SPECIMEN

LEVEL 1 AND 2 CERTIFICATE

LIVING TEXTS

B931

Unit B931: Analysing Texts

Sample Tasks

Suggested Word count: 1000

NOVELS AND SHORT STORIES

1 Take any three of the main characters from *Pride and Prejudice* and show why they have to change their attitudes in the course of the novel.

2 How does Steinbeck show the influence of ranch life on the behaviour of characters in *Of Mice and Men*?

3 Why do each of the three main characters Tar, Gemma and Lily in *Junk* start taking drugs? How do the effects of drug addition on them differ?

4 Explore some of the ways in which settings (places, communities) are significant in Kate Chopin's short stories.

5 What are Sherlock Holmes's 'methods' in *The Hound of the Baskervilles*? Why is he successful when everyone else fails?

6 Both Amir and his father in *The Kite Runner* suffer from feelings of guilt. What effect does guilt have on the behaviour of either Amir or his father?

7 How does a writer in any novel/short story you have studied set out to challenge the reader?

8 How do the conditions experienced by the soldiers on the Western Front affect the lives and relationships of Paul and his comrades in *All Quiet on the Western Front*?

9 Explore the ways in which Poe builds up suspense, in a selection of his short stories.

10 What is P.G. Wodehouse making us laugh about in *The Code of the Woosters?* How does he do it?

TRAVEL WRITING

11 Select two or more pieces from *Travel Writing 1700–1830.* Explain how the writers use language to convey their impressions and appeal to their target audiences.

12 'In *Notes from a Small Island* the things Bill Bryson likes about Britain are always more important than the things he does not like.' Do you agree? What criticisms of British life and attitudes does Bryson make? What does he value about Britain?

13 'Bruce Chatwin's *In Patagonia* often reads like a novel.' Discuss this statement with close reference to the text. Make sure that you write about the author's use of language and narrative.

14 How does Mark Twain use humour to make a point about his experiences in *Innocents Abroad*?

BIOGRAPHICAL/AUTOBIOGRAPHICAL WRITING

15 Explain why Duncan Bannatyne has titled his autobiography *Anyone Can Do It: My Story*. In what ways does Bannatyne set out to persuade the reader to think that anyone can do it?

16 In *A Long Walk to Freedom*, how does Nelson Mandela persuade his readers to accept his point of view about life in South Africa?

17 '*Down and Out in Paris and London* is more like a newspaper report than an autobiography.' Discuss this statement making close reference to the text to support your point of view.

18 Read *Storyteller: The Life of Roald Dahl* (or extracts) and write about how the author creates an impression of Roald Dahl's personality.

DRAMA

19 How do Macleish, Johnstone and Mitchem compare as leaders in *The Long and the Short and the Tall*? Look at the strengths and weaknesses of each, and say which you think is the best leader, and why.

20 What views of society does Priestley present in *An Inspector Calls*?

21 How does Russell make the relationship between Rita and Denny such an important and memorable part of *Educating Rita*?

22 In *Equus*, what does Dr Dysart learn about himself during the course of the play?

23 In what ways does Tom Stoppard in *The Real Inspector Hound* make fun of the two critics of the play they are watching?

24 '*Women are the weaker sex*.' In what ways does William Shakespeare's presentation of Juliet in *Romeo and Juliet* challenge this view?

25 'In *The Importance of Being Earnest,* Wilde makes fun of things which are actually quite serious.' How does Wilde use humour to focus on serious issues in this play?

FILM/TV/RADIO SCRIPTS

26 Read *Basra* and write about how the author creates an impression of life in wartime. How does this compare with what you have seen or read in the news?

27 In [choose appropriate serial/soap opera], how does the narrative structure encourage the audience to keep on viewing/listening?

28 Explore the ways in which dialogue is used in the script of *Waterloo Road* to present characters and their motives. Analyse some specific examples from the text to support your points.

29 How does *Jaws* create tension? You should pay particular attention to the narrative, the dialogue, camera angles, and music.

POETRY

30 Explore the ways in which women writers present their reactions to war, in a selection of poems from *Scars upon my Heart*.

31 In three of the following poems, explain how the writer conveys his or her attitude to the animal they are describing. How do their reactions compare?

  Snake: D.H. Lawrence
  The Fish: Elizabeth Bishop
  A Crocodile: Thomas Lovell Beddoes
  On the Death of a Favourite Cat, Drowned in a Tub of Gold Fishes: Thomas Grey
  The Tyger: William Blake

32 Explore some of the ways in which Charles Causley presents [violent incident/landscape and setting] in his poems 'The Ballad of Charlotte Dymond' and 'Death of an Aircraft'.

33 In the following pieces, compare the ways in which language can be used to separate people from each other or to form negative judgements.

  The Merchant of Venice, Act 3, Scene 1: William Shakespeare
  The Tempest, Act 1, Scene 2: William Shakespeare
  Foreign: Carol Ann Duffy. (Selected Poems 1994)
  Listen Mr Oxford Don, John Agard. (Mangoes and Bullets. Serpent's Tail)

34 Compare the way the buffalo is seen in each of these poems. Can you explain why the point of view differs? Look at the imagery and language associated with the animals in the first two especially.

  Buffalo: from the Yoruba, Nigeria
  The Flower-fed Buffaloes: Vachel Lindsay
  Buffalo Bill's: E.E. Cummings. (*The Rattle Bag*, ed. Heaney and Hughes)

35 Compare the ways in which the different poets present small children in the section 'New Baby' from *101 Poems That Could Save Your Life* (ed. Goodwin).

SPOKEN LANGUAGE

36 In his wartime speeches, how does Winston Churchill's use of language set out to raise the morale of the British people?

37 In reports for TV news programmes, how does [choose appropriate journalist/correspondent] make complex issues easy to follow?

38 Explore the ways in which [choose appropriate performer] creates humour out of personal experience.

39 Why is the language used by DCI Gene Hunt so significant, in *Ashes to Ashes*? Analyse some specific examples to support your points.

MEDIA TEXTS

40 Read a selection of pieces from *The Hell of it All* by Charlie Brooker. How does Brooker set out to criticise [eg politicians/celebrities]? How does he use language to try to persuade his reader to share his point of view?

41 Listen to the dialogue between Mark Kermode and Simon Mayo in their podcasts. How do they use language to entertain and to inform?

42 Read a selection of pages on [choose specific topic] from www.bbc.co.uk/news and explore the ways in which information and views/opinions are presented.

43 Read a selection of reviews from http://www.empireonline.com/. Analyse how the writers use both written language and presentational devices (images, etc) to persuade, inform and entertain their target audience.

BLANK PAGE

PLEASE DO NOT WRITE ON THIS PAGE

BLANK PAGE

PLEASE DO NOT WRITE ON THIS PAGE

PLEASE DO NOT WRITE ON THIS PAGE

OCR
RECOGNISING ACHIEVEMENT

LEVEL 1 AND 2 CERTIFICATE

LIVING TEXTS   **B931**

Unit B931: Analysing Texts

Sample Tasks

MARK SCHEME

MAXIMUM MARK PER TASK   40

This document consists of 4 pages

		Descriptors
BAND	MARKS	AO1: Read texts with understanding and imagination, exploring and developing interpretations
1	40 39 38 37 36	**A sustained and fully convincing response** • showing sustained perception in engaging with text(s) and task • showing sustained insight in exploring ways in which the text(s) may be interpreted • supported by precise and perceptive references to detail from the text
2	35 34 33 32 31	**A confident and cogent response** • showing some perception in engaging with text(s) and task • showing some insight in exploring ways in which the text(s) may be interpreted • supported by cogent reference to detail from the text
3	30 29 28 27 26	**A clear and developed response** • showing good understanding of text(s) and task • giving clear explanation of how the text(s) may be interpreted • supported by clearly appropriate reference to the text
4	25 24 23 22 21	**A reasonably developed response** • showing understanding of text(s) and task • showing understanding of how the text(s) may be interpreted • supported by relevant reference to the text
5	20 19 18 17 16	**A response with some organisation** • showing some understanding of text(s) and task • showing some understanding of how the text(s) may be interpreted • giving examples of support from the text
6	15 14 13 12 11	**Some relevant comments** • showing some awareness of text(s) and task • showing some awareness of how the text(s) may be interpreted • making some reference to the text
7	10 9 8 7 6	**A few points** • making a few comments about text(s) and task and/or how the text(s) may be interpreted • making a few references to the text

8	5 4 3 2 1 0	**A minimal response** • showing very little awareness of text(s) or task or of how the text(s) may be interpreted • making very little/or no reference to the text

BLANK PAGE