

English Literature

General Certificate of Secondary Education

Unit **A664/01**: Literary Heritage Prose and Contemporary Poetry

Mark Scheme for June 2013

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















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

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

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

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1. Annotations

| Annotation | Meaning |
|---|--------------------------------|
|  | Unclear |
|  | Context |
|  | Caret sign to show omission |
|  | Development (good development) |
|  | Effective evaluation |
|  | Knowledge and understanding |
|  | Language and Structure |
|  | Misread |
|  | Paraphrase |
|  | Focus on question |
|  | Personal Response |
|  | Repetition |
|  | Text well used in support |
|  | Tick |

2. Subject-specific Marking Instructions

ROLE OF THE EXAMINER

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:

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| 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 |
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| 1 | (a) | <p>Jane Austen: <i>Pride and Prejudice</i></p> <p>This conversation takes place at Meryton early in Elizabeth's acquaintance with Wickham. It is their second meeting and she is already pre-disposed in his favour. It is an important conversation in that it stokes Elizabeth's prejudice against Darcy's pride, and, with the benefit of hindsight, shows the dishonesty, even villainy, of Wickham. Wickham raises the subject of Mr Darcy, saying that Darcy denied him a church living promised him by Darcy's late father. Wickham's account of himself in the extract is, at best, a series of half truths. His hatred of Darcy is partly concealed, but he damns him with faint praise; his hospitality, for example, is attributed, among other reasons, to a wish "Not to appear to disgrace his family". Describing Darcy's sister he dismisses her as "very, very proud", omitting unsurprisingly his attempt to treat her as he is later to treat Lydia. Darcy reveals the truth of this account in his letter to Elizabeth after she has rejected his proposal. His attack on Darcy's pride finds more than a willing hearer in Elizabeth who is already prejudiced against him.</p> | 16 | <p>Basic responses will show a little awareness of the novel. Better responses will mainly paraphrase the conversation, making little of the inaccuracy of Wickham's version of events. They will move through the bands as knowledge of the text becomes clearer, for example of Wickham's dishonesty, or of Elizabeth's prejudice against Darcy, here given further fuel by Wickham. The best here will consider what is revealed about both Wickham and Elizabeth. There will be relevant support from the text for the views expressed and some comment on Austen's language.</p> |

| Question | | Answer | Marks | Guidance |
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| | (b) | <p>Jane Austen: <i>Pride and Prejudice</i></p> <p>It is hoped that the question will direct answers away from a conventional character study, inviting, as it does, an element of personal response towards the character. Lady Catherine is given few redeeming features. Candidates are likely to focus on Lady Catherine's first conversation with Elizabeth at Rosings; her conversation when Darcy and Colonel Fitzwilliam visit Rosings; and her visit to Longbourn. On all occasions, she reveals herself to be arrogant, over-bearing and expecting the world to order itself around her and her wishes.</p> | 16 | <p>Basic responses will show some awareness of Lady Catherine. They will move through the bands as knowledge of her character and her part in the novel becomes more detailed, and greater textual support is provided. The best here will show a reasonably developed and strong, personal response to Lady Catherine with appropriate support, and some reference to Austen's language in relation to Lady Catherine.</p> |

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| 2 | (a) | <p>Eliot: <i>Silas Marner</i></p> <p>Responses to Silas may vary here. Some may be very sympathetically disposed towards him, pitying his shock, confusion and misery. Other responses may be less kindly disposed towards the miser, whose humanity has almost drained away, and feel that the loss of his gold is his first unwitting step towards redemption. The opening paragraph of the extract contains no hint of the shock to come. The over-riding tone is that of pleasure. The dramatic discovery that his gold is gone triggers a physical reaction that passes through several stages, concluding with the “wild ringing scream”. His search is frantic; there is the image of drowning. There is the possibility that a thief has robbed him, or even that “a cruel power that no hands could reach” has intervened. (Perhaps it has.)</p> | 16 | <p>Basic responses will make a few comments on the extract, showing a little awareness of the text. They will move through the bands as knowledge of the text becomes more clearly defined and the discussion of the extract better supported. Personal response to Silas at this moment is asked for. The best will focus on that demand and make some comment on Eliot’s language.</p> |
| | (b) | <p>Eliot: <i>Silas Marner</i></p> <p>The Lammeter family may be considered as a unit, the individual parts of that unit, or as both. There is an obvious closeness between the sisters, Nancy and Priscilla, despite their being very different in appearance and manners. There is a similar closeness between the father and the daughters. Chapters 11 and 17 provide much of the information about the family and its closeness. There is no sense of an oppressive father, secrets, and a sibling that cheats his brother. In short, what is also attractive about the family is how different it is from the Cass family, and responses may make much of this.</p> | 16 | <p>Basic responses will make a few comments on the Lammeter family, or possibly on Nancy only, showing a little awareness of what its members do in the novel. They will move through the bands as knowledge of and response to the family become more detailed, and greater textual support is provided. The best here will show a reasonably developed personal response to more than one member of the family and make some comment on Eliot’s language. This is not a question about Nancy and responses which offer an essay on Nancy will not reach the top band here.</p> |

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| 3 | (a) | <p>William Golding: <i>Lord of the Flies</i></p> <p>A personal response to Ralph and his situation, firmly based on the extract and supported by textual reference, is asked for. Ralph is now alone, injured and hungry. He knows that the hunt will soon be on for him, and his death will follow. He is tempted to deny that the death of Piggy was deliberate ("It was an accident") but knows it was not. He is terrified. His thoughts register Bill as a savage and Jack and his followers as a tribe. Robert gnaws at his food between his hands like a savage. The trappings of the gang, their paint, their spears, their fire, their fear of the darkness under the trees show how far they have travelled from civilisation.</p> | 16 | <p>Basic responses will show a little response to Ralph and his situation at this point. They will move through the bands as understanding of Ralph's situation, and why he is right to feel terror, becomes clearer and better supported by reference to and quotation from the extract. The best will show some personal response to the extract, with textual support and some reference to Golding's language; for example, to Bill's appearance as a savage, or to the "tribe".</p> |
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| (b) | <p>William Golding: <i>Lord of the Flies</i></p> <p>A personal response to Jack is expected in an answer to this question. Like almost all of the other boys, he is transformed on the island from a schoolboy to savage. When he first appears, his mood is compounded of dissatisfaction, frustration and anger. He might be considered frightening because of his ambition to lead the group; his preference for action rather than thought; his violent behaviour, smacking Piggy's head and breaking his glasses; his willingness to fight Ralph; his tying up and beating of Wilfred; his capture and tying up of Samneric; his organising of the hunt for Ralph ...</p> <p>It might be argued that the beast is strongest in him and Roger, another reason for finding him frightening. Candidates will choose their own ground for finding Jack frightening, and provided that it is well supported, it must be respected.</p> | 16 | <p>Basic answers here will show some awareness of Jack and make a personal response to him. They will move through the bands as they become more detailed and better supported by textual reference and quotation. The best will demonstrate a reasonably developed understanding of what is frightening about Jack and offer some comment on Golding's language.</p> |
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| 4 | (a) | <p>Hardy: <i>The Withered Arm and other Wessex Tales</i></p> <p><i>The Distracted Preacher</i></p> <p>The drama arises from the conflict between people who genuinely love each other, and there is no easy resolution. Lizzie's case for continuing her trade is both economic and romantic. Stockdale's is founded upon his principles, both as a preacher and a law-abiding man. Lizzie puts the case starkly. "You dissent from Church, and I dissent from State ... I don't see why we are not well matched". The last short paragraph shows the unhappiness of both at their failure to resolve the conflict. There may be comment on the words, phrases, and dialect that Lizzie uses, and Stockdale's more formal manner of speaking.</p> | 16 | <p>Basic responses here will show some awareness of the nature of the conversation and perhaps its causes. They will move through the bands as understanding of the differences of opinion between the two becomes clearer and better supported by textual detail. The best here will demonstrate a reasonably sustained understanding of the dramatic nature of this conversation and make some comment on Hardy's language here.</p> |
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| (b) | <p>Thomas Hardy: <i>The Withered Arm and Other Wessex Tales</i></p> <p>Responses may find that Phyllis's life has been blighted by two men (her father and Humphrey Gould), and possibly fate, through chance encounters and conversations unexpectedly overheard. Before Gould enters her life, Phyllis is without companionship, owing to her father's preference for seclusion. She becomes engaged to Gould, whom she respects but does not love. Gould disappears to Bath, where rumours that he considers his engagement at an end are dismissed by Phyllis's father. Gould's unexpected return leads her to abort her elopement with the man who loves her and whom she loves, only to learn that Gould has married a "belle" and is using Phyllis in order to deflect his father's wrath. Tina is caught and shot by firing-squad before Phyllis's eyes, a sight that almost deprives her of reason. Her burial place near Tina and Christophe movingly conveys how these events cast a shadow over her entire, unhappy life.</p> | 16 | <p>Candidates are expected to provide a personal response, supported by textual reference, to Phyllis's life. Basic responses here will show a little awareness of an aspect of her life story, with a comment relevant to the question. They will move through the bands as knowledge of her life story and some understanding of her unhappiness become more secure and better supported. The best will demonstrate a reasonably developed understanding of the moving nature of the story, one in which the only prospect of happiness is brutally closed down; these will also make some comment on Hardy's language.</p> |
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| 5 | (a) | <p>George Orwell: <i>Animal Farm</i></p> <p>It is expected that candidates will be entertained by the drunken behaviour of the pigs: the loud singing (including the strains of <i>Beasts of England</i>, effectively banned after the purges), and especially Napoleon's gallop round the yard. Candidates may take a serious view of the breaking of two of the original commandments here. The pigs', and Napoleon's, first experience of a powerful hangover, and the description of Squealer on the morning after, are likely to entertain. What entertains a reader is taken very seriously by the other animals. It is saddening that they are again taken in by Squealer's words, failing to see what is obvious, not noticing the changes in the news Squealer brings them, and losing the paddock supposedly set aside for them when "they were past work".</p> | 16 | <p>Basic comments here will show a little awareness of what the passage is about. They will move through the bands as they address more closely the key words of the question, "amusing" and "saddening", and as textual knowledge becomes more secure. The best here will show a reasonably sustained personal response to the passage, provide relevant textual support for their ideas, and make some comment on Orwell's language.</p> |
| | (b) | <p>George Orwell: <i>Animal Farm</i></p> <p>Candidates have a free choice of moment/s to choose from, and their choices must, as far as possible, be respected. It is likely that the betrayal of Boxer will be a popular choice. What will be important is how well candidates know and understand the moment/s they choose, the reasons they offer for the choice, and the use of textual support.</p> | 16 | <p>Basic responses will show a little awareness of one or two moments involving the pigs' cruel treatment of the other animals, either as the whole group (the purges/executions) or as individuals (the betrayal of Boxer). They will move through the bands as discussion of the moment/s becomes ever more detailed and better supported by textual reference. The best here will include some comment on the language Orwell uses.</p> |

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| 6 | (a) | <p>Robert Louis Stevenson: <i>The Strange Case of Dr Jekyll and Mr Hyde</i></p> <p><i>The Story of the Door.</i></p> <p>Hyde's actions in trampling over the little girl, not stopping to comfort her, and showing no regret for this "accident" testify to his violent nature and lack of conscience. The ugly look he gives Mr Enfield brings the sweat out of him like running. His manner of speaking is a "sneering" one, showing contempt for those surrounding him. Enfield, the doctor, and the family conceive an instant loathing for him, and this is communicated to the reader. The implied link to Dr Jekyll suggests at this point the possibility of blackmail. Stevenson's language compares Hyde to "some damned Juggernaut", and the language here builds on the hellish reference: "hellish to see ... really like Satan". First impressions of Mr Hyde are that he is furtive, dangerous, and loathsome.</p> | 16 | <p>Basic comments here will show a little awareness of Mr Hyde based on his trampling of the little girl. They will move up through the bands as the extract, and not least the reactions of other people to him, are explored in more detail, and given greater textual support. The best here will make a reasonably developed response to Mr Hyde, provide relevant textual support, and make some comment on Stevenson's language.</p> |
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| | (b) | <p>Robert Louis Stevenson: <i>The Strange Case of Dr Jekyll and Mr Hyde</i></p> <p>The chapter begins with Poole's arrival at Mr Utterson's house in a thoroughly frightened condition, fearing foul play. The night is described as if nature has been disrupted. The servants at Jekyll's house are terrified. Poole's description of the figure sometimes seen outside the room is apparently deformed, wears a mask, and is described as a monkey. The reader is excited about what or who this figure might be. The mystery and excitement are intensified by the discovery of Hyde's body, still twitching. The tension is heightened by the absence of Jekyll's body, a victim, it is assumed, of Hyde's malevolence. The reader is aware that the papers may provide the solution to this mystery and looks forward to what they may contain.</p> | 16 | <p>Basic comments here will show some awareness of what is described in the chapter. They will move through the bands as response to what is tense and exciting becomes more developed and better supported by textual reference. The best here will be reasonably developed responses to what is tense and exciting in the chapter, with some textual support and some comment on Stevenson's language.</p> |
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| 7 | (a) | <p>Armitage: <i>To Poverty</i></p> <p>Candidates' personal response to the poem is looked for. It is hoped they will be disturbed by this fireside conversation with an imagined and personified Poverty. The monologue is lively and inventive; there is a variety of word play, implausible and teasingly disturbing incident (the fall through Schofield's shed), playful literary references (a twisted one from Elizabeth Barrett Browning) as well as Frost, possibly disturbing suggestions of alternative hosts for Poverty ...</p> | 11 | <p>Basic responses will show a little awareness of what <i>To Poverty</i> is about. They will move through the bands as response to the poem becomes better informed and supported. The best here will offer a reasonably sustained understanding of the poem with appropriate support, with indications of understanding how the words and phrases Armitage uses contribute to what is disturbing about the poem.</p> |
| | (b) | <p>Armitage: <i>Hitcher</i> OR <i>Poem</i></p> <p>The surprising aspects of the driver's behaviour in <i>Hitcher</i> would include the violence displayed towards the hitcher and his absence of any remorse for what he does. Candidates might offer explanations for his behaviour based on the text, such as his problems at work and the apparently annoying behaviour of the hitcher. In <i>Poem</i> responses are likely to focus on the contradictory nature of the character, his thoughtful kindly actions dealt with in the first three lines of the first three stanzas contrasting with his falls from grace recorded in the last lines of the stanzas. The last two lines suggest that such inconsistencies are part of human nature.</p> | 11 | <p>Basic responses will show a little awareness of what <i>Hitcher</i> or <i>Poem</i> is about. They will move through the bands as response to the poem becomes better informed and supported, and understanding of what is surprising better developed. . The best here will offer a reasonably sustained understanding of the poem with appropriate support, with indications of understanding how the words and phrases Armitage uses contribute to what is surprising about the behaviour.</p> |

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| (c) | <p>Armitage: <i>True North</i> OR <i>Without Photographs</i></p> <p><i>True North</i> recalls a student's Christmas break back home in the north after a term at Portsmouth Poly, about as far south as he could get. A bumptious student, he is "ready to stir" not just the dust but the village inhabitants too. Details of the arm-wrestling men are carefully recalled, and their toleration of the narrator and his views. The "new game" and his lecture suggest the extent to which he bores the guests. The Gulf between the student and his fellow northerners, we assume, has healed up over time. <i>Without Photographs</i> recalls boyhood memories in minute detail. Responses are expected to focus closely on the detail and also on the poem's conclusions about "the satisfaction of the work" and the forging of friendships.</p> | 11 | <p>Basic responses will show a little awareness of what <i>True North</i> or <i>Without Photographs</i> is about. They will move through the bands as response to the poem becomes better informed and supported, and understanding of what is being remembered better developed. The best here will offer a reasonably sustained understanding of the poem with appropriate support, with indications of understanding how the words and phrases Armitage uses contribute to what makes the memories vivid.</p> |
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| 8 | (a) | <p>Clarke: <i>Sunday</i></p> <p>What candidates might find memorable about the Sunday in the poem is the first two stanzas that suggest it is the special day of the week: when the best cutlery comes from the solid mahogany sideboard and the father lovingly prepares his tools. For the child, it is helping day. On this Sunday, the help is misplaced; the father's neat arrangement ("tuned and ready") is disrupted. The atmosphere at the meal-table is memorably described, and the lowered tension as the day mended concludes the poem. Candidates are expected, of course, to go beyond narrating, and should engage with some aspect of the poem's language.</p> | 11 | <p>Basic responses will show a little awareness of some aspect of what happened on that Sunday. They will move through the bands as understanding of the story becomes more secure and better supported by textual reference. The best will try to select appropriate material to support the case that the Sunday in question is memorable and will use some aspect of the language in further support.</p> |
| | (b) | <p>Clarke: <i>Cold Knap Lake</i> OR <i>The Angelus</i></p> <p>Both poems are recollections of childhood incidents. The scene in <i>Cold Knap Lake</i> is vividly presented, the opening lines seemingly shockingly direct and using colours, red and rosy recurring later. The memory is cloudy ("Was I there?"). There should be an attempt to grapple with the difficult last seven lines of the poem. The first three stanzas of <i>The Angelus</i> vividly convey the feelings of a girl on her first day and night at her boarding-school. There should be careful attention to the expression of the girl's feelings and the use of the senses. Comments on the school in the present day might contrast her heavy feelings then with the "bright girls racing somewhere", and on how the elms and the angelus bell, now gone, had a significance for her.</p> | 11 | <p>Basic responses will show a little awareness of some aspect of what happened in the chosen poem. They will move through the bands as understanding of what happened in the past and feelings about it become more secure and better supported by textual reference. The best will try to select appropriate material to show that the memories are clearly conveyed and made vivid by reference to some aspect of the poem's language.</p> |

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| | (c) | <p>Clarke: <i>Coming Home</i> OR <i>The Hare</i></p> <p>Home has great significance for Clarke as the contented last verse makes plain. However, <i>Coming Home</i> memorably interlaces descriptions of the scenery through which she passes with reflections on the people she has recently met and their problems. Responses should focus on both, and on the way the poem is structured. They may also find memorable the darker touches: Anne keeps house alone (“rehearses in my mind our house, one day”) and the linking of “ours/and the widower’s bed”. <i>The Hare</i> is comparatively long and quite complex, so candidates are not expected to write exhaustively about it. It links the cry of a hare possibly in a trap, the “you” of the poem dying in a trap of illness, the private joke about the phases of the moon, the inspiration given by the friend now at “your great distance”. The language is also vivid and memorable, for example the description of the moon with its seas flowering “like cloud over water” its craters worn “like silver rings”.</p> | 11 | <p>Basic responses will show a little awareness of some aspect of what happens in the chosen poem. They will move through the bands as understanding of the journey, or the poet’s thoughts in <i>The Hare</i>, becomes more secure and better supported by textual reference. The best will reveal a reasonably developed understanding of the chosen poem, select appropriate material to show what is memorable, and link it to some aspect of the poem’s language.</p> |
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| 9 | (a) | <p>Cope: <i>The Lavatory Attendant</i></p> <p>It is hoped that candidates will respond to this powerful and amusing portrayal of the Lavatory Attendant; not the sort of character, or occupation, that poets usually favour. The poem is not quite as simple as might first appear. There is considerable use of figurative language, and candidates will need to explain and respond to such language as his body “wants to be a minus sign”, and overalls of “sacerdotal white”. The priestly parallel continues with “fonts”. Sounds include the lids snapping like castanets, “clank and gurgle”, alliteration (“clank, canescent”). The metaphor involving the mop and Medusa is interesting, as is the humorous word play of “wipes the floor with her” in the last line.</p> | 11 | <p>Basic responses will show a little awareness of the Lavatory Attendant and what he does. They will move through the bands as understanding becomes more secure and better supported by textual reference. However, responses are likely to involve much paraphrase. The best will comment and respond to some aspect of Cope’s language in considering what is vivid here.</p> |
| | (b) | <p>Cope: <i>Engineers’ Corner</i> OR <i>Reading Scheme</i></p> <p>Responses are expected to comment on Cope’s reversal of the stereotypical images of poets and engineers. The engineers live in garrets; the poets are rich. To make ends meet, engineers have to supplement their income; poets ride around in Daimlers; engineers burn the midnight oil. The reversal is imaginative, and so improbable that it splendidly exposes the absurdity of the advertisement it mocks. Candidates who have some knowledge of children’s books of the Janet and John variety should respond well to <i>Reading Scheme</i>, enjoy the story the poem tells, and see the double-edged mockery of the “scheme” and of what goes on in modern life (though escapades with the milkman seem more the province of <i>Carry On</i> films).</p> | 11 | <p>Basic responses will show a little awareness of some aspect of the chosen poem, with a nod in the direction of “amusing”. They will move through the bands as understanding of the poem becomes more secure and better supported by textual reference. The best will select appropriate material to show what is amusing about the poem and refer to some aspect of the poem’s language in support.</p> |

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| (c) | <p>Cope: <i>Being Boring</i> OR <i>Manifesto</i></p> <p>In both poems, character is revealed by what the speaker says about herself (this based on the not unreasonable assumption that the speaker/writer is female; <i>I am no great beauty</i>). The interesting quality of the speaker in <i>Being Boring</i> is her unconsciously interesting defence of her boring life and the hints of a “turbulent past”. Her self-satisfaction and banal news, use of boring language in her embracing of “clichés” (“No news is good news”) make her a thoroughly fascinating spokeswoman for the Boring Movement. <i>Manifesto</i> is a grand title for a fairly desperate love poem aimed, not at setting out grand plans for government, but simply on winning a man’s heart. The modesty of the character shines through, as do the modesty and simplicity of her ambition, which are matched by the simplicity of the language and the rhyme scheme. Comment on the increased length of the final stanza, and its effect, is likely. There may also be comment on the villanelle structure and its effect.</p> | 11 | <p>Basic responses will show a little awareness of some aspect of the chosen poem, with a nod in the direction of “fascinating”. They will move through the bands as understanding of the poem becomes more secure and better supported by textual reference. The best will select appropriate material to show what is fascinating about the speaker, provide appropriate textual support and refer to some aspect of the poem’s language in support.</p> |
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| 10 | (a) | <p>Duffy: <i>The Good Teachers</i></p> <p>The narrator, though using the present tense, is reminiscing about her past school days and, especially her teachers, both those she admired and those she did not. In some cases the subjects they taught are stated; in others, they are left to be inferred. Miss Ross's statements are mildly mocked. The attitude of the speaker is ambiguous. Candidates will need to consider how much irony there is in the word "good". These are "virtuous" women, "Snobbish and proud and clean and qualified" qualities not necessarily attractive to the girl described in the last stanza and criticised by her teachers. The wall to a more exciting world is scalable, but the last sentence leaves the question "Who was right? The teachers, or the pupil?" unanswered.</p> | 11 | <p>Basic responses will show a little awareness of the teachers and how the pupil sees them. They will move through the bands as understanding becomes more secure and better supported by textual reference. Better responses will show some understanding of the pupil's views with relevant support. The best will comment on and respond to some aspect of Duffy's language in considering what is memorable here.</p> |
| | (b) | <p>Duffy: <i>Stealing</i> OR <i>Answer</i></p> <p>Candidates are likely to find striking the theft of the snowman, and the speaker's reason for stealing it (the need for a mate). The amoral belief that he has a right to take what he wants and the thrill of making children cry deserve comment, as does the destruction of the snowman that he stole. Candidates are likely to offer a judgement on the speaker, his actions and his self-justification, and this is acceptable, provided that it is given textual support. The acceptance by the speaker of her lover in whatever form the lover takes is striking in that it is total. The language of <i>Answer</i> needs discussion, even if at Foundation Tier it comes largely in the form of paraphrase.</p> | 11 | <p>Basic responses will show a little awareness of what the speaker in the chosen poem is saying and make some comment on it. They will move through the bands as understanding becomes more secure and better supported by textual reference. Better responses will show some understanding of the speaker's views with relevant support. The best will comment on and respond to some aspect of Duffy's language in considering what is striking here.</p> |

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| (c) | <p>Duffy: <i>Who Loves You</i> OR <i>Nostalgia</i></p> <p>The speaker's worries in <i>Who Loves You</i> are clear from the first line. The person she loves is away from her and at risk. "Mystical machines ... public places ... sands where the hole in the sky is ...loveless men and homeless boys" represent danger. The third line of each stanza offers advice on how to remain safe. The fourth line, and the fifth in the last stanza, offer variations on the word safe, but all tend to the same end. The language is direct, often monosyllabic, suggesting the lover's concern. <i>Nostalgia</i> is also about being away, this time more from the viewpoint of those away from home. The early mercenaries got their "dull crude coins" but also caught nostalgia "an ache ... killing them". Finding a word for the ache kept men at home. Those who went felt the pain, and heard the sad pipes that summoned up nostalgia. Returning home at last, the mercenary found "everything changed". Candidates need to consider the ambiguity here. Has everything changed since they left, although the street, inn, bell are the same? Or has their nostalgia been changed/removed by the return to the sameness of home?</p> | 11 | <p>Basic responses will show a little awareness of the worries in the chosen poem and make some comment on them. They will move through the bands as understanding becomes more secure and better supported by textual reference. Better responses will show some understanding of the worries, with relevant support. The best will show a reasonably developed understanding of the worries in the chosen poem and respond to some aspect of Duffy's language in considering what is vivid about them.</p> |
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| 11 | (a) | <p>Heaney: <i>A Constable Calls</i></p> <p>There is much about the constable's call to frighten the boy. This is an official visit; the constable is recording the boy's father's tillage in his "domesday book". The constable is Protestant; Heaney's family is Catholic. The boy is aware that his father has not declared the line of turnips and, if found out, might end up in the fearsome "black hole in the barracks". The boy has noticed the ugliness of the bicycle with its fat black handlegrips; has registered the weapons, the revolver and the case for the baton; the mark the cap has made in his somewhat repulsive "slightly sweating hair". The language of the poem reflects the boy's fear: the "spud" of the dynamo is "cocked", and the departing bicycle ticks like a device primed to explode.</p> | 11 | <p>Basic responses will show a little awareness of the constable and his effect on the boy. They will move through the bands as understanding becomes more secure and better supported by textual reference. Better responses will show some understanding of what is frightening about the constable's call and what the boy notices, some with relevant support. The best will show a reasonably developed understanding of what frightens the boy and respond to some aspect of Heaney's language.</p> |
| | (b) | <p>Heaney: <i>An Advancement of Learning</i> OR <i>Death of a Naturalist</i></p> <p>The childhood fear in <i>An Advancement of Learning</i> is of the rats. Candidates will need to establish that the river offers an unpleasant backdrop for the encounter with the rat that will ensue. The first rat is described in a way that reflects the boy's fear; and when the boy stares the rat out he notes the qualities that makes him afraid. It is perfectly acceptable for candidates to go further and show that by crossing the bridge, the boy has now advanced his learning and is no longer afraid of rats. In <i>Death of a Naturalist</i> the focus should be on the powerful last section of the poem when the boy learns that the slime kings gathered for vengeance should be feared.</p> | 11 | <p>Basic responses will show a little awareness of what the boy is afraid of. They will move through the bands as understanding of his fear becomes more secure and better supported by textual reference. Better responses will show some understanding of the boy's fear with relevant support. The best will show a reasonably developed understanding of the boy's fear and of exactly what he is afraid, and why. They will respond to some aspect of Heaney's language in considering the boy's fear.</p> |

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| (c) | <p>Heaney: <i>Punishment</i> OR <i>The Summer of Lost Rachel</i></p> <p>Candidates should make clear that they know what happened to the girl in <i>Punishment</i> and what she was punished for. Sympathy might be felt because of the punishment itself, adultery being a moral issue, not one meriting capital punishment. Sympathy may also be felt through the description of her body after its time in the bog, contrasted with how it was before. Heaney's own sympathy is clear from the first line where he experiences with the girl the tug of the halter. Candidates may also consider that Heaney feels that he might have simply been a bystander, "the artful voyeur" at her execution, just as, though sympathetic to the "betraying sisters", he has "stood dumb" at their punishment. Sympathy for Rachel in <i>The Summer of Lost Rachel</i> is a result of the bicycle accident. Again Heaney shares in the sadness "when we laid you out/In white" and wishes the film could be re-wound. The natural descriptions are an important frame for the grief and sympathy here.</p> | 11 | <p>Basic responses will show a little awareness of the situations that call forth sympathy. They will move through the bands as sympathy becomes more fully developed and better supported by textual reference. Better responses will show some understanding of why sympathy is felt, with relevant support. The best will reveal a reasonably developed and sympathetic response to the victim and will respond to some aspect of Heaney's language.</p> |
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| 12 | (a) | <p>Zephaniah: <i>Room for Rent</i></p> <p>Candidates are likely to find the barriers between people in the poem depressing. The first two lines of each stanza are jaunty, suggestive of hope and expectation, but these are dashed by the man's three attempts to rent. In the first two stanzas, he is fobbed off with lies. As a black man he is not an acceptable tenant in the eyes of white landlords. In the third stanza he is offered the room; the landlord is black so racial prejudice is no obstacle. The removal of the hat brings a withdrawal of the offer. The refusal is on the grounds of dreadlocks, it appears. Rumours and landlords mean he remains homeless. There should be engagement with the language and structure for higher band levels.</p> | 11 | <p>Basic responses will show a little awareness of why the would-be tenant is refused a room in the first two stanzas. They will move through the bands, engaging with the slightly more complex third stanza, as understanding becomes more secure and better supported by textual reference. Better responses will show some response to "depressing" in the question and some understanding, with relevant support. The best will show a reasonably developed understanding of what is depressing and respond to some aspect of Zephaniah's language.</p> |
| | (b) | <p>Zephaniah: <i>Breakfast in East Timor</i> OR <i>Chant of a Homesick Nigga</i></p> <p>Candidates are likely to be disturbed by the bloodstained oats, the shower of bloodstained rain and the smell of death. They may also be disturbed by the apparent lack of interest from the Indonesian media which reports on European events that have no relevance to the situation in East Timor. She has carried the coffins of all her sisters, her father's whereabouts are unknown, and her brothers have left her. That "the death business continues" is disturbing. The "homesick nigga" has been beaten up, subject to verbal as well as physical abuse, and is entirely companionless. The chant uses rhyme and a strong rhythm. Candidates may want to consider either poem as a poem for performance.</p> | 11 | <p>Basic responses here will show a little awareness of the chosen poem, and make some comment on it. They will move through the bands as understanding of the poem and response to what is disturbing about it become more developed and better supported by textual detail. The best here will offer a reasonably developed and supported understanding of the poem and comment on some aspect of Zephaniah's language.</p> |

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| | (c) | <p>Zephaniah: <i>Biko the Greatness</i> OR <i>What Stephen Lawrence Has Taught Us</i></p> <p>In <i>Biko the Greatness</i>, Zephaniah celebrates the failure of wickedness to overcome greatness, and, more positively, shows that greatness can inspire others to discover freedom, “educators to become liberators” and children “to become great”. He has learned to celebrate the greatness in art forms and chant Biko’s name to ensure that he, his contribution to the anti-apartheid movement, and his death in police custody, are never forgotten. What he has learned in <i>What Stephen Lawrence Has Taught Us</i> is that black people are victims of injustice; that liberty is still a long way off; that black people should love each other to save each other; that racism is institutionalised; that talking to the black community would reveal who the killers of Stephen Lawrence are ... Comment on language is needed for a top band grade at this Tier. Responses should not consist simply of paraphrase.</p> | 11 | <p>Basic responses will show a little awareness of the situations the poems present and make some comment about the lessons they teach. They will move through the bands as understanding becomes more fully developed and better supported by textual reference. Better responses will show some understanding of what has been learned, and from what events. The best will reveal show a reasonably developed and sympathetic response to the victim and will respond to some aspect of Zephaniah’s language.</p> |
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| 13 | | <p>Unseen Poem: Conn: <i>Visiting Hour</i></p> <p>It is expected that candidates will be able to explain what is happening in the first stanza: that “you” of the poem breaks the ice and, in a sense, restores to life the goldfish beneath the frozen surface. In the second stanza, “you” is now in hospital (“Visiting Hour”) on his/her deathbed, and the speaker is helpless to restore “you” to his/her previous health. The contrast of the saved goldfish with the doomed person is moving. The language is direct and free from imagery, if a touch literary (the quotation from <i>Hamlet</i>). There are interesting associations of language. The goldfish were freed from the ice of death; the ice now has gripped the person in the hospital bed. The garden was new. How long did they have to enjoy the new garden? The two eight-line stanzas offer a contrast: then, and now.</p> | 11 | <p>Basic responses here will show a limited awareness and understanding of the poem. They will move through the bands as understanding, conveyed through paraphrase, becomes clearer and better supported by textual references. The best will show a reasonably developed understanding of the poem with some focus on what is moving about it, with some comment on aspects of the poem’s language and structure.</p> |
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APPENDIX 1

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 | |

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

| Answers will demonstrate: | | | | |
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| 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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