

English Literature (Opening Minds)

General Certificate of Secondary Education

Unit **2448/01**: Post-1914 Texts (Foundation Tier)

Mark Scheme for January 2012

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

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

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

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

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INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

ASSESSMENT OBJECTIVES**AO1**

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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 8 (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. If most qualities are achieved, award the HIGHER mark in the band.
- 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.**

B TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 14; for answer (2) out of 14; for answer (3) out of 14. Write the total mark for the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **42** (14+14+14).
 - This represents performance **consistently at the top of Band 4.**
 - Answers which clearly fall into the 'Above 4' band may be acknowledged with a mark above 14.
However, **the maximum mark that may be recorded for the paper is 42.**
 - *This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.*
- 3 There is NO separate Assessment of Written Communication on this paper. Written Communication is assessed on Unit 2446.

General Instructions on Marking Scripts

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

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

1 Before the Standardisation Meeting

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

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

2 Marking and Annotation of Scripts After the Standardisation Meeting

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

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

2.3 Annotation of scripts

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

Annotation consists of:

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

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

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

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

2.4 Recording of marks

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

3 Handling of unexpected answers

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

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

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

1901 English Literature – Generic Band Descriptors

Unit 2448/01 - Foundation 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
Above 4	15	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> • present a clear, sustained response • show understanding supported by careful and relevant reference to the text • respond with some thoroughness to language
4	14 13	<ul style="list-style-type: none"> • make a reasonably developed personal response • show overall understanding using appropriate support from the text • make some response to language
5	12 11	<ul style="list-style-type: none"> • begin to organise a response • show some understanding • give some relevant support from the text or by reference to language
6	10 9	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding • give a little support from the text or by reference to language
7	8 7	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	6 5	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	4-0	<ul style="list-style-type: none"> • not meet the criteria for Band 8.

1901 English Literature - Empathic Band Descriptors

Unit 2448/01 - Foundation 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
Above 4	15	Exceptional performance at Foundation Tier. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> • show sustained understanding of the character and text • create a recognisable "voice" for the character and occasion
4	14 13	<ul style="list-style-type: none"> • show overall understanding of the character and text • create a "voice" which is reasonably appropriate to the character and occasion
5	12 11	<ul style="list-style-type: none"> • show some understanding of the character at this point • begin to express the character's thoughts, feelings and ideas in an appropriate way
6	10 9	<ul style="list-style-type: none"> • show a little understanding of the character • make reference to thoughts, feelings or ideas
7	8 7	<ul style="list-style-type: none"> • make a few straightforward points about the character • refer occasionally to thoughts, feelings or ideas
8	6 5	<ul style="list-style-type: none"> • show a little awareness of the character
Below 8	4-0	<ul style="list-style-type: none"> • not meet the criteria for Band 8.

Text:	Clarke: <i>Whose Life Is It Anyway?</i>
Question 1 (14 marks)	<p>Act One: 'KEN: I am serious you know...' to 'KEN: You still have lovely breasts.'</p> <p>Why do you think this is a dramatic and important conversation in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Ken says about his decision • the effect of Ken's words on Dr Scott.
<p>NOTES ON THE TASK: Candidates might consider Ken's bitter dismissal of his possible future 'achievements', and his complex attitude to what would constitute his 'happiness'. Answers may comment on Dr Scott's reluctance here to accept that Ken would never change his mind, and more perceptive answers may also note that this passage is followed immediately by her reflections on his rationality, and some may mention her later acceptance that his life is his own responsibility.</p>	

Text:	Clarke: <i>Whose Life Is It Anyway?</i>
Question 2 (14 marks)	<p>You are Mr Hill. You are leaving the hospital after visiting Ken and speaking to Dr Emerson, near the beginning of Act Two.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • what Ken wants • Dr Emerson's objections <p>Write your thoughts.</p>
<p>NOTES ON THE TASK: Answers may present a Mr Hill who is taken aback by the unexpected nature of his visit to Ken, and is preoccupied with the problems that result from his taking up Ken's fight for the right to die. He may be thinking about his meeting with Dr Emerson and the latter's obduracy, and may well be feeling that, in spite of his own forcefulness that he exhibited so well, it will not be an easy case. Better answers are likely to be those that make use of some of the detail from his various conversations.</p>	

Text:	Miller: <i>Death of a Salesman</i>
Question 3 (14 marks)	Act Two: WILLY: Biff! What are you doing in Boston?... to ... <i>horrified at the WOMAN.</i> What do you think makes this such a dramatic moment in the play?
NOTES ON THE TASK: It is a highly dramatic scene in every sense of the word. There is knocking on the door; Willy feels 'terror'; Biff appears, carrying a suitcase, evidently in crisis; Willy tries to cope ('let's go downstairs', 'We'll drive right back'); they share the lispng joke, only for the Woman to echo it. There is a crescendo of tension culminating in Biff's 'horrified' discovery. Better answers should be able to respond to details in the passage as well as show understanding of context in the play.	

Text:	Miller: <i>Death of a Salesman</i>
Question 4 (14 marks)	You are Charley. You have just left Willy, after the argument about the card game (in Act One). You might be thinking about: <ul style="list-style-type: none"> • Willy's state of mind • the future for the Loman family. Write your thoughts.
NOTES ON THE TASK: Charlie has been financially subsidising the Loman household for some time. He is a sympathetic and well meaning character. He has been playing cards with Willy as a friendly gesture, only to be accused of cheating and called 'ignorant' and 'disgusting'. Charley may be irritated or indignant by this treatment; he is probably also concerned about Willy's fragile mental state. He may wonder how the family will manage given Willy's refusal to face his lack of earning power, and how the evidently tense relationship between Willy and Biff will develop. Better answers are likely to be closer to what is said and done in the play. The bullets are suggestions only.	

Text:	R C Sherriff : <i>Journey's End</i>
Question 5 (14 marks)	<p>Act Three, Scene Two: 'After a moment's silence...' to 'STANHOPE: You think there's no limit to what a man can bear?'</p> <p>What makes Stanhope's agony of mind so vivid for you here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what has just happened • the relationship between Stanhope and Raleigh.
<p>NOTES ON THE TASK:</p> <p>Effective answers may set the extract into context to some extent, explaining that Raleigh is disgusted by and refuses to take part in the celebration after the death of Osborne, preferring instead to eat with the men. After Stanhope has berated him, Raleigh apologises for coming to Stanhope's company, and although Stanhope denies resenting him, answers are likely to explain that Stanhope does show disquiet at Raleigh's presence, and this is because of his fear that Raleigh will report back to his sister the fact of Stanhope's mental and physical deterioration. More complete answers may observe also that here Stanhope pours out his true feelings of grief for the death of Osborne his friend and confidant, and that he points out that he drinks in order to blot out the reality of Osborne's death and the obscenity of war.</p>	

Text:	R C Sherriff : <i>Journey's End</i>
Question 6 (14 marks)	<p>You are Raleigh, just after Stanhope has told you about the planned raid (at the end of Act Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • the events of the past 24 hours • what could happen in the raid. <p>Write your thoughts.</p>
<p>NOTES ON THE TASK:</p> <p>Candidates might be expected to give a sense of Raleigh's surprise at the strangeness of life in the front line, with its constant tensions, its basic living conditions and its ominous sense of waiting for something to happen. Nevertheless, some of his boyish enthusiasm and his sense of privilege at being part of the war will probably come through in better answers. Some reference to Raleigh's relationship with Stanhope is to be expected, indications of which may be taken from the letter he has written home about Stanhope at the end of Act 2, Scene 1. What we know from the play of Raleigh's keenness, courage and optimism should come through in the answer.</p>	

Text:	Pinter: <i>The Caretaker</i>
Question 7: (14 marks)	Act One: DAVIES: Can't wear shoes that don't fit... to ... DAVIES: Don't fit though. What does this passage reveal to you about Davies?
<p>NOTES ON THE TASK: Davies has been talking about himself, his trials and tribulations, since the start of the play. This lengthy speech reinforces our doubts about the truth of what he says. He is repetitive and obsessive about shoes and their quality. He is hypocritically indignant about bad language directed at him. He exaggerates: 'three days without a bite', 'a little tiny bird'. His racism, strongly evident elsewhere, appears in the reference to the 'Irish hooligan'. Or perhaps the passage offers a touching glimpse of the life of a homeless person, dependent on charity and routinely abused. Better answers are likely to be closer to the wording of the extract, and be informed if only implicitly by a wider knowledge of Davies in the play.</p>	

Text:	Pinter: <i>The Caretaker</i>
Question 8 (14 marks)	What do you think are the main differences between Aston and his brother, Mick? Remember to support your answer with details from the play.
<p>NOTES ON THE TASK: There is plenty of material on which to base a response to this question. Mick has tendencies to bully and rant; he has a kind of ambition for the future, or is it a kind of insecurity? Aston is apparently kind and generous; he too seems to have aims and ambitions for the future, if smaller-scale. Better answers may be those which look at the way each character interacts with Davies (it is Aston who finally evicts him), or which convey a sense of personal response, or which are able to give some details from the play in support of their case.</p>	

Text:	OCR: <i>Opening Lines: How It Looks From Here</i>
Question 9 (14 marks)	<p><i>Defying Gravity</i> (McGough), <i>Bedfellows</i> (Paterson)</p> <p>What feelings about death and dying do these two poems vividly convey to you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what is happening in <i>Defying Gravity</i>. • the feelings of the narrator in <i>Bedfellows</i>.
<p>NOTES ON THE TASK:</p> <p>Some candidates may experience <i>Bedfellows</i> as an eerie, almost sinister poem, and may refer to expressions such as ‘yellow blindspot’, ‘greasy head’, or ‘dead halo’ as evidence of this. The title <i>Bedfellows</i> has an uncomfortable edge to it, where in the second stanza the previous dead occupant begins almost to come alive, and more perceptive answers may see the last two lines, with their almost gothic undertones, as some kind of grim joke. McGough, on the other hand, endows <i>Defying Gravity</i> with his typically jokey treatment of a serious theme, and better answers will temper an appreciation of the poet’s humour, where he makes light of a friend’s journey towards death, with an expression of the sympathy felt by the reader through the poem’s gentle understatement. Credit should be given to those answers that respond sensitively to the poets’ language.</p>	

Text:	OCR: <i>Opening Lines: How It Looks From Here</i>
Question 10 (14 marks)	<p>What views about life in the modern world do TWO of the following poems strikingly express?</p> <p><i>A Consumer’s Report</i> (Porter) <i>O Grateful Colours, Bright Looks</i> (Smith) <i>In Your Mind</i> (Duffy)</p> <p>Remember to refer to the words and phrases the poets use.</p>
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that answers will have some idea of the central irony inherent in <i>A Consumer’s Report</i>, and will be able to give some detail of the ways in which this principal absurdity is continued throughout the poem. Credit should be given for this, and also for the appreciation of the ‘twist’ in the last three lines. The garish shallowness of the descriptions in <i>O Grateful Colours. Bright Looks!</i> may be noted. Better answers will attempt to understand the second part of the poem, where the value of quiet reflection as opposed to tasteless materialism is suggested. The desire for a better, more satisfying life is proffered in <i>In Your Mind</i>. The dream of the ideal in stanzas one and two blends slowly with the reality of everyday life, and with the final stanza the poem ends where it started, with English rain. Answers that give some idea of this structure within the poem should be rewarded.</p>	

Text:	OCR: <i>Opening Lines: The 1914-18 War (ii)</i>
Question 11 (14 marks)	<p><i>Joining the Colours</i> (Hinkson) <i>The Send-Off</i> (Owen)</p> <p>What powerful feelings about soldiers going off to war do these poems convey to you?</p> <p>Remember to support your answer with words and phrases from the poems.</p>
<p>NOTES ON THE TASK: <i>Joining the Colours</i> may be seen as a poem of contrasts, where the mothers' sons, 'smooth-cheeked and golden' are 'food for shells and guns', go 'singing into the dark', 'to glory and the grave'. More perceptive answers will point out how these contrasts serve to express the poet's sense of bitterness and waste as she describes a day of false merriment and rejoicing. Credit should be given to those who note that the simple verse scheme is effective for its foreshortened and telling last line in each stanza. <i>The Send-Off</i> tells of a similar scene witnessed by the narrator, where the 'grimly gay' soldiers are seen as departing almost guiltily, of whom just a few will 'creep' back from what seems to them to be another world.</p>	

Text:	OCR: <i>Opening Lines: The 1914-18 War (ii)</i>
Question 12 (14 marks)	<p>What makes you feel sympathy for people in TWO of the following poems?</p> <p><i>The Target</i> (Gurney) <i>The Deserter</i> (Letts) <i>The Hero</i> (Sassoon)</p> <p>You should consider:</p> <ul style="list-style-type: none"> • some of the reasons for your sympathy • some of the words and phrases the poets use
<p>NOTES ON THE TASK: Answers may note the explosive opening of <i>The Target</i>, with its implicit invitation to discover more about the experience described. Verse two is chilling, not simply because the mother's fears are mentioned, but because of the idea that death would at least bring some sort of closure to an unbearable situation. In verses three and four the enemy is humanised, 'the only son', 'a boy', whose pardon is to be asked. The last line offers condemnation of a war where an unfeeling God allows such misery. The deliberate anonymity of the subject of <i>The Deserter</i> is gainsaid by the humanity with which his plight is described; thus making him everyman. The irony of the mother's false beliefs at the end in fact emphasises the futility and tragedy of her son's death. It is hoped that answers will contrast the sadness and pathetic nature of the mother's false pride in <i>The Hero</i> with the matter-of-fact description of her son's death, which is nonetheless both a tragedy and a source of pride for her. Whichever poems are chosen, the quality of the answer will depend on the extent of detailed engagement shown with the writing.</p>	

Text:	Larkin and Fanthorpe: Poems 2
Question 13 (14 marks)	From <i>Toads</i> (Larkin), from <i>After Visiting Hours</i> (Fanthorpe) What do you think makes these extracts good endings to the poems from which they are taken?
<p>NOTES ON THE TASK: Having spent the bulk of the poem railing against the routine and convention of work Larkin finally acknowledges that the toad 'Squats in (him) too'. Better answers may say something about his rueful tone in 'heavy as hard luck' and 'never allow me', and may also offer a glimpse of understanding of the typically oracular last stanza. In the Fanthorpe when the visitors are gone the ward seems tranquil ('shuffle', 'whisper', 'quiet') and orderly ('repertoire', 'dancers', 'battened'). The poem comes full circle with the reference to 'gulls'. Better answers may be those which sense an ambivalence of tone here and express a view of where the 'Ark' is heading.</p>	

Text:	Larkin and Fanthorpe: Poems 2
Question 14 (14 marks)	What makes the poets' feelings memorable for you in TWO of the following poems? <i>Reasons for Attendance</i> (Larkin) <i>Poetry of Departures</i> (Larkin) <i>Growing Out</i> (Fanthorpe)
<p>NOTES ON THE TASK: In the first poem answers might respond to Larkin's frank feelings about sex, and/or his pride at being a detached 'individual'. In the second he is at least at first torn between a conventional life and a radical change of direction. Fanthorpe's ages of (wo)man might be taken as expressing humour and/or pathos in the face of the inevitable. Answers should be able to convey an overview of the chosen poems by means of suggesting what the poets' feelings are and what has provoked them. Better answers may show some awareness of ironies in the poems.</p>	

Text:	<i>Touched With Fire</i>
Question 15 (14 marks)	<p><i>Mushrooms</i> (Plath) <i>Digging</i> (Heaney)</p> <p>What do you find striking about the descriptions of power and action in these two poems?</p>
<p>NOTES ON THE TASK: Plath's mushrooms are insidiously, quietly powerful in part because of their large numbers. The poem is all the more unsettling as a result. Better answers may be able to look closely at some of the language used to convey this, such as 'soft fists' and the repetition of 'So many of us!' Heaney describes the strength of his father's and grandfather's digging. Better answers may be able to convey something of the sensuousness of the language (the onomatopoeia of 'the spade sinks into gravelly ground' for example), and/or the fact that they are both skilful as well as powerful: 'clean rasping sound', 'rhythm', 'nestled', 'levered firmly', 'Nicking and slicing neatly'.</p>	

Text:	<i>Touched With Fire</i>
Question 16 (14 marks)	<p>What do you think makes TWO of the following poems both amusing and serious?</p> <p><i>Telephone Conversation</i> (Soyinka) <i>In Westminster Abbey</i> (Betjeman) <i>5 Ways to Kill a Man</i> (Brock)</p> <p>Remember to refer closely to some of the words and phrases the poets use.</p>
<p>NOTES ON THE TASK: Since writing about humour is notoriously difficult it is likely that better answers will be those which can communicate a genuinely personal sense of wry amusement in reading the poems. The seriousness of institutional racism facing immigrants is expressed in the first poem in part through the caricature of the woman, both imagined and heard, and also through the exasperated sarcasm of the poet. In the second the snobbery and hypocrisy of the speaker is satirised throughout, as she prays for the preservation of herself and her privileged way of life. In the third it is the language of handbook or recipe ('To do this properly', 'then you need') which ironically conveys mankind's growing sophistication in killing over the centuries.</p>	

Text:	OCR: <i>Opening Worlds</i>
Question 17 (14 marks)	<p><i>Leela's friend:</i> Sidda was hanging about... to ...that decided it. <i>The Winter Oak:</i> The piercing bell... to ...they would not understand her.</p> <p>What do you think makes these passages good openings to the stories from which they are taken?</p>
<p>NOTES ON THE TASK: Better answers are likely to be those which engage personally with the passages, as the wording of the question indicates, even if reference to the stories as wholes is only sparse and implicit. The opening of the former story creates a sense of mystery about Sidda's background, and expresses contrasting views of him from Leela and her father. Her enthusiastic 'cry of joy' and the idea of a 'bad sort' of servant are significant in what is to follow. In the latter the outward calm and the inner memories of doubt in the teacher are brought out, in addition to the sounds of a routine start to the lesson. An impression of school and education is created which might be argued to be essentially benign but limited, or perhaps deeply flawed, and to point towards Anna's readjustment of values by the story's end.</p>	

Text:	OCR: <i>Opening Worlds</i>
Question 18: (14 marks)	<p>What do you find particularly moving in TWO of the following stories?</p> <p><i>The Train from Rhodesia</i> (Gordimer) <i>Two Kinds</i> (Tan) <i>Games at Twilight</i> (Desai)</p> <p>Remember to support your answer with details from the stories.</p>
<p>NOTES ON THE TASK: This is a relatively open question and we must as far as possible respect the ground and argument of the candidate's answer. Being moved to sadness is likely, but of course anger is possible. Better answers are likely to be closer to the chosen texts in providing support for the case made. In the first story the antics of the poor in trying to make a little money, thrown into the dust, from the rich is perhaps saddening, as is the 'atrophy' of the young marriage. Answers on the second might identify with the bullied daughter, but may also feel the keenness of the verbal wound 'Like them' inflicted on her mother. The too-late reconciliation which forms the end of the story is also potentially useful here. In the last story Ravi's devastation at being 'quite forgotten' is emphasised in the 'funereal game' the others are playing and in his final sense of 'insignificance'.</p>	

Text:	Lawrence: <i>Ten Short Stories</i>
Question 19 (14 marks)	<p><i>Adolf</i>: Even we understood that he must go... to...turned his flank on us <i>Rex</i>: And to tell the truth, he was dirty... to...chasm between us and our parent.</p> <p>What makes childhood memories so vivid for you in these two extracts?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the feelings of the narrators about the animals • the words Lawrence uses to describe Adolf and Rex.
<p>NOTES ON THE TASK: Candidates may observe that the extract from <i>Adolf</i>, where it is uncertain whether the rabbit is still around at the end, is rather wistful and nostalgic. The extract ends the story strongly as a first person narrative, where the reader has already been introduced to Adolf as a helpless baby then later as a hilarious miscreant. The character of Rex is also richly described, and answers may observe a constant tension between the account of his wrongdoings and his loving naivety, as is evidenced in the extract. The success of the description of Rex serves to underline the pathos of his end. The quality of the response to Lawrence's words and images will be the discriminator here.</p>	

Text:	Lawrence: <i>Ten Short Stories</i>
Question 20 (14 marks)	<p>What do you find particularly striking about the descriptions of the countryside in TWO of the following stories?</p> <p><i>Second Best</i> <i>The Shades of Spring</i> <i>A Prelude</i></p> <p>Remember to refer to details from the stories.</p>
<p>NOTES ON THE TASK: Answers should make some comment on the richness of the descriptions of the countryside in the opening of <i>Second Best</i>, where the surroundings are almost idyllic. Better answers should, however, point out that the description of the pathetic mole and its sudden death is set against the view of the perfect countryside, and that Tom's challenge to Frances upon seeing the dead mole results in her killing the second mole, as a token of her acceptance of him, albeit as 'second best'. Syson in <i>The Shades of Spring</i> wanders through a countryside again described in minute detail, but he is surprised at his lack of familiarity with it. Hilda uses her own closeness to nature to prove to him the extent to which he and she have drifted apart, and he leaves her uneasy with his once-familiar surroundings. Answers might observe that the countryside is not described in such detail in <i>A Prelude</i>, but rather the Christmas weather, the holly bush, and the cottage garden in the dark, are used to give the atmosphere of the countryside, in which Fred and Nellie realise that they truly love each other.</p>	

Text:	Ballard: <i>Empire of the Sun</i>
Question 21 (14 marks)	Jim squatted on the metal catwalk... to ...world away from Shanghai. What do you think makes Jim's feelings and experiences so vivid in this passage?
<p>NOTES ON THE TASK: He is a hungry wandering refugee in his own city. The passage emphasises what he can see, hear, feel and taste. The language is often poetic in its sound patterns: 'stung his tongue', 'swilling rhythm', 'pulpy plank to paddle'. The chocolate and the motion of the water make him feel giddy. He gets soaked paddling in the sampan to the rusty freighter. He feels alone and vulnerable, and imagines the freighter might take him to some kind of safety. Better answers may be those which can quote in detail from the passage in response to 'vivid' in the question.</p>	

Text:	Ballard: <i>Empire of the Sun</i>
Question 22 (14 marks)	In what ways do you think Jim's personality is shaped by his experiences in the camps? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK: At the end of Chapter 19, as Jim is on his way to Lunghua, we are told that he no longer cares about his parents' apparent rejection of him. Answers to this question are likely to refer to aspects of Jim's adaptability and resilience, but also to some of the ways in which he is made to grow up too fast. They may refer to his encounters with suffering, and the influences of key people. Better answers are likely to be those which make detailed reference to the novel.</p>	

Text:	Hill (Ed): <i>Modern Women's Short Stories</i>
Question 23 (14 marks)	<p><i>The Man Who Kept the Sweet Shop at the Bus Station</i>: 'Of course, the bus journeys came to a natural end.' to '...not for years and years.'</p> <p><i>Nothing Missing But the Samovar</i>: 'The children were where it most showed...' to ...'Dieter was wrenched by pity, and love.'</p> <p>What do these passages memorably convey to you about the world of girls growing up?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the changes in the High School girls • Dieter's view of Sally here.
<p>NOTES ON THE TASK:</p> <p>Answers may set the first passage into context, as the point where the 'country girls' are leaving behind their old lives, with their visits to the sweet shop whilst waiting for the bus, and moving on. The girls are viewed en masse, described as they receive exam results and move into new lives, and better answers will point out the bustling tone of the narrative. The picture drawn of Sally in <i>Nothing Missing But the Samovar</i> is both quaint and pathetic. Details of her incongruous appearance are given, as are descriptions of her cheerful ignorance of how she stands out amongst her peers. Better answers may indicate how we are guided to side with Dieter to find her utterly charming.</p>	

Text:	Hill (Ed): <i>Modern Women's Short Stories</i>
Question 24 (14 marks)	<p>What makes you feel pity for TWO of the following characters?</p> <p>Anna in <i>Mannequin</i> (Rhys) Chris in <i>Stormy Weather</i> (Kesson) Miss Anstruther in <i>Miss Anstruther's Letters</i> (Macaulay).</p> <p>Remember to support your ideas with details from the stories.</p>
<p>NOTES ON THE TASK:</p> <p>Anna in <i>Mannequin</i> may not at first appear to be an object of pity, as she is being given an 'incredible opportunity'. Better answers, however, may note the lack of humanity in her treatment, and her manipulation by those in authority. The bleak setting, the pathetic hopelessness of her new colleagues, and her slow degradation throughout the day, all serve to evoke pity. The similarly dehumanising situation in <i>Stormy Weather</i>, where Chris's every move is focussed towards self-preservation, is relentlessly drawn, and Chris's small victory at the end is little consolation for her sordid present and hopeless future. The pity felt by the reader for Miss Anstruther is carefully controlled by the writer, as the reader is slowly but surely made aware that the loss of Miss Anstruther's possessions is as nothing compared to her failure to remember to save her love letters. After their loss, she has to continue life in the knowledge that for the second time she has missed the opportunity to keep alive the love that gave meaning to her existence. Engagement with the details of the writing is likely to be the discriminator here, whichever passages are chosen.</p>	

Text:	Achebe: <i>Things Fall Apart</i>
Question 25 (14 marks)	<p>‘Then they came to the tree...’ to ... ‘<i>The Pacification of the Primitive Tribes of the Lower Niger</i>’</p> <p>What do you think makes this such a dramatic and moving ending to the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Obierika says • the attitude of the District Commissioner.
<p>NOTES ON THE TASK:</p> <p>The sudden discovery of Okonkwo’s body represents the completion of his descent, through the futility and frustration of fighting the relentless march of Western civilisation, which was always going to win, towards his ignominious suicide in this final passage. As always in the novel, Obierika’s’s quiet dignity here is both compelling and heartbreaking, as is his failure to articulate fully the strength of his feelings about his friend’s disgrace, and better answers will point out the contrast between him and the soulless, pragmatic District Commissioner who sees the tribes people not as human beings but as anthropological specimens. Better answers will attempt to give some idea of how the short paragraphs and dialogue at the beginning of the passage give way to the long final paragraph voicing the District Commissioner’s thoughts as he plans the inclusion of Okonkwo’s death in his book. High reward should also be given to answers that are able to make some observation of the sarcasm with which the District Commissioner’s actions and thoughts are described.</p>	

Text:	Achebe: <i>Things Fall Apart</i>
Question 26 (14 marks)	<p>What makes TWO of the following incidents fascinating and memorable for you?</p> <p>The law suit (Chapter 10). Ezinma’s visit to Agbala (Chapter 11) The funeral of Eseudu (Chapter 13).</p> <p>Remember to support your answer with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>The law suit in Chapter 10 is described with some humour, as Okwonkwo is discerned amongst the <i>egwugwu</i>. This incident, with its wise judgement at the end, is a gentle reminder of the civility and humanity of the tribe. It has already been made clear prior to Chapter 11 just how precious Ezinma is to both her parents, and this incident focuses on their pain when the priestess summons Ezinma to visit the god Agbala. The narrative follows Ekwefi as she bravely trails her daughter through the darkness, and better answers may note the powerful descriptions of her fearful journey through the blackness, and the tender meeting of Ekwefi and her husband as they both keep vigil over their daughter. The sombre, and ultimately tragic, ritual of the funeral of Eseudu contains eerily fascinating detail, but then stops abruptly with the devastating accident that banishes the unfortunate Okwonko from his tribe. Answers that give some idea of the endlessly fascinating detail and at times the wry humour of the incidents, should be rewarded.</p>	

Text:	Hemingway: <i>The Old Man and the Sea</i>
Question 27 (14 marks)	How old was I when you first took me in a boat?... to ...And there are many tricks. What does this extract convey to you about the boy and his relationship with the old man?
NOTES ON THE TASK: Answers should be able to find signs of regard and affection. The old man regards the boy as a kind of son, and the boy's admiration of him is evident. Manolin has vivid sensual memories of his first sailing with Santiago. Their sardine negotiation conveys a touching mutual respect. Better answers are likely to be those which are closest to the wording of the extract.	

Text:	Hemingway: <i>The Old Man and the Sea</i>
Question 28 (10 marks)	What do you particularly admire about the old man? Remember to support your answer with details from the novel.
NOTES ON THE TASK: Better answers to this question are likely to be those which provide the recognisably detailed evidence from the text that the rider to the question requests. Santiago is undeniably tenacious, showing perseverance and physical endurance. He has a deep knowledge and understanding of, and respect for, the marine world in which he lives and works. He is resilient, even optimistic, in the face of personal loneliness and poverty. He is in some senses an admirable figure to Manolin. There should, then, be plenty of material on which to base answers.	

Text:	Orwell: <i>Nineteen Eighty-Four</i>
Question 29: (14 marks)	On the sixth day of Hate Week... to ...Oceania was at war with Eastasia. What do you think makes this passage so horrifying?
<p>NOTES ON THE TASK: The orgasmic hatred of Eurasia changes in an unremarked instant. The orator is a gruesome little caricature, with a bony arm, 'lank locks' of hair and a metallic voice. Perhaps most shocking are the uniformed schoolchildren who yell most savagely of all. Better answers are likely to show understanding of what is taking place here, and to refer closely to details in the passage. There is plenty in the melodramatic language of this extract to stimulate attention.</p>	

Text:	Orwell: <i>Nineteen Eighty-Four</i>
Question 30 (14 marks)	What do you find particularly memorable about The Ministry of Truth in the novel? Remember to support your answer with details from the novel.
<p>NOTES ON THE TASK: 'Minitrue' is one of the four huge ministry buildings which dominate the London landscape. The three paradoxical Party slogans appear in 'elegant' letters on its white face. It is said to have three thousand rooms above, and also below, ground level. It is Winston's place of work, in which he rewrites history. It is the place in which Julia falls to attract his attention, and he first meets O'Brien at virtually the same spot. Better answers are likely to go beyond mere recall of relevant information and give signs of personal response prompted by 'particularly' in the question.</p>	

Text:	Palin: <i>Pole to Pole</i>
Question 31: (14 marks)	<p>Day 97: 'Kalului, who has an extraordinary sixth sense...' to '...several female beaks turning in his direction.'</p> <p>Day 99: 'Near the border we catch our first sight...' to ...'lugubrious beasts.'</p> <p>What do you find memorable about the descriptions of wild creatures in these two passages?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the descriptions of the different creatures • some of the words and phrases Palin uses.
<p>NOTES ON THE TASK:</p> <p>Although descriptions of animals do not proliferate in the book, Palin does not fail to imbue them with his own mix of informative detail and humour, and better answers may observe this. The gentleness of the picture of the lion couple is followed immediately by a hilarious description of the mating dance of a male ostrich. Similarly, the light hearted description of the herd of wildebeest ends abruptly with a reminder of their mortality. The paragraph on the hyenas is similarly ambivalent.</p>	

Text:	Palin: <i>Pole to Pole</i>
Question 32 (14 marks)	<p>What do you find particularly amusing about any TWO incidents involving transport in the book?</p> <p>Remember to support your answer with details from the book.</p>
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that this question will give candidates the opportunity to choose their favourite incidents from a myriad of mini-adventures described by Palin. Naturally, a certain amount of narrative description will be resorted to when describing the incidents, but some setting into context will be achieved in more ambitious answers – a breathtaking landing at the North Pole is a very different experience from being lost in the Sudan. Credit should be given to answers that show awareness of Palin's ability to interest and entertain the reader.</p>	

Text:	Hornby: <i>Fever Pitch</i>
Question 33 (14 marks)	<p>I was not being unfaithful to Arsenal... to ...winks to the crowd.</p> <p>What do you think makes this passage so entertaining?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the football ground • the spectators and the players.
<p>NOTES ON THE TASK:</p> <p>Hornby says his fondness for Cambridge United did not amount to 'being unfaithful to Arsenal' since the two clubs were in a different 'universe'. The 'tiny, ramshackle ground' has much to amuse. Here, instead of the famous Clock End, we have the Allotments End and the launching of pensioners' cabbages. The music played when the home team win is a bizarre choice. The visual descriptions of the players are amusing too: 'absurd Rod Stewart haircut', 'little stubby legs'. Notable features of the extract also include the ways Hornby develops comparisons between the two levels of football, and his detailed knowledge of players and their careers. Better answers are likely to use the bullets to structure and extend comments on what is felt to be entertaining.</p>	

Text:	Hornby: <i>Fever Pitch</i>
Question 34 (14 marks)	<p>Explore ONE or TWO moments in the book in which Hornby memorably expresses how enthusiastic he is about football.</p>
<p>NOTES ON THE TASK:</p> <p>For all his complaints about his team and other aspects of being a fan, there is plenty of material to choose from. The title 'How I won the Double' itself implies a degree of devotion to the game; this is the section that contains 'I was Arsenal' and 'the gift I got that afternoon was priceless, like world peace'. He eulogises players, such as Liam Brady, and Neil Kass in 'The King of Kenilworth Road'. In 'Golden' he says the pleasure of football is able to 'radiate' and create a sense of 'triumph' and 'celebration'. 'Tyranny' and 'Me and Bob McNab' would also be useful sections for this question. Better answers are likely to be those which are closer to the text.</p>	

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