

English Literature

General Certificate of Secondary Education

Unit **A664/01**: Literary Heritage Prose and Contemporary Poetry (Foundation Tier)

Mark Scheme for June 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.

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Subject-specific Marking Instructions**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

Candidates are expected to demonstrate the following in the context of the content described:

AO1	Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
AO2	Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
AO3	Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.
AO4	Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.

WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the units and the assessment objectives of the scheme of assessment is shown in the following grid:

	% of GCSE				
	AO1	AO2	AO3	AO4	Total
Unit A661: <i>Literary Heritage Linked Texts</i>	10	-	15		25
Unit A662: <i>Modern Drama</i>	12.5	12.5	-	-	25
Unit A663: <i>Prose from Different Cultures</i>	-	10	-	15	25
Unit A664: <i>Literary Heritage Prose and Contemporary Poetry</i>	12.5	12.5	-		25
Total	35	35	15	15	100

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:**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.

Literary Heritage Prose: There are three marks at each band, except Band 4 where there are four marks. At Band 4 use the highest and lowest descriptions below and use the intervening marks for refinement.

- **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.

Contemporary Poetry: There are two marks at each band , except Band 4 where there are three marks. At Band 4 use the highest/lowest/middle mark method above .

- Use the **Higher mark** if clear evidence of the qualities in the band descriptor is shown.
 - Use the **Lower 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).
- 3 Be prepared to use the full range of marks. Do not reserve (eg) high Band 4 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.

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **27**.
- 3 Quality of Written Communication is assessed in this paper. Candidates are expected to:
 - ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
 - present information in a form that suits its purpose;
 - use a suitable structure and style of writing.

Question		Answer	Marks	Guidance
1	(a)	<p>Jane Austen: <i>Pride and Prejudice</i></p> <p>This encounter between Darcy and Elizabeth is gripping because in it Darcy declares his love, proposes marriage, and is rejected. This is, to him, an unexpected outcome, yet his proposal is, as the passage makes clear, dictated not by the head but by the heart. The objections offered by the head are made all too clear and are offensive to Elizabeth, though she is well aware of the honour of attracting the love of such a man. Darcy's confidence in her acceptance is smugly unfounded and he is wounded by her coldly stinging refusal. Elizabeth objects to his pride and also to his role in separating Bingley and Jane. The encounter is a microcosm of the novel, since it is a classic confrontation between pride and prejudice.</p>	16	Basic answers here will make some comment about the conversation. They will move through the bands as discussion of Darcy's words, expectations and behaviour becomes more detailed and textual reference is used in support. Best responses here will make a reasonably developed response to the passage and the clash between Darcy and Elizabeth, commenting on some aspect of the language in support.
	(b)	<p>Jane Austen: <i>Pride and Prejudice</i></p> <p>Candidates' responses to Mr Bennet are likely to be varied. Textual support for the opinion held of Mr Bennet is vital, so knowledge and understanding of the part played by Mr Bennet, the father, in the novel should be well rewarded at this level. Some may think he is a good father because he is not strict and gives his daughters plenty of freedom; he is an early visitor to Mr Bingley, thus ensuring that his daughters speedily make the acquaintance of new, potentially influential neighbours. His concern over Lydia following her elopement with Wickham is genuine, and he is happy at the end of the novel with the way things have turned out for Jane and Elizabeth. However, he may also be seen as an over-indulgent father who has done very little to curb Lydia's excesses, and the incipient ones of Kitty. When Elizabeth warns him in the strongest terms of the folly of allowing Lydia to go to Brighton, he over-rules her. He has to depend on the goodness of others for settling the trouble caused by Lydia as he has failed to lay by money "for the better provision of his children, and of his wife". He is content to favour Jane and Elizabeth and to resign himself to having two, or maybe, three, silly daughters. He is capable of publicly embarrassing Mary over her singing at Netherfield. He fails to read Elizabeth's changed feelings for Darcy. Indeed Darcy might be allowed the last word when, in his letter to Elizabeth, he mentions Mr Bennet's "occasional want of propriety" (this as a father).</p>	16	Basic responses will show some awareness of Mr Bennet as a father. They will move through the bands as they make their case in some detail and provide some textual support. Best responses here will make a reasonably developed response to Mr Bennet as a father with appropriate textual support.

Question		Answer	Marks	Guidance
2	(a)	<p>George Eliot: <i>Silas Marner</i></p> <p>One of the dramatic aspects of this moment is that it marks the beginning of the relationship between Marner and Eppie; between a bachelor who knows nothing about children, and a little girl who has not known a loving father. As soon as Eppie wakes she clings round Marner's neck, he "almost unconsciously uttered sounds of hushing tenderness", feeds her, ensures that she does not hurt herself, helps her with the boots and is invited to play a toe-admiration game with her. The wet boots, Eppie's cries and the tracks in the snow lead Marner to Molly's body. The moment raises dramatic questions. What will the consequences of Molly's death be to Godfrey, Marner and Eppie?</p>	16	<p>Basic answers will make some comment about the moment. Better ones will comment relevantly on what is happening in the extract, with some textual support. They will move up through the bands as the response becomes more detailed and better supported. The best here will consider what is dramatic and comment on some aspect of Eliot's language.</p>
	(b)	<p>George Eliot: <i>Silas Marner</i></p> <p>Dolly Winthrop becomes a fairly central character in the second part of the novel, following Eppie's arrival. She is presented as a kind, practical woman and becomes Marner's adviser in the ways of bringing up children. She brings clothing, instructs Marner on how to dress the child and ensure her safety, and persuades Marner to have her christened, thereby bringing both Marner and Eppie much closer to Raveloe life. She provides some humour in the novel by persuading Marner that locking Eppie in the coal-hole would be a suitable punishment for naughtiness. Her simple philosophy and her belief in goodness are comforting to Marner when he tells her of the drawing of lots. Aaron has inherited his mother's goodness, ensuring that Eppie's married life will be happy. With her views and her dialect she helps to build up an impression of the world of Raveloe.</p>	16	<p>Basic answers will show some awareness of Dolly. Better ones will narrate part/parts of the novel in which Dolly figures. They will move through the bands as discussion moves beyond character study to her contribution to Marner's reformation, with textual support provided. The best will show a reasonably developed understanding of Dolly's influence in the novel.</p>

Question		Answer	Marks	Guidance
3	(a)	<p>William Golding: <i>Lord of the Flies</i></p> <p>There is plenty of material from which to select. Responses might consider the participants in the conversation: the head of a dead pig, who is also Lord of the Flies (better candidates should know who that is) and the Beast, who can read Simon's thoughts, and who can transform his voice and shape; and Simon, who knows that "one of his times" is coming on. The conversation can be seen as a nightmare, or as taking place inside Simon's head. What the Lord of the Flies tells Simon, or what Simon already knows, is the dark heart of the book; the Beast is "part of you". Its words are also prophetic. Simon will indeed meet the Beast "down there" where the others will "do" him. The "fun" the Lord of the Flies mentions is a key word in Jack's vocabulary. The language the Lord of the Flies uses is threatening, couched in short sentences often questions or commands. It is also frightening that Simon, who knows both what the Beast is not and what it is, is unable to share this knowledge with any of the other boys.</p>	16	<p>Basic answers will make some comment about the extract. Better ones will make some relevant comments on what is frightening, with a little textual support. They will move through the bands as the extract is explored in more depth. The best here will show a reasonably developed response to what is frightening and make some response to some of Golding's words and phrases.</p>
	(b)	<p>William Golding: <i>Lord of the Flies</i></p> <p>Responses to this question are likely to be quite varied. He can be seen as an unsuccessful leader, since by the end of the novel he is being hunted to the death, a stick having been sharpened at both ends for him. However, although he lacks the brain of Piggy, he at least has Piggy by his side for much of the novel, so that as a pair they represent the boys' best chance of rescue. He is likely to be compared with Jack, both representing different values. Responses may well consider the consequences to the boys if Jack were leader: no fire (except one that almost razes the island), no rules, murder and torture. Perhaps none of the boys can be a successful leader. If the beast is inside the boys, Ralph cannot lead them successfully. Ralph is the best leader, despite weaknesses in concentration, giving away Piggy's nick-name ... Leading successfully seems an impossibility, even for a decent boy like Ralph.</p>	16	<p>Basic responses will show some awareness of Ralph and of what he does. Better responses are likely to rely on narrating one or two moments involving Ralph, with some relevance to his leadership with a little support from the text. The best responses will make a reasonably developed personal response to Ralph as a leader and provide sound textual support.</p>

Question		Answer	Marks	Guidance
4	(a)	<p>Thomas Hardy: <i>The Withered Arm and Other Wessex Tales</i></p> <p>The setting is the county jail and the scene is made dramatic by Gertrude's macabre and superstitious purpose in being there. A victim of Lodge's indifference and the innocent bearer of the blight on her arm, she is both desperate and fearful. The "turn o' the blood" predicted by Trendle dramatically occurs, but Rhoda's shriek ensures that the hoped-for recovery does not take place. Gertrude's discovery of Rhoda and Lodge surprises her as much as it does the reader. Her reaction is moving, as, of course, is her death. The horror and harshness of Rhoda and Lodge are understandable as they have done their best to conceal the shame brought about by the son's actions. However, it is expected that responses will focus on Gertrude for whom great sympathy should be felt.</p>	16	<p>Basic answers will show a little awareness of the story in their comments on the extract. They will move up through the bands as relevant points are made about the extract and some textual support provided. Best responses here will be reasonably developed, offer some personal engagement with the extract, and make some comment on Hardy's language, such as on Gertrude's "delicate vitality", which evokes sympathy for her in the face of antagonists like Rhoda and Lodge.</p>
	(b)	<p>Thomas Hardy: <i>The Withered Arm and Other Wessex Tales</i></p> <p>Entertainment comes in a variety of forms in <i>Tony Kytes, The Arch-Deceiver</i>. It seems a little incongruous that Tony, with his lugubrious countenance should be such a successful ladies' man. Central to the story is his susceptibility to a pretty face and the presence of three nubile young ladies in his wagon at the same time (albeit two of them under a tarpaulin). Their exaggeratedly courteous compliments and flirtatious manners create Tony's dilemma. His inability to keep Hannah's voice down and his horse under control lead to the tipping of the girls into the road and to Hannah's and Unity's rejection of him, leaving him to marry Milly (his father's preference), the one he himself least prefers. The plot shows Tony over-reaching himself. The tale is almost a twist on the judgement of Paris, in a rustic setting.</p>	16	<p>Basic answers will show a little awareness of Tony's story. They will move up through the bands as understanding of the story and focus on what is entertaining become more developed and better supported. Best responses here will be reasonably developed, soundly supported and make some comment on Hardy's language.</p>

Question		Answer	Marks	Guidance
5	(a)	<p>George Orwell: <i>Animal Farm</i></p> <p>The description of the farm on a clear spring evening is idyllic, with the smoke curling from the chimneys, and the young wheat promising a good future harvest. However, the animals are “huddled” about Clover, the verb indicating their fear and horror at the executions of their fellow animals that they have just witnessed. Clover’s thoughts, which she has not the intelligence to express, confirm the gulf between the animals’ hopes and the dashing of them by the pigs. Movingly, Clover still believes that every inch of the farm is “their own property”, though the pigs are its real rulers and owners. Clover also believes, despite the executions she has just seen, that life is far better for the animals than it was in the days of Jones. Movingly, she cannot contemplate changing things by rebelling or disobeying. <i>Beasts of England</i>, the song taught to them by Major and from which they here gain some comfort, has been abolished, although the better society has not been achieved. Comments on language might include discussion of the appearance of the farm, the touching recollection of Clover’s protecting the ducklings with her foreleg, or Squealer’s appearance and the authoritarian language he uses (“abolished”, “special decree” “forbidden”, “execution”, “traitors”, “enemy both external and internal”).</p>	16	<p>Basic responses will show a little awareness that the hoped-for new world has not come to pass. They will move through the bands as personal engagement with the animals’ hopes and the thoughts of Clover becomes clearer and better supported by textual reference. Best answers here will make a reasonably developed response to the extract and try to engage with some details of Orwell’s language.</p>
	(b)	<p>George Orwell: <i>Animal Farm</i></p> <p>It is expected that responses to Snowball will be largely sympathetic, not least because, though a pig, he is so different from Napoleon. He writes the Commandments on the barn wall and can be said to observe them (though he, along with the other pigs, drinks the milk, denying it to the other animals). He plans and takes a prominent part in the Battle of the Cowshed. His plans for the windmill are based on improving life for all the animals. He is the benevolent brain of Animal Farm. After he is chased off the farm, the thuggish Napoleon proceeds to break all Seven Commandments. Snowball’s part in the novel continues as he is used as a scapegoat to divert attention from Napoleon’s mistakes and double-dealing.</p>	16	<p>Basic responses here will offer a simple personal response to Snowball. They will move up through the bands as his importance as a planner and idealist is better understood and supported. Best responses here will show a reasonably developed understanding of Snowball and the way he is contrasted with Napoleon, supported by sound textual reference.</p>

Question		Answer	Marks	Guidance
6	(a)	<p>Robert Louis Stevenson: <i>The Strange Case of Dr Jekyll and Mr Hyde</i></p> <p>Poole has summoned Utterson to Jekyll's house in the terrified belief that there has been foul play. In the extract Utterson takes responsibility for forcing their way into Jekyll's cabinet, laying ambush to it. Violent action is expected, and the weapons to be used become more dangerous, beginning with sticks and moving on to poker and axe. The scud over the moon, the sporadic draughts of wind, and darkness make the setting particularly graphic. They wait silently, hearing, in addition to the busy hum of London, the ominous footfall "up and down up and down". That this fearful thing cried like a woman or a lost soul increases the drama. The climax is reached as the owner of the footfall is revealed as Hyde, and the order to smash down the door is given. (This is a scene which, as Stevenson writes it, lends itself to realisation as cinema.)</p>	16	Basic responses will make brief comments on the passage. They will move through the bands as discussion of its drama becomes more detailed and better supported by textual reference to the passage. The best will offer comment on some aspect of Stevenson's language, for example on the description of the scene in the deep well of the building.
	(b)	<p>Robert Louis Stevenson: <i>The Strange Case of Dr Jekyll and Mr Hyde</i></p> <p>It will be difficult for much blame to fall on Mr Hyde for Dr Jekyll's downfall and death, since it was Dr Jekyll himself who, through his experimentation, brought Mr Hyde to life. Good responses are likely to draw heavily on Dr Jekyll's Full Statement Of The Case, which contains Jekyll's own assessment of his character and motives. It is possible that Jekyll might have liberated a saint-like Mr Hyde whom he could summon up for deeds of philanthropy, returning to Dr Jekyll after carrying out actions of admirable benevolence. However, Jekyll has a dark side to his personality which he has indulged, and by liberating his Hyde side can exercise his depravity without fear of detection. Arguably, Hyde might be blamed for breaking out of Jekyll's control, for the actions he commits, and for the pleasure he takes in performing them. Of course, Hyde is part of Jekyll, and thoughtful and sensitive responses may argue that Jekyll is to blame for having Hyde as part of his own personality.</p>	16	Basic responses will make brief comment on Dr Jekyll. Better ones will be dependent on narrative, with some reference as to who they blame. They will move through the bands as personal engagement with Dr Jekyll's situation develops and greater textual support is provided. The best will develop a reasonably argued case for their view of who is to blame with sound textual support.

Question		Answer	Marks	Guidance
7	(a)	<p>Simon Armitage</p> <p>The bitterness of the poem stems from the girl deserting the speaker in the poem. The speaker imagines how the girl must see him, as a kodiak bear, a crown prince deserted by his staff and left to live incompetently, or an incompetent male unable to fend for himself. He claims not to have missed her, apart from one occasion when he had difficulty taking sheets off the line, and can manage perfectly well on his own. The repeated address to her as "Girl" suggests she is not important enough to have a name and the sarcastic "Big deal!" shows how little he apparently cares. The reference to her and her new man as "nodding donkeys" shows his opinion of them. The exaggerated carelessness may conceal the fact that he does care. Candidates may take issue with the question and argue that the speaker has got over her loss. If they make a case for their view, they should be rewarded.</p>	11	Basic responses will show some awareness of what the poem is about. They will move through the bands as understanding becomes clearer and better supported. The best will show a reasonably developed understanding and try to comment on Armitage's language and its effect.
	(b)	<p>Simon Armitage</p> <p>Understanding of, and some personal engagement with, the poem are looked for here. The decent upbringing supplied by the father in <i>Mice and snakes</i> ... has resulted in an easy relationship, although the second verse offers two instances when the relationship was a little shaken. There is obvious good humour in the poem, the language is emphatically not "poetic" and the tone is deliberately chatty and colloquial. The opening line is amusingly tangential to the subject matter of the poem. <i>Mother</i> ... records in detail the measuring of windows, floors, walls etc. The language is more metaphorical ("Anchor. Kite!") whilst the last stanza contains suggestions of the child going beyond the limits of a tape-measure, leaving the anchor behind and becoming independent.</p>	11	Basic responses will make brief comment on one of the poems. They will move through the bands as personal engagement and textual support become more developed. The best will offer comment on some aspect of the language.

Question		Answer	Marks	Guidance
	(c)	<p>Simon Armitage</p> <p>Answers are expected to show a reasonably developed understanding of the chosen poem and focus on the destruction it portrays. <i>The Convergence of the Twain</i> depicts Ground Zero following the convergence and then the poet provides a picture of the planes moving towards the “furious contact”. <i>Gooseberry Season</i> focuses on the death by drowning of an unnamed man at the hands of people on whom he has billeted himself and who outstays his welcome. Despite the murder, or perhaps because of it, there is an element of black humour in the poem which makes it striking. The mysterious appearance of the victim, who, curiously, locked his dog in the coal bunker before leaving home; his behaviour in his hosts’ house; the manner of his dispatching; the ransacking of his pockets; and being dragged like a mattress across a meadow: all make the destruction striking. There is an attempt to provide a motive for the murder in verses three and four, but this might seem rather flimsy. The tone of the poem is conversational, and the poem seems to begin in the middle of a speech or story. The last verse, also humorous, links to the poem’s opening three words.</p>	11	Basic responses will make brief comment on the chosen poem. They will move through the bands as personal engagement and textual support become more developed. The best will offer comment on some aspect of Armitage’s language.
8	(a)	<p>Gillian Clarke</p> <p>Responses here should show understanding of the poem and make a personal response, provoked by the word “moving”, to it. Marged’s life was obviously hard; she owned a “single cow”, walked through mud, her parlwr was dark; and she died alone, ill and in acute poverty. The poet contrasts Marged’s life with her own, and recognises that the only characteristic she and Marged had in common was their womanhood. This contrast gives the poem its structure.</p>	11	Basic responses will show a little awareness of the poem. They will move through the bands as ideas about what is moving in the poem become more defined and textual reference more frequent and detailed. The best will display a reasonably developed response to the poem and make a little engagement with its language.

Question	Answer	Marks	Guidance
(b)	<p>Gillian Clarke</p> <p><i>The Angelus</i> begins with the memory of the angelus bell leaving an echo and dancing leaves on an otherwise bleak dusk of a first day at a new boarding-school. There are memories of the dormitory, loneliness and fear of the dark. These sombre memories are contrasted with the pretty rooms and lively activities of the bright girls who now attend the school. <i>Sunday</i> concerns a childhood memory about family life and a Sunday when “helping day” went horribly wrong, Sunday dinner ruined by the parents’ anger (even the sprouts steam sourly), the day mending only when the parents, separately, “nap”. There are plenty of domestic details here that make family life vivid, from wedding silver to blue tureens and the activities of the family cat.</p>	11	<p>Basic responses will make brief comment on the poem. They will move through the bands as understanding of the poem becomes more developed and better supported by textual reference. The best will display a reasonably developed response to the poem and what is vivid, making a little engagement with the language and structure of the poem.</p>
(c)	<p>Gillian Clarke</p> <p><i>Hare in July</i> begins with the excitement of the dog about the hare she has been hunting (Nature red in tooth and claw?) and ends with the touching description of the hare’s death, perhaps caused by the hare itself, leaping too wildly against the dog’s jaw. The bitch has “courted” the hare, not intending its destruction. There are descriptions of plants turning from a mist of green to “dense foliage” and farm machines in the field. There is much in this natural world which is striking. In <i>The Hare</i>, the baby cry of the trapped hare is heard in the setting of a cold night, with a breathing river, a coughing cow and the smell of blossom. There is also the fine description of the moon. Like the trapped hare, the friend in the poem is dying.</p>	11	<p>Basic responses will make brief comment on the poem. They will move through the bands as understanding of the poem becomes more developed and better supported by textual reference. The best will display a reasonably developed response to the poem and what is moving about it; this will involve some response to its language.</p>

Question		Answer	Marks	Guidance
9	(a)	<p>Wendy Cope</p> <p>The situation itself is entertaining. The inspectors' report apparently finds the school "OK", its only constructive criticism is to "see to the dead stickleback". This is a puzzle to the teachers, who have been approved of ("we shan't get the sack"), as, although there is apparently plenty of wildlife in the classroom, "We haven't a quick or a dead stickleback". The poem speculates that the inspector saw a spectre (the play on words deserves comment) and that sightings of the dead stickleback are symptoms of inspectorial over-work. The dead stickleback becomes fearsome and teachers are advised to "take off" should they encounter it. The elevation of the dead stickleback to such a terrifying monster is entertaining. The strong rhythm and rhyme and chatty conversational style help to make the poem so enjoyable.</p>	11	Basic responses will make a brief comment on the poem. They will move through the bands as understanding of the poem becomes more developed and better supported by textual reference. The best will display a reasonably developed response to the poem showing what is entertaining about it, and making some appropriate comment on its language.
	(b)	<p>Wendy Cope</p> <p><i>On Finding an Old Photograph</i> reveals quite complex feelings about the relationship with the father. The first two verses establish the period in some detail. The third and fourth verses reflect on the relationship, noting the father's happiness in the picture and his later sadness, in some unspecified way caused by his daughter. <i>Sonnet of '68</i> recalls the idealism of the protests in '68, and the self-absorbed absence of euphoria in those same protesters who have now grown grey. The situations in both poems are moving, but the best responses here will try to look at some aspect of the language Cope employs.</p>	11	Basic responses will make a brief comment on the chosen poem. They will move through the bands as understanding of the poem becomes more developed and better supported by textual reference. The best will display a reasonably developed response to the poem and respond to what they find moving, making some response to its language.

Question		Answer	Marks	Guidance
	(c)	<p>Wendy Cope</p> <p><i>Engineers' Corner</i> amusingly plays with the advertisement to suggest that poetry and poets are highly valued in society and that engineers, who produce nothing more important than an odd bridge or dam, are left to "scrape by in cheerless garrets", the typical living quarters of the stereotypical poet. The reversal of roles of poet and engineer allows for humorous comment on the way poetry is valued and how its practitioners live. <i>Sonnet (vii)</i> is amusing in its demonstration of the usefulness of poetry in emptying railway carriages, either by brandishing a book of verse, or, better still by reading the "stuff" aloud.</p>	11	Basic responses will make a brief comment on the chosen poem. They will move through the bands as understanding of the poem becomes more developed and better supported by textual reference. The best will display a reasonably developed understanding of the poem and respond to what they find amusing, making some comments on its language.
10	(a)	<p>Carol Ann Duffy</p> <p>The war photographer has photographed the almost unimaginable suffering of people in a variety of theatres of war. Such suffering does not occur in rural England. His attitude to his job is professional; on the battlefield his hands do not tremble, but they now seem to, suggesting he is affected by what he is developing in his darkroom. The memory of how he did "what someone must" is triggered by one of the pictures he is developing. He is described as staring impassively at where he earns his living. The suffering means little to the editor who fillets out so much human agony for the Sunday supplement. Though the readers are temporarily moved "between the bath and pre-lunch beers", they do not care for the sufferers. There is ample opportunity for comment on language, for example the image of the darkroom as a church, the exploding field, a half-formed ghost ... The rhyme scheme of the four stanzas and the structure of the poem might be profitably commented on.</p>	11	Basic responses will comment briefly on the poem. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will display a reasonably developed response to the poem and make some comment on the language and structure of the poem.

Question	Answer	Marks	Guidance
(b)	<p>Carole Ann Duffy</p> <p>In <i>Liar</i>, Susan is a fascinating figure both because of the stories she makes up and because she ends up in gaol. The lie in the first verse is told to deceive herself, but there is also a suggestion of perversity. Her life is as humdrum as her flat, and her stories seem told to glamorise her life, though they are not believed by her hearers. Stealing the child suggests another story, another version of herself, this time as a mother. The last four lines indicate society's lack of understanding and of people in high positions who also lie to themselves. <i>Stealing</i> has an immediate impact; this outsider has stolen a snowman, which he assaults, when re-built in his yard. Duffy brings out the outsider's boredom, which society doesn't understand, that leads him into absurd crimes. The stolen guitar and bust of Shakespeare imply that within him there is a wish for a better life.</p>	11	<p>Basic responses will make brief comment on the poem. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will display a reasonably developed response to the poem and make some comment on the language of the poem.</p>
(c)	<p>Carole Ann Duffy</p> <p>Responses should explore the contentment and sense of fun evident in Mrs Tilscher's classroom. There is pleasure to be found in the chanting of place names, the laugh of a bell, enthralling books, the xylophone's nonsense ... The change begins in the third verse, especially when "a rough boy" introduces the topic of sex. The electricity and storm of adolescence charge the atmosphere, and the comforting Mrs Tilscher turns away. <i>In Your Mind</i> creates a colourful holiday atmosphere, only for the mind to return to reality, the desk and English rain.</p>	11	<p>Basic responses will make brief comment on the poem. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will display a reasonably developed response to what is fascinating about the change in the mood of the poem and make some comment on its language.</p>

Question		Answer	Marks	Guidance
11	(a)	<p>Seamus Heaney</p> <p>The descriptions of the flax-dam, the frog-spawn and the frogs are striking but, in many ways, repulsive. The dragon-flies and spotted butterflies are mentioned but not described. The flax-dam is described in some detail: it “festered”, the flax had rotted, even the frog spawn is unattractively described as slobber. The frogspawn is harmless, but the description of the angry frogs as “great slime kings” reflects the terror of the boy and his revulsion at the sight, and in particular the sounds, they make. The appeals to the reader’s senses should enable candidates to respond sensitively to the descriptions of nature here.</p>	11	Basic responses will make brief comment on the poem. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will display a reasonably developed personal response to the poem and make some comment on its language.
	(b)	<p>Seamus Heaney</p> <p><i>Blackberry-Picking</i> presents almost the life-cycle of the blackberry, from a green berry “hard as a knot”, to containers of “summer’s blood” and finally to rotteness, furred over by a rat-grey fungus. Just as importantly things change for the poet as he is shown the process of death and decay. <i>Ancestral Photograph</i> portrays the great-uncle, a figure from a time when men “heckled and herded” at cattle markets and fair days. In addition to the attic-bound photograph, Heaney also gives us a detailed word-picture of a lost society.</p>	11	Basic responses will make a brief comment on the chosen poem. They will move through the bands as understanding of the poem becomes clearer and better supported by textual reference. The best responses here will make a personal engagement with the poem and with some aspect of Heaney’s language.
	(c)	<p>Seamus Heaney</p> <p>There are three generations of working men in <i>Digging</i>, though responses are likely to focus on the two men doing physical work. Their actions are described in detail. This is a poem that appeals to all the senses, so that we see the “straining rump”, hear the spade entering “gravelly ground”, share the “cold smell” of the potato mould, and touch the “cool hardness” of the new potatoes. Responses may note that the poet at his desk is digging, in his case into the past, to make his poem. There is much to say about the father in <i>Follower</i>, as the poet records his expertise as he works with his horse-plough. The change of roles in the last stanza gives the poem its poignancy.</p>	11	Basic responses here will show some awareness of what the men are doing. They will move up through the bands as understanding of the poem and the description of men working that it records becomes clearer and better supported by reference to the poem. The best here will try to engage with the language and structure of the chosen poem.

Question		Answer	Marks	Guidance
12	(a)	<p>Benjamin Zephaniah</p> <p>It is hoped that responses will demonstrate strong sympathy for Jimmy on the grounds that he is growing old. Having been a rebel in earlier years (“scars of fights ...de bright lights ... crime”), he is now lonely, wants “softness an romance” and “a child”. His life seems without purpose. His stance as a “rebel thinking” draws sympathy, but now he is no longer a rebel and thinking does not seem his strong suit. The words of “De doctor at de clinic” subtly change, the last line being particularly stark. Candidates might not feel great sympathy for Jimmy and, if they make a supported case for their view, it must be rewarded.</p>	11	Basic responses will make some comment on sympathy felt for Jimmy. They will move through the bands as discussion becomes more developed and supported. Best responses should comment on some aspect of the poem’s language and structure, possibly including spelling, rhyme and line lengths. They may include ideas on performance poetry.
	(b)	<p>Benjamin Zephaniah</p> <p><i>The Chant of a Homesick Nigga</i> suggests that the voice in the poem is a victim of injustice (“I have not hidden any loot/And you have killed my alibi.”). The officials have deprived him of light, he has been beaten by the authorities, and racially abused. His thoughts turn to school visits by those who patrol the streets praising themselves. The whole tenor of the <i>Chant</i> is that there is no justice for black men. Injustice is also central to <i>What Stephen Lawrence Has Taught Us</i>. The killers of Stephen Lawrence have not been arrested. The black community do not have chips on their shoulder because of lack of justice; they have injustice on their backs. The community has to stick together to protect themselves as the police will not do it. Racism, the final section makes clear, is institutionalised in the justice system. The tone of the poem is angry, from its blunt opening line to its conclusion.</p>	11	Basic responses will make some comment on the chosen poem. They will move through the bands as discussion becomes more developed and supported. Best responses will try to comment on some aspect of the poem’s language and structure. They may include ideas on performance poetry.

Question	Answer	Marks	Guidance
(c)	<p>Benjamin Zephaniah</p> <p>Living an honest life seems impossible in <i>Adultery</i>, where the last line of each stanza poses the same question, “How honest can you be?”. Loving honesty, we “do” lies ... If we “cannot do conformity”, does a community, which requires a degree of conformity to function, suffer? There is some ambiguity in the poem (does “Your luv” in the third line refer to your emotion, or to the person you love?). Does the title refer more to the dilemmas of being an adult than to adultery? The stanza structure and rhyme scheme are very simple, though the idea in the poem is more complex. <i>What If</i> may be seen as cataloguing the difficulties of holding “your head high as you walk the streets”. The “ifs” are legion. A knowledge of Kipling’s poem is not a requirement, but it is likely to be helpful.</p>	11	<p>Basic responses will show a little awareness of the chosen poem. They will move through the bands as discussion of the difficulties Zephaniah presents becomes more developed and better supported. Best responses will try to comment on some aspect of the poem’s language, rhythm, use of repetition and structure. They may include ideas on performance poetry.</p>
13	<p>Basic responses here should recognise that these are the feelings of someone, most probably a wife or partner, who has outlived her husband/partner. There is a difficulty in letting go. The shirts, the sweaters and suits are more easily disposed of than the shoes in which he was printed. (Best answers here will look to engage with ‘printed’ and the way the passage of four years has ‘denatured’ them.) The personal physical details that the survivor hopes remain in the housedust (‘dust to dust’) are intensely personal, though to others they may be repulsive. The survivor’s grief is powerfully conveyed. Are the shoes burnt unless they are worn by someone being cremated? That there will never be a hair of his in a comb is perhaps an echo of a domestic Cordelia who will come no more, never, never.... The wanting to believe suggests that grief remains raw, and the alliteration of the hard c and the somehow insidious f in the last lines may attract comment. Short lines suggest lingering over the shoes and eyelashes.</p>	11	<p>Basis answers will show some awareness of what the poem is about. They will move through the bands as understanding of the speaker’s feelings, and how they are moving becomes more defined. Sound responses will make some engagement with the poem and the feelings it expresses. The best will reveal some personal response to the feelings expressed and link that response to the poem’s language and structure.</p>

APPENDIX 1

A664F: Literary Heritage Prose

Foundation Tier Band Descriptors for Passage-based and Essay questions

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
4	16 15 14 13	<ul style="list-style-type: none"> reasonably developed personal response to the text(s) use of appropriate support from detail of the text(s). 	<ul style="list-style-type: none"> overall understanding that writers' choices of language, structure and form contribute to meaning/effect. 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are mainly accurate meaning is clearly communicated.
5	12 11 10	<ul style="list-style-type: none"> reasonably organised response to text(s) use of some relevant support from the text(s). 	<ul style="list-style-type: none"> understanding of some features of language, structure and/or form. 	<ul style="list-style-type: none"> text is mostly legible some errors in spelling, punctuation and grammar meaning is clearly communicated for most of the answer.
6	9 8 7	<ul style="list-style-type: none"> some relevant comments on the text(s) use of a little support from the text(s). 	<ul style="list-style-type: none"> a little response to features of language, structure and/or form. 	<ul style="list-style-type: none"> text is sometimes illegible some errors in spelling, punctuation and grammar communication of meaning is sometimes hindered.
7	6 5 4	<ul style="list-style-type: none"> a few straightforward points about the text(s) occasional reference to the text(s). 	<ul style="list-style-type: none"> a few comments on language, structure and/or form. 	<ul style="list-style-type: none"> text is mostly illegible frequent errors in spelling, punctuation and grammar communication of meaning is hindered.
8	3 2 1	<ul style="list-style-type: none"> a little awareness of the text(s) very limited comment about the text(s). 	<ul style="list-style-type: none"> a little awareness of language, structure and/or form. 	<ul style="list-style-type: none"> text is often illegible multiple errors in spelling, punctuation and grammar communication of meaning is seriously impeded.
	0	<ul style="list-style-type: none"> response not worthy of credit. 	<ul style="list-style-type: none"> response not worthy of credit. 	

A664F: Contemporary Poetry

Foundation Tier Band Descriptors for Poem-based and Essay questions and Unseen Poetry

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
4	11 10 9	<ul style="list-style-type: none"> reasonably developed personal response to the text(s) use of appropriate support from detail of the text(s). 	<ul style="list-style-type: none"> overall understanding that writers' choices of language, structure and form contribute to meaning/effect. 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are mainly accurate meaning is clearly communicated.
5	8 7	<ul style="list-style-type: none"> reasonably organised response to text(s) use of some relevant support from the text(s). 	<ul style="list-style-type: none"> understanding of some features of language, structure and/or form. 	<ul style="list-style-type: none"> text is mostly legible some errors in spelling, punctuation and grammar meaning is clearly communicated for most of the answer.
6	6 5	<ul style="list-style-type: none"> some relevant comments on the text(s) use of a little support from the text(s) 	<ul style="list-style-type: none"> a little response to features of language, structure and/or form. 	<ul style="list-style-type: none"> text is sometimes illegible some errors in spelling, punctuation and grammar communication of meaning is sometimes hindered.
7	4 3	<ul style="list-style-type: none"> a few straightforward points about the text(s) occasional reference to the text(s). 	<ul style="list-style-type: none"> a few comments on language, structure and/or form. 	<ul style="list-style-type: none"> text is mostly illegible frequent errors in spelling, punctuation and grammar communication of meaning is hindered.
8	2 1	<ul style="list-style-type: none"> a little awareness of the text(s) very limited comment about the text(s). 	<ul style="list-style-type: none"> a little awareness of language, structure and/or form. 	<ul style="list-style-type: none"> text is often illegible multiple errors in spelling, punctuation and grammar communication of meaning is seriously impeded.
	0	<ul style="list-style-type: none"> response not worthy of credit. 	<ul style="list-style-type: none"> response not worthy of credit. 	

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