

English Literature

General Certificate of Secondary Education

Unit **A664/02**: Literary Heritage Prose and Contemporary Poetry (Higher Tier)

Mark Scheme for June 2012

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

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

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Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

Telephone: 0870 770 6622
Facsimile: 01223 552610
E-mail: publications@ocr.org.uk

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.

- **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.

- 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 HIGHER TIER: The maximum mark for the paper is **40**.
- 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>	24	<p>Basic answers here will make relevant comments about the encounter with some textual support. They will move through the bands as discussion/analysis becomes more detailed and supported by well-selected references to the passage. Best responses here will discuss the language Elizabeth uses and the effect of what she says on Darcy in considerable detail, and show insight into how Austen's writing makes this encounter gripping.</p>
	(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. 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>	24	<p>Basic answers here will make some relevant comments about Mr Bennet as a father. They will move through the bands as discussion becomes more detailed and textual references are used in support. Best responses here will show insight into the way Austen portrays Mr Bennet as a father and consider aspects of the writing that contribute to the portrayal; for example, his rejection of Elizabeth's plea that he prohibit Lydia from going to Brighton.</p>

Question		Answer	Marks	Guidance
2	(a)	<p>George Eliot: <i>Silas Marner</i></p> <p>Responses will need to place the passage in context as concisely as possible. The arrival of Eppie will transform Marner's isolated and solitary life, lead him to discover the redemptive power of love and join in the life of Raveloe. This moment in the novel 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 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. Eppie, we feel, has lost a mother and gained a father. Here she calls for "Mammy!" Later in the novel, Silas has become "Daddy". The uniting of Eppie and Silas has consequences for both, and also for Molly's husband.</p>	24	<p>Basic answers will make some relevant comments about this being a turning-point, with a little textual support. They will move through the bands as understanding of how it is a turning-point is developed and given fuller textual support, with some attention to the word "memorable" linking to Eliot's writing. The best responses here will consider the extract in considerable detail, focusing with insight into the way Eliot portrays the immediate rapport between Silas and Eppie.</p>
	(b)	<p>George Eliot: <i>Silas Marner</i></p> <p>Dolly Winthrop becomes a 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. Her first visit to Marner occurs after the loss of his money and before the arrival of Eppie when she reveals her simple Raveloe theology in a gently amusing episode in the presence of Aaron and Marner. She later 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>	24	<p>Basic answers will make some relevant comments about Dolly in the form of a character study, with a little textual support. They will move through the bands as her words, actions and significance are explored in more depth and given fuller textual support. The best responses here will consider the portrayal of Dolly and her significance in the novel with insight and well-selected textual detail.</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. Good responses will use the extract to show what it reveals about the central theme of the book; the Beast is telling the truth.</p>	24	<p>Basic answers will make some relevant comments about what is frightening about the extract, with a little textual support, but largely dependent on paraphrase. Better ones will narrate, with some understanding of what is frightening and revealing. They will move through the bands as the conversation is explored in more depth and detailed textual support is provided. The best here will respond to Golding's language, for example to the swelling of the head and to the emphasised blackness of the mouth which swallows Simon up.</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>	24	<p>Basic responses here will make some relevant comments about Ralph as a leader, with a little textual reference. Sound responses will show reasonably sustained understanding of incidents on the island that reflect on Ralph as a leader, supported by some textual detail. Good responses may provide a detailed analysis of Ralph as a leader comparing what he stands for with Jack and what he stands for. Others may focus on what Golding indicates about the human condition and how, in the situation he creates for the boys, we revert to savagery. Best responses here will show insight into the themes of the novel, with well selected textual reference in 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. Discussion of Hardy's language may focus on the description of the room and the body (this bundled carelessly into the coffin) with its vividly described neck; the fear and desperation felt by Gertrude; the double shriek and the unsuspected appearance of Rhoda and Lodge; the moving last two simple sentences of the extract ...</p>	24	<p>Basic responses will make some relevant points, with a little textual support. Sound responses will be reasonably developed and supported, and make some comment on Hardy's language. Responses will move to the higher bands as the language is considered in careful detail, and personal engagement with the extract is shown.</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. Many entertaining details might be provided from the tale; for example, Tony's citing Christmas as a time of peace and good will to persuade Milly to hide under the tarpaulin to avoid "angry passions rising"; or the last sentence of the story, which allows the reader to imagine which villagers did not attend the wedding.</p>	24	<p>Basic answers here will make relevant comment on what is entertaining about the story with some textual support. They will move through the bands as understanding of the story and personal response to what is entertaining become more informed and better supported. Best responses will focus closely and with insight on how Hardy's language makes the story entertaining.</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 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>	24	<p>Basic responses here will make some relevant comments about what is moving, with a little textual support. They will move up through the bands as understanding becomes clearer, and better sustained, of how this passage is moving as the animals, though aware of the horror they have witnessed and how their dream has not been realised, can do nothing about it. The pigs’ control is now total. Best responses here will show insight into the way Orwell contrasts the scene and the animals’ early hopes with their present hopeless situation, this made all too clear by Squealer’s words.</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>	24	<p>Basic responses will make some relevant comments on Snowball and his role in the novel, with a little support from the text. They will move up through the bands as his importance as a benevolent opposite to Napoleon is better understood and supported. Best responses here will show insight into Orwell’s depiction of Snowball and of Napoleon’s use of him as a scapegoat. There will be well-selected details and textual references in support.</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.) There is mystery, suspense, horror, foul weather, contrast of sound and silence, and melodramatic, exclamatory language ("there's blood foully shed in every step of it!").</p>	24	<p>Basic responses here will comment on the context and the passage. Sound responses will show a reasonably sustained understanding of the excitement and drama here and offer comment on some aspect of Stevenson's language. Responses will move into the higher bands as discussion of the way Stevenson generates excitement and drama becomes more detailed and better supported. The best responses here will show insight into and personal engagement with what is exciting about the extract.</p>
	(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, or possibly admire Jekyll's willingness to experiment.</p>	24	<p>Basic responses will make relevant comments on Dr Jekyll's character and motives. Better ones will offer a reasonably developed consideration of who bears responsibility. They will move through the bands as personal engagement and textual support become more developed. The best will explore, with skill and insight, exactly how Stevenson's writing makes the matter of responsibility particularly interesting.</p>

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. Some candidates may feel that the poem is not bitter and take issue with the question. If they do so and make a supported case, they should be rewarded.</p>	16	Basic responses will make some relevant points about the poem with a little textual support. They will move up through the bands as understanding becomes clearer and more strongly supported. The best will offer a detailed and insightful analysis.
	(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 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>	16	Basic responses will make some relevant comments on the chosen poem, with some textual reference. They will move through the bands as personal engagement and textual support become more developed. The best will explore, with skill and insight, exactly how Armitage's writing brings the relationship to life.

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 memorable. 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 memorable. 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>	16	<p>Basic responses will make some relevant comments on the chosen poem, with some textual reference. They will move through the bands as personal engagement and textual support become more developed. The best will explore, with skill and insight, exactly how Armitage’s writing makes the destruction memorable.</p>
8	(a)	16	<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. The gold of her whisky, emphasised by the alliteration, is in stark contrast to Marged’s pennilessness. Indeed, contrast gives the poem its structure. The mood of the poem is reflective and its language simple, making little use of imagery.</p>

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>	16	<p>Basic responses will provide relevant comments on the poem with a little support. They will move up through the bands as understanding of the poem becomes more developed and better supported by textual reference. Good answers will widen the discussion beyond the narrative of the poem and engage with how the language of the poem brings to life the rather commonplace family life in <i>Sunday</i>. Best responses will consider the structure of the poem and engage closely with its language.</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. The natural world is the setting for the hare’s death: as grass is cut for the fire, we are reminded that all flesh is grass and will come to the same end as the hare, though not by the same means. 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, which links the women with their joke and discussion about having children. Like the trapped hare, the friend in the poem is dying.</p>	16	<p>Basic responses will provide relevant comments on the poem with a little support. They will move up through the bands as understanding of the poem becomes more developed and better supported by textual reference. Good answers will show clear and sustained understanding and begin to engage with the language and structure of the poem. Best responses here will consider the structure of the poem and engage very closely with 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 being 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>	16	<p>Basic responses here will provide relevant comments on the poem with a little support. They will move up through the bands as understanding of the poem and what is entertaining about it becomes more developed and better supported by textual reference. Good answers will show clear and sustained understanding and begin to engage with the language and structure of the poem. Best responses here will consider the structure of the poem, and engage very closely with its language.</p>
	(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 look closely at the language and structure Cope employs.</p>	16	<p>Basic responses will make some relevant comments on the chosen poem, with some textual reference. They will move through the bands as personal engagement and textual support become more developed. The best will explore, with skill and insight, exactly how Cope makes the poem so moving.</p>

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. The reference in the poem to Andrew Motion's new anthology as a superlative carriage-emptier is a dig at the inspiration for the poem and is neat, and the well-known Wordsworth quotation is deftly worked in.</p>	16	Basic responses will make some relevant comments on the poem, with a little textual support. They will move through the bands as understanding of the poem becomes more developed and better supported by textual reference. The best will engage closely with the language of the poem, its humour, its structure, and rhyme scheme.
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>	16	Basic responses will make some relevant comments on the poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer, the discussion of its mood and language fuller, and focus on the word "vividly" closer. The best will engage with the language and structure of the poem with insight.

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 insider'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>	16	<p>Basic responses will make some relevant comments on the poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and structure of the chosen 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>	16	<p>Basic responses will make some relevant comments on the poem, with a little textual support. They will move through the bands as understanding of the change of atmosphere in the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and structure of the chosen poem.</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>	16	<p>Basic responses will make some relevant comments on the poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and structure of the poem.</p>
	(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>	16	<p>Basic responses will make some relevant comments on the chosen poem, with a little textual support. They will move through the bands as understanding of the changes recorded in the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and structure of the poem.</p>

Question		Answer	Marks	Guidance
	(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. The key to the question is that the writing portrays men at work vividly, so careful attention to the language and structure of the chosen poem is looked for in high band answers.</p>	16	<p>Basic responses will make some relevant comments on the poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and structure of the poem.</p>
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, of course, not feel great sympathy for Jimmy and, if they make a supported case for their view, it must be rewarded.</p>	16	<p>Basic responses will make some relevant comments on the poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. Responses which look at/ analyse the language rather than simply explain it are heading towards high bands. They may comment on aspects of the language, including the spelling, rhyme and possibly on performance poetry. The best will engage closely with the language, tone and structure of the poem.</p>

Question	Answer	Marks	Guidance
(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>	16	<p>Basic responses here will make some relevant comments on the poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and structure of the poem. They may include ideas on performance poetry.</p>
(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>	16	<p>Basic responses here will make some relevant comments on the chosen poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and structure of the poem. They may include ideas on performance poetry.</p>

Question	Answer	Marks	Guidance
13	<p>Unseen Poem: <i>Walking Away (For Sean)</i></p> <p>The day itself is on the turn, just as the father/son relationship is on the turn. There are new-ruled touchlines, and the father-and-son relationship will be new-ruled as the son walks away. The father's concern shows in the description of "a half-fledged thing set free" and his destination a wilderness without a path down/up which the parent could guide him. The difficult last lines about independence need some analysis/discussion, but good answers should be given full credit for clear illumination of the importance of a father lovingly acknowledging the need for a son's need to be independent. Any response which probes at a religious significance is likely to be unusual.</p>	16	<p>Basic responses here will make some relevant comments on the poem, with a little textual support. They will move through the bands as understanding becomes clearer and better supported by textual reference. Best answers will discuss the poem, its language and structure with some insight.</p>

APPENDIX 1

A664H: Literary Heritage Prose

Higher Tier Band Descriptors for Passage-based and Essay questions

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
1	24 23 22	<ul style="list-style-type: none"> sophisticated critical perception in response to and interpretation of text(s) cogent and precise evaluation of relevant detail from the text(s). 	<ul style="list-style-type: none"> sensitive understanding of the significance and effects of writers' choices of language, structure and form. 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate and assured meaning is very clearly communicated.
2	21 20 19	<ul style="list-style-type: none"> engagement and insight in response to and interpretation of text(s) evaluation of well-selected reference to detail of text(s). 	<ul style="list-style-type: none"> critical insight into the significance and effects of writers' choices of language, structure and form. 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate meaning is very clearly communicated.
3	18 17 16	<ul style="list-style-type: none"> clear and sustained response to the text(s) support from careful and relevant reference to detail of the text(s). 	<ul style="list-style-type: none"> clear understanding of some of the effects of writers' choices of language, structure and form. 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate meaning is clearly communicated.
4	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.

Band	Marks	AO1	AO2	QWC
Below 5	9–7	<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.
	6–4	<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.
	3–1	<ul style="list-style-type: none"> • very limited comment about the text(s). 	<ul style="list-style-type: none"> • very 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. 	

A664H: Contemporary Poetry

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

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
1	16 15	<ul style="list-style-type: none"> sophisticated critical perception in response to and interpretation of text(s) cogent and precise evaluation of relevant detail from the text(s). 	<ul style="list-style-type: none"> sensitive understanding of the significance and effects of writers' choices of language, structure and form. 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate and assured meaning is very clearly communicated.
2	14 13	<ul style="list-style-type: none"> critical engagement and insight in response to and interpretation of text(s) evaluation of well-selected reference to detail of text(s). 	<ul style="list-style-type: none"> critical insight into the significance and effects of writers' choices of language, structure and form. 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate meaning is very clearly communicated.
3	12 11	<ul style="list-style-type: none"> clear, sustained responses to the text(s) support from careful and relevant reference to detail of the text(s). 	<ul style="list-style-type: none"> clear understanding of some of the effects of writers' choices of language, structure and form. 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate meaning is clearly communicated.
4	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.

Band	Marks	AO1	AO2	QWC
Below 5	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.
	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.
	2–1	<ul style="list-style-type: none"> • very limited comment about the text(s). 	<ul style="list-style-type: none"> • very 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. 	

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

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Facsimile: 01223 552553

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