanese invasion</li> <li>• what Jim is like at the end of the novel</li> <li>• some of the words the writer uses.</li> </ul>
<b>NOTES ON THE TASK:</b>	
<p>The bullet points should indicate the areas to be covered in the answer. 'Jamie' at the beginning of the novel is a normal (albeit precocious) young boy who is involved in his own world (and aeroplanes) so that he cannot, for example, comprehend the size of Vera's family's house. Answers should make some reference to details about his life before the invasion. At the end of the novel, Jim is obviously older but has he really changed? The lowest band answers may give character study or narrative or select details without discussion. Better answers will select suitable details and make some comment and the best answers will really engage with the question and provide quotations to back up their ideas.</p>	

<b>Text:</b>	J G BALLARD: <i>Empire of the Sun</i>
<b>Question 21 (21 marks)</b>	<p>What do you find particularly memorable about the descriptions of the conditions in the camp at Lunghua at any <b>ONE</b> moment in the novel?</p> <p>You might consider:</p> <ul style="list-style-type: none"> <li>• Jim and Mr Maxted queuing for food (in Chapter 22)</li> <li>• the hospital (in Chapter 24)</li> </ul> <p>or any other moment.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Whichever moment is chosen, there should be more than just narrative but a consideration of what the conditions at Lunghua are really like; for example, in Chapter 22, the queues for food (which may not arrive), the rations ('cracked wheat and sweet potatoes'), the thinness and shabbiness of the prisoners, the need to steal food, choose the best and elbow others aside for survival. In the hospital are not only those people with diseases (eg beri-beri) but the malnourished. There is only one mosquito net, no medicines, little food – in fact it is a place to die – and the dead have their identities and meagre possessions stolen. Paraphrase will only achieve the lower bands. Well-selected details and quotation will be rewarded with higher bands and the best answers will show a personal response also.</p>	

<b>Text:</b>	ACHEBE: <i>Things Fall Apart</i>
<b>Question 22 (21 marks)</b>	<p>Chapter 4: <i>Okonkwo was provoked ...to... committed a great evil.</i></p> <p>What makes this a fascinating moment to return to when you know what happens later in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Okonkwo's angry actions here and later</li> <li>• his forgetting of traditions</li> <li>• some of the words and phrases Achebe uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>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. Answers will move up the bands as response is made to his anger, and whether it is really justifiable. 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. 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 well rewarded. Basic answers will paraphrase the extract; better answers will look more closely at the situation and identify some aspects of Okonkwo's character. Best answers will go beyond what happens and comment on aspects of Achebe's writing.</p>	

<b>Text:</b>	ACHEBE: <i>Things Fall Apart</i>
<b>Question 23 (21 marks)</b>	How sorry are you for Okonkwo when he kills himself at the end of the novel?  Remember to support your view with details from the novel.
<b>NOTES ON THE TASK:</b> Answers are expected to show some 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 a reason. Better answers will consider one or more of Okonkwo’s actions, such as his killing of Ikemefuna, offering more detail in support of their response. Best answers here 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.	

<b>Text:</b>	ACHEBE: <i>Things Fall Apart</i>
<b>Question 24 (21 marks)</b>	What do you find striking about the ways in which the Oracle and his Priestess hold power over the people of Umuofia?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b> 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. Basic answers will make some comment on the obedience inhabitants of Umuofia show to the god. Responses will move up the bands as they consider the arbitrary and fearful demands of the god and his priestess. Best 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.	

<b>Text:</b>	HEMINGWAY: <i>The Old Man and the Sea</i>
<b>Question 25 (21 marks)</b>	<p>What makes this such an exciting moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the actions of the sharks</li> <li>• the old man's words and actions</li> <li>• some of the words and phrases Hemingway uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b></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 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 answers here will respond to the old man's situation. Better ones will move through the bands as they support their response with detail from the extract and make some engagement with the language.</p>	

<b>Text:</b>	HEMINGWAY: <i>The Old Man and the Sea</i>
<b>Question 26 (21 marks)</b>	<p>What do you think makes the friendship between the old man and the boy so important in the novel?</p> <p>Remember to support your ideas with details from the novel.</p>
<p><b>NOTES ON THE TASK:</b></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, whilst fuller responses will use incidents or conversations as a basis on which to comment on the friendship. Best answers will attempt to show how the friendship allows Hemingway to illustrate the old man's loneliness, poverty and need to preserve his personal dignity.</p>	

<b>Text:</b>	HEMINGWAY: <i>The Old Man and the Sea</i>
<b>Question 27 (21 marks)</b>	<p>The old man thinks that his main weapons against the fish are ‘my will and my intelligence’.</p> <p>Explore <b>ONE</b> or <b>TWO</b> moments in the novel when you think that Hemingway shows the old man using his will and intelligence well.</p>
<p><b>NOTES ON THE TASK:</b>  The choice of moments should, as far as possible be respected. ‘Moments’ should be long enough for answers to be able to explore them with some thoroughness, 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. Basic answers are likely to paraphrase two moments with a possible nod at ‘will’ and ‘intelligence’. Better answers will attempt to identify the workings of will and intelligence in the moments that they choose, whilst 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.</p>	

<b>Text:</b>	ORWELL: <i>Nineteen Eighty-Four</i>
<b>Question 28 (21 marks)</b>	<p><i>‘It was a bright cold day in April ...to ... Only the Thought Police mattered.’</i></p> <p>What powerful impressions of life in the world of <i>Nineteen Eighty-Four</i> do these opening paragraphs convey to you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the description of Victory Mansions and the street</li> <li>• the description of Winston</li> <li>• some of the words and phrases Orwell uses here.</li> </ul>
<p><b>NOTES ON THE TASK:</b>  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 that is not functioning, all give the impression of a comfortless existence. Winston’s ulcer and frailty confirm the impressions that Oceania’s inhabitants do not enjoy a comfortable existence. Inside Victory Mansions, 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. Basic responses will identify some aspects of the life introduced here. Better ones will look in some detail at the extract, whilst the best responses will try to engage with aspects of the language, possibly the use of capital letters in the ubiquitous slogan, the use of such adjectives as ‘vile ... gritty ... dulled ...frail’, or offer comment on an institution like Hate Week or the irony in the name Victory Mansions. Surprise at the clocks striking thirteen (unlucky number? Sign of change / progress that is not for the better?) may indicate personal response here.</p>	

<b>Text:</b>	ORWELL: <i>Nineteen Eighty-Four</i>
<b>Question 29 (21 marks)</b>	What do you find to admire about Winston Smith in <i>Nineteen Eighty-Four</i> ?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b> 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 comments that Winston is the 'last man' might also compel admiration. Answers may reflect about Winston's early contemplation of murdering Julia and his final betrayal of her, considering such feelings unworthy of admiration. Basic answers here will make some comment on Winston. They will move through the bands as personal engagement with Winston becomes more fully developed and better supported by textual reference. The best will show engagement with and understanding of Winston, with some language detail in support.	

<b>Text:</b>	ORWELL: <i>Nineteen Eighty-Four</i>
<b>Question 30 (21 marks)</b>	The last sentence of the novel is, 'He loved Big Brother'.  What do you find shocking about Winston's final feelings about Big Brother?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b> 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 not be expected at Foundation Tier. Winston's initial feelings are those of hate (' <b>DOWN WITH BIG BROTHER</b> ') 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. Fairly basic answers may be expected to make personal response to the sentence with some reference to the novel. Answers will move through the bands according to the detail in the novel to which they link their feelings. Best answers here are likely to be those which consider the cruelty inflicted on Winston in Big Brother's name, or the way in which Winston and Julia's love for each other is converted / perverted into a love for Big Brother.	

<b>Text:</b>	Susan Hill (ed.) <i>Modern Women's Short Stories</i>
<b>Question 31 (21 marks)</b>	<p>(a) Miss Anstruther's Letters: 'Oh, if instead of these words...' to '... She had to leave it at that'.</p> <p>(b) Another Survivor: 'It's dark and cold...' to '... drops in his tracks'.</p> <p>What do you think makes these two endings particularly powerful?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• your feelings about Miss Anstruther here</li> <li>• your feelings about Rudi's past</li> <li>• some of the words and phrases the writers use.</li> </ul>
<b>NOTES ON THE TASK:</b>	
<p>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 stories in general, and the language used in the extracts.</p>	

<b>Text:</b>	Susan Hill (ed.) <i>Modern Women's Short Stories</i>
<b>Question 32 (21 marks)</b>	<p>What are your feelings about <b>TWO</b> of the following characters?</p> <p>Celia (<i>A Love Match</i>)  Mabel (<i>Savages</i>)  Chris (<i>Stormy Weather</i>).</p> <p>Remember to support your ideas with details from the stories.</p>
<b>NOTES ON THE TASK:</b>	
<p>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 a response and begin to engage with the language used.</p>	

<b>Text:</b>	Susan Hill (ed.) <i>Modern Women's Short Stories</i>
<b>Question 33 (21 marks)</b>	<p>I have a strange story to tell. (<i>Passages</i>: Anne Devlin).</p> <p>Explore <b>TWO</b> stories from this selection that you find particularly strange.</p> <p>Remember to support your ideas with details from the stories.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>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. Any engagement with the way the language contributes to a story's strangeness should be well rewarded. Answers need not provide equal focus on both stories, but comments on both should be of some substance.</p>	

<b>Text:</b>	PALIN: <i>Pole to Pole</i>
<b>Question 34 (21 marks)</b>	<p>a) Day 53: <i>At the outskirts of the city ...To ... He has a child on his back.</i></p> <p>b) Day 62: <i>At the gates of the Eastern Harbour ... To ... Quite cheers people up.</i></p> <p>What do you find memorable about Palin's portrayal of his encounters with Customs officials here?</p> <p>Remember to refer to details from both extracts.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>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 answers should be able to pick up some details but they will move up the bands according to how well they explain what is memorable and give details from the extracts. The best answers may well make some comment on the language. There is no need to compare the extracts in this question.</p>	

<b>Text:</b>	PALIN: <i>Pole to Pole</i>
<b>Question 35 (21 marks)</b>	<p>Explore the pleasures and pains for Palin of any <b>ONE</b> or <b>TWO</b> boat trips which he takes.</p> <p>You might choose:</p> <ul style="list-style-type: none"> <li>• the trip from Longyearben to Tromsö (on Days 7 – 14)</li> <li>• the trip down the Nile (on Days 57 – 59)</li> </ul> <p>or any other journey by boat.</p> <p>Remember to support your ideas with details from the text.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>‘Pleasures’ and ‘pains’ are the keywords here. 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. Lower band answers may pick out details without discussion of the pleasures or pains whilst higher band ones will choose a suitable selection of details, comment upon them and refer to the text.</p>	

<b>Text:</b>	PALIN: <i>Pole to Pole</i>
<b>Question 36 (21 marks)</b>	<p>What do you find most striking about Palin’s description of his visit to Chernobyl on Day 35?</p> <p>Remember to support your ideas with details from the text.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>The visit to Chernobyl is a serious matter as they will be entering the contaminated zone. Palin gives the reader a moving account of the devastation of the area and the cost to the inhabitants with the numbers 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 answers will ascend the bands according to the suitability of the details chosen and the personal response. Some focus on the language and/or relevant detail from the text is needed for the highest bands.</p>	

<b>Text:</b>	HORNBY: <i>Fever Pitch</i>
<b>Question 37 (21 marks)</b>	<p><i>Filling a Hole</i>: ARSENAL v LIVERPOOL 1.5.80 'It is hard for me...' to '...if I were a human being'.</p> <p>Explore what this extract adds to Hornby's picture of himself as a football supporter.</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• his definition of a year</li> <li>• his thoughts about how to celebrate the end of the season</li> <li>• some of the words and phrases he uses here.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>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 which more than softens the fanaticism that characterises some of the fans described in the book. Basic responses here are likely to limit themselves to paraphrase. They will rise through the bands as they become more detailed, with the best supporting a reasonably sustained understanding with reference to language.</p>	

<b>Text:</b>	HORNBY: <i>Fever Pitch</i>
<b>Question 38 (21 marks)</b>	<p>What does Hornby make you feel about non-league football and its supporters when you read the chapter <i>The Munsters and Quentin Crisp</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• members of the crowd</li> <li>• the ground and its atmosphere</li> <li>• some of the words and phrases Hornby uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>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, but responses will move through the bands as focus on the chapter becomes closer, with best answers making some comments on Hornby's language.</p>	

<b>Text:</b>	HORNBY: <i>Fever Pitch</i>
<b>Question 39 (21 marks)</b>	<p>Explore <b>ONE</b> or <b>TWO</b> moments in <i>Fever Pitch</i> when you find football supporters particularly horrible.</p> <p>Remember to support your ideas with details from the text.</p>
<p><b>NOTES ON THE TASK:</b></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 identity 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>. Candidates' choices of appropriate moments must, as far as possible, be respected. Basic answers here will describe two moments. Responses will move up the bands as reasons for the choices become more detailed. Best answers here will try to engage with how Hornby's language has contributed to making the supporters particularly horrible.</p>	

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