

**GCSE (9–1)**

*Exemplar Candidate Work*

# ENGLISH LITERATURE

J352

For first teaching in 2015

## Component 2 Section A: Poetry Across Time Youth and Age

Version 2



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## Introduction

The comparison question (part a) for the poetry assessment task allows students to focus their reading of the unseen poem through comparison and contrast with the studied poem, exploring themes, mood and techniques. The bullet points are intended to help weaker candidates to structure their answers: the poems will have a thematic link, but moods and attitudes may contrast and the poets may use language, structure and form in interestingly similar or strikingly different ways. There are various strands within each themed poetry 'cluster' which allow candidates to prepare for examination both by making comparisons within the cluster, and by reading related unseen poems. Romantic or Victorian poems may be set in the live exams for comparison, whether studied or unseen. There is a higher weighting for AO2 (writer's use of language, structure and form) than AO1 in this question.

The second question (part b) gives students the opportunity to demonstrate their knowledge and understanding, supported by brief quotation, of a studied poem of their choice which they can relate to the theme of part a). The poem is explored on its own, without comparison, but with some attention to language and poetic method as well as content and personal response, as both AO1 and AO2 are equally weighted. Context (AO3) is not assessed in either this part or part a, nor is AO4.



## Script A

## Page 1 of 2

A

In 'Farther' Skeers talks about the day after boxing day when in 'Those Winter Sundays' Hayden talks about Sundays, 'The dry stone wall, its puzzle solved by moss'. It is about how the father had helped the child many times but 'No one ever thanked him'. The ~~relationship~~ relationship at the father and son is slowly falling apart while in 'Those Winter Sundays' the father's relationship with people are falling apart. In 'Hayden' talks about how his father is blue black and cold but Skeers talks about how his breath is 'short sharp and solitary' ~~to the very end~~. The reason Hayden could be speaking indifferently to him is because of 'the intersection of our ages'. 'Farther' is written in one big stanza when 'Those Winter Sundays' is ~~split~~ split into <sup>three</sup> separate paragraphs.

## Script A

## Page 2 of 2

b) In baby song the parent is describing ~~an~~ <sup>their</sup> unseen child. You cannot see it because it is in the womb. They ~~decide~~ <sup>try</sup> to describe how its flat to the stars before it is born. The parent ~~is describing the~~ <sup>body</sup> ~~is~~ <sup>are</sup> waiting for the baby. The baby is compared to a fish because it is underwater. The baby is seen to have a smile on its face or it could be its ~~the~~ parents face.

## Script A

### Examiner commentary

Script A begins by showing some understanding that both poems are addressing family holidays. It is not clear what the quotation from Sheers contributes, but there is a basic response to the father figure in *Those Winter Sundays* going about a thankless task. The relationships are described as ‘falling apart’, which isn’t entirely accurate but shows some identification of thematic links between the poems (AO1). The candidate does look at how both fathers are described in cold settings, but the implications of this are not addressed, and although quotations are accurate, the use to which they are put is not. Hayden does not say his father is ‘blueblack and cold’, and a quotation from Sheers is applied to the other poem and not really understood. The comment on form (AO2) is very straightforward. There is some attempt to make links between the poems at a basic level, and it is supported by quotation.

This script shows just enough response to the texts and task for a **Level 2** mark for part a). That is because there is some identification of ways the texts can be linked, with a little relevant support.

For part b) this candidate chose to write about *Baby Song*, which is a reasonable choice, but the comments seem to refer to Plath’s *You’re*. There are a few comments which make a very loose paraphrase of lines from that poem.

There is just enough relevant comment and limited reference to justify a **mid Level 1** mark for part b).





## Script B

## Page 1 of 2

B

- a) Farther by Owen Sheers presents the relationship between father and son is close, and they have a love for each other. On the other hand 'These Winter Sundays' by Robert Hayden suggests that the relationship between father and son is being distant. This is the writer's intention where he says "father got up early" and that "no one ever thanked him". ~~This could be mistaken for the fact~~
- In 'Farther' the relationship is almost like a pair of magnets. We see this where it says "you are with me again". Showing that they were apart, but have been brought back together. "Again" suggests that they consistently come back together like clock hands, for every hour and five minutes apart they spend one minute together.

## Script B

## Page 2 of 2

b) ~~The~~ 'You're' is written from the perspective of the mother. It's almost like Christmas. The mother really wants something good. This shows a strong love between the mother and the unborn baby. This is backed up ~~further~~ further by the fact we know the baby isn't born yet. Showing a loving that is unconditional. The mother describes the baby as being "clunkie". This has positive connotations and suggests that the baby will be jolly and make happy. There won't be an ounce of regrets.



## Script B

### Examiner commentary

Script B is more direct in exploring the love and closeness of father and son in both poems, using quotation to support the view that there is more distance in Hayden's poem (AO1). The imagery in *Farther* is the candidate's own but captures the proximity of father and son in the poem. However, this might have been related more directly to what they are doing. There is some attention to individual words.

Although this response is very brief it shows some comparison, uses relevant support and begins to develop a straightforward personal response.

AO2 is weaker than AO1, so a mark in the middle of **Level 2** would be appropriate for part a).

For part b) the candidate has written about *You're* and understands the perspective from which it is written and something of its joyful tone. There is understanding of both the situation and the kind of love which is expressed, and a little response to imagery.

This is a straightforward personal response, and brief, but it meets all the criteria of **Level 2**, so part b) should have a mark at the top of that band.



## Script C

## Page 1 of 5

Pg 31

C

On one hand "Farther" is about a father and son bonding the day after ~~christmas~~ <sup>"Boxing"</sup> day. By climbing up a mountain. <sup>by itself</sup> On the other hand "Those Winter Sundays" by "Robert Hayden" is more of a silent admiration for the <sup>chilled</sup> ~~paralysed~~ father and how he ~~works~~ works <sup>on Sundays</sup> in order to ~~the to~~ <sup>to help out</sup> for his family. for christmas

"Farther" has a very joyful and atmosphere about a son bonding with his dad. We see this on line 20 "The dog returns caught nothing but his own tongue" the phrase "caught nothing but his own tongue" suggests a comic and happy atmosphere to me. Where as "Those Winter Sundays" has a much more serious tone to it. We see this on line 6 "No one ever thanked him" ~~this~~ <sup>show</sup> the ~~fact~~ <sup>fact</sup>

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...continued

## Script C

## Page 2 of 5

Pg 2

that no one ever thanked him  
Suggests ~~an~~ sad quite depressing atmosphere  
for this poem.

the effects of structure in ~~poem~~  
"Farther" is ~~well~~ on the first  
line it <sup>reads</sup> says "I don't know if  
the day after Boxing day has  
a name" this shows Boxing day  
Suggests to me that this is  
christmass <sup>time of</sup> family time  
and a very happy time of  
year. however the last line of  
"Farther" ~~ends~~ ends on a more  
emotional note. We see this on  
line 33 when it says "that with  
every step apart, im another closer  
to you". The phrase another step  
closer to you <sup>is a metaphor for the relationship and</sup> suggests a closeness  
between the father and his child.  
Where as in "Those Winter Sundays"  
it starts of with the words  
"my father got up early" This suggests  
the his or her father is a busy  
worker and never has a day off

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...continued

## Script C

## Page 3 of 5

Q3 3

a sad tone for the start of the poem. Contrastingly the last line says "What did I know of love's austere and lonely offices?" this shows that the tone at the end of the poem shows is the child's confusion as to why his dad is spending all this time in these lonely offices and not with him or her.

Baby Song is a poem about a child being born and his thoughts and emotions about it. The baby seems very agitated about being born. We see this when he says "Why don't they simply put me back where it is warm and wet and black. The usage of the word simply suggests to me that the baby is angry that he has been taken from comfort and ~~where~~ thinks that it would be

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...continued

## Script C

## Page 4 of 5

P5 4

easy to put the baby back in  
 his or her's mother. <sup>disagree paragraph</sup> Another quote that  
 suggests the baby is annoyed about  
 being born is when it says  
 "She lays me in the crampy  
 Bed as I sit there Raging Small  
 and red" The word raging suggests  
 that the baby is angry about  
 being born. The baby also describes  
 the birth when he says on the  
 second last line. A pull of blood  
<sup>showers</sup> ~~rain~~ round her womb. This  
 is some good guess of Massey.

Another quote that shows the  
 baby ~~not~~ <sup>disliking</sup> the Birth  
 is "I won't forget that I regret." This  
 shows the newborn ~~showing~~  
 expressing his anger and how much  
 he regrets letting himself be born.

The Baby shows his love  
 for his mum's ~~the~~ womb when  
 he says "The Silent comfort of  
 her bosom" this shows how much

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...continued



## Script C

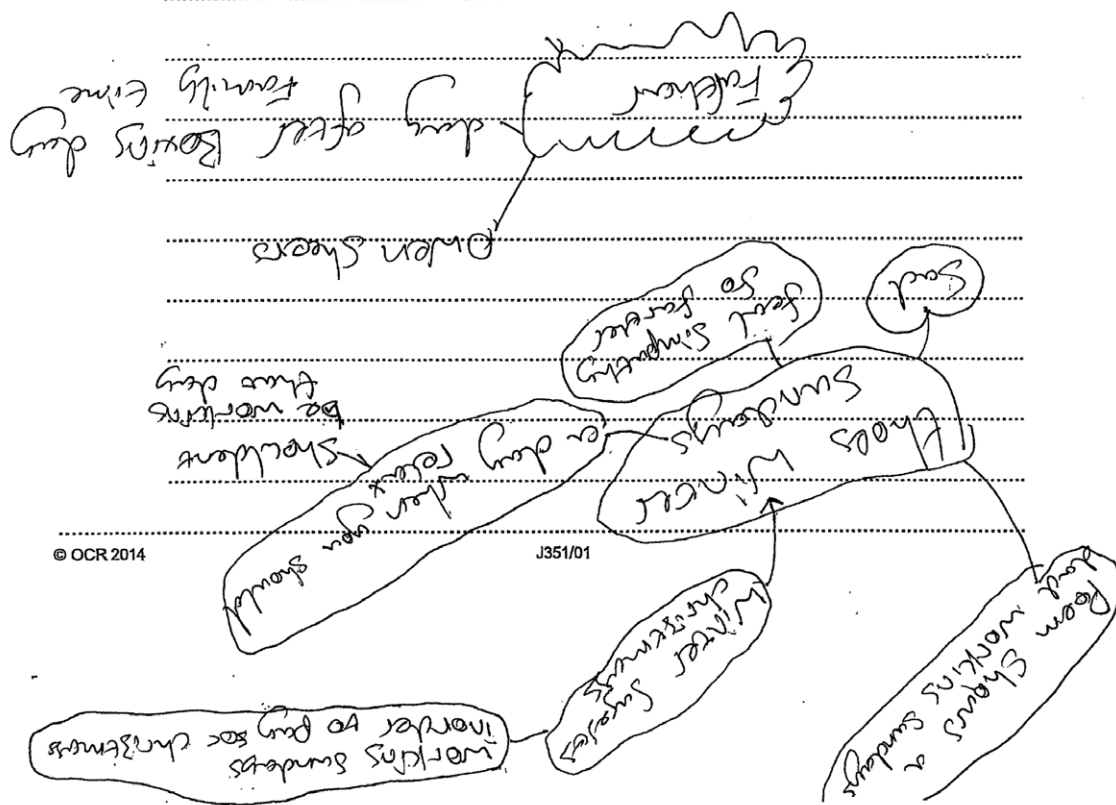
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Pg 5

the new born ~~to~~ loves his  
mother, complementing ~~the~~ womb

Extra time

In conclusion i think Baby  
Song is about a baby's love  
for his mother and the  
bravely inevitable tragedy that  
that is birth happening to  
him<sup>is</sup> and then rejecting the  
out-side world and all the  
Baby wants to do is go back  
into his mother.





## Script C

### Examiner commentary

Script C begins with an overview which shows reasonably clear overall understanding of both poems in terms of narrative and situation. There is also some understanding of mood, of 'silent admiration' in *Those Winter Sundays* and 'joyful ... bonding' in *Farther*. There is also an effective and supported contrast of tone, between a comic moment in Sheers and the more serious notes of Hayden. The candidate begins to explore the implications of 'love's lonely and austere offices' with just a suggestion that this poem expressed separation rather than the togetherness of *Farther*.

However, these points are undeveloped and the answer is brief, although slightly stronger on the unseen than the studied text. Tone and language are explored sufficiently to demonstrate some response to AO2, which is the dominant assessment objective but AO1 meets some of the Band 3 requirements, as there is some detailed personal response and some explicit comparison.

This is on the **cusp of Level 3** and should be awarded a mark at the bottom of that band for part a).

For part b) this candidate chose to write about *Baby Song* at some length. Again there is an overview of the poem with understanding of the emotions it dramatises, using the second rhyming couplet, with a well-judged personal response to the emotions it conveys (AO1). The baby is rightly seen as taken from comfort, and there is understanding of the way the poet presents a baby's point of view. This idea is developed and supported by another couplet, not quoted entirely accurately (although the alternatives are quite well-chosen!) but with a sensible focus on 'raging'. There's a lot more to say about the witty tone and sensuous imagery in these lines, but the candidate begins to show some critical style and overall understanding. This is further developed in the third paragraph, but more comment on sound effects and structure would have addressed AO2 more explicitly.

There is understanding of how the baby loves his mother and describes his comfort in her womb, which addresses the question, and there is some sophistication in the reference to the 'inevitable tragedy that is birth' and the baby's rejection of the outside world.

AO1 is addressed much more strongly than AO2 in this response, but AO2 is not dominant in this part of the question. AO4 is not assessed at all, so the candidate's spelling difficulties are not an impediment. On balance, this is a reasonably developed personal response to text and task. It lacks the detail and analysis required for Level 4, but this is performance at the **top of Level 3** for part b).



## Script D

## Page 1 of 4

D

a) These poems represent the relationship of love and distance: ~~Both of the poems~~ represent "choosing the long way round" and "the chronic aches of that ~~the~~ house." The poem "Farther" shows the love and the strong relationship by the parent and the child; ~~the~~ while "Those Winter Sundays", Hayden shows a sense of fear between the father and child. Sheers presents in the poem a son that once was young and now he has become a man; the father in the story is presented as a young man becoming an old man: "I felt the tipping in the seats of us." Hayden ~~presents his~~ shows the cold relationship ~~when he with his father~~ when he was younger; now he is older and realises that he ~~loves his father~~ and his father ~~loved him~~ <sup>but in a different way</sup>. Both poems represent youth, age, ~~pain~~ and pain: "cracked hands that ached" and "the intersection of our ages."

The poems represent a sense of closeness between the parent and the child: "standing on the edge of the world" and

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...continued

## Script D

## Page 2 of 4

"love austere." The sense of closeness emphasises the love and distance ~~between~~. The poets use a ~~sense no more a~~ sense of physical affection more than emotional. Both poems are presented in winter: "the cold splintering" and "a block of wind." Shears's poem represents a nice and peaceful tone, while Hayden's poem has a more of ~~an~~ a harsh and unloving tone. There is also a sense of grief in "Father": "we climb the Skirrid again." This shows the Goo's grief towards the father and Son, sensing the difference of the age.

Both poems give a sense of memory: "you best" "pulling a camera from my pocket" and "were." Hayden. Both of the poems are in the past which suggests the memory. Shears ~~uses~~ and Hayden use metaphors to emphasise the age: ~~and~~ "sky rubbed raw over the mountains" and "barbed fires blaze." Both ~~of the poems are have~~ no rhyme; they are a blank verse. The stanza's in both of the poems have no rhyme; they are written in a blank verse. Shears represents

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## Script D

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the age through a metaphor: standing on the edge of the world." This shows the closeness between the father and son.

b) You're

The poem "You're" is about an unborn baby. The poem shows the relationship between the mother and the baby. The mother does not know how the baby looks like so, Plath uses metaphors to describe the baby. Plath is depicting the ~~excited~~ anxious yet joyful experience of pregnancy.

Plath uses an enjambement, "Gilled like a fish." The quote describes how the baby looks like and "Clownlike, happiest on your feet" These quotes describe how the baby is inside the womb. The speaker mother says, "Vague as fog" This shows that the parent does not know how the baby looks like. Plath uses a simile, "Sprat in a pickle jug" to represent the baby looks like a fish in a jar; the baby is inside the womb. The poem

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## Script D

## Page 4 of 4

The speaker says, "A clean slate with your own face on." This shows that the mother still doesn't know how the baby looks like but knows that it will look like her.

The tone in the poem is a calm and anxious. ~~be~~ The mother. The mother is excited for the baby but at the same time anxious because she does not know how it looks like. Plath depicts the joyful yet anxious part of pregnancy.

The "You're"s stanzas are nine line long; this might represent the nine months of pregnancy. This is shown in, "From the Fourth of July to All Fools day". The poem is a blank verse because it has no rhyme. The lines of the poem flow one after the other.

Plath uses metaphor ~~metaphor~~ figurative language to express the speaker's feelings and to show how the speaker imagine ~~her~~ what her baby is going to look like. In "You're" the bond between the parent and the child is strong.



## Script D

AO in this task.

### Examiner commentary

Script D begins with an impressive comparative statement, by speaking of 'love and distance'. The two quotations chosen highlight the contrasting emotional worlds of the two poems. This method works well: choosing a 'highlight' from each poem to exemplify either links or differences relevant to the question gets the response off to a strong start and ensures the comparative nature of the task is clearly addressed from the beginning.

This is further developed by a series of contrasts between the poems: the poems portray different emotions and a different relationship between youth and age, although both clearly address parental love. This is supported by judiciously chosen quotation (AO1).

Some of the imagery of the poems is now explored (AO2) with examples of closeness but also the winter world of both texts. Tone is contrasted and there are some underdeveloped points about grief. The importance of memory and shared past is also understood, together with metaphors which explore elemental imagery. It is a pity these points are not further developed: it is advisable to use quotations followed by brief comment on the effects of language and imagery in order to show higher achievement of AO2. The comment on verse form is also brief as there is a sense that the candidate feels constrained by time. However, there is a pithy and apt interpretation of the metaphor 'standing on the edge of the world' which links it to the candidate's overall argument about closeness.

This response shows a credible critical style and begins to evaluate the poems alongside each other. There is clear understanding, relevant textual references are selected and there are some analytical comments which are well-integrated within the response. All the criteria of Level 3 are met. The degree of insight and the quality of selection of textual references place AO1 achievement in Level 3, but AO2 is not at that level, and this is the dominant

Therefore the 'best fit' mark would be at the **bottom of Level 3** for part a).

For part b) the candidate has chosen to write about *You're*, a good choice, and begins with a clear overview of the poem. The question is clearly addressed and there is an understanding of the complex emotions of the 'anxious yet joyful' poem.

The poet's techniques are not clearly understood and the quotation is not quite accurate: there is commentary on meaning, but not on the effects of the poet's similes, even though there is an impressive range of examples. Thus commentary on language and techniques and understanding of ideas and attitudes are not fully integrated. Similarly comments on structure (AO2) are rather general, eg 'the lines of the poem flow one after the other'. There is well-supported understanding of meaning (AO1), but more comment on the ways in which the writer's similes create meanings and effects is needed for a higher mark.

Achievement for AO1 meets the criteria for **Level 3**, but achievement for AO2 is more limited, so the mark awarded overall for part b) should be in the middle of that mark band.





## Script E

## Page 1 of 5

1

Youth and Age

a)

E

These two poems show very strong ~~for~~ but different relationships between a father and his son. Those Winter Sundays ~~shows~~ talks about a father caring for his son by working all week, making fires and polishing his shoes every morning. ~~Farther however~~ ~~Conversely~~ ~~On the other~~ ~~hand~~ Farther however, shows a son who is ~~beginning~~ beginning to care for his father while they climb the Shindid. Also, the two poems explore ~~re~~ different areas of ~~the~~ father-son relationships. Farther is ~~to~~ ~~also~~ exploring the time when a son has to start looking after his father and how the father ~~feels~~ at "grief / at the loss of his son to man". Showing that his son has grown up and entered manhood. The other poem however, explores how much ~~was~~ unnoticed work goes in ~~what~~ when of a father is looking after his son. We can see this when the description of the

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## Script E

## Page 2 of 5

2 Father's labour for his son is followed by, "No one ever thanked him." This suggests that he does all the work because he loves his son, even if the son doesn't realise it.

The tone used in *Those Winter Sundays* comes across as ~~some~~ <sup>pretty</sup> a bit negative and regretful. Father, on the other hand, seems more positive and although the meaning of the poem to can be quite upsetting to the ~~speaker~~ <sup>still</sup> speaker, he is finding the most of things. We see that the second poem is quite negative where the speaker talks about how no one ever thanked his father and how he himself was ungrateful for what his father did for him. Also when the speaker says, "What did I know of love's austere and lonely offices?" It comes across as if he regrets ~~at~~ not thanking his father and how he wishes that he understood what his father went ~~through~~ <sup>through</sup> at the time.

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## Script E

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3  
"an intersection  
of our ages"

~~Father~~ We can see in Farther that the speaker is consoled by the fact that his father is growing old but ~~is~~ still describes the time as being ~~the intersection of our ages~~ showing that he is still grateful that they can still spend time together.

~~The poem~~ The language used in Farther, describes a calm, pleasant environment that the speaker and his father are in. The writing describes the setting as being "simplified by snow" showing that it is a pleasant place to be. The second poem however, mainly uses language to describe the unpleasant labour that his father had to go through. We see this when he talks about his father's "cracked hands that ached" and how his father had to endure the "bleak & blueback cold". Suggesting that it was so cold that his back was numb and blue. Also the title of Farther is a pun itself by itself as it

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## Script E

## Page 4 of 5

4 talks about a father ~~going~~ going further away from his son in terms of age, creating the name "Farther."

b) In Red Roses, a small boy named Tommy is abused by his mother ~~at~~ as she throws him around the room whilst playing the song "Red Roses for a 'Blue Lady'". The roses described are actually bruises that the three year old gets ~~or~~ from being thrown at the ~~cell~~ wall.

The child thinks that what happens to him is normal and that he should be grateful for his "red roses". He treats it like a game as he tries to "curl up in a ball and bounce" but he only ever "squeezes". Both of these terms make what is happening seem less horrific and from a child's point of view. Having this perspective on things could be the child's way of trying to cope ~~with~~ with what is ~~is~~ going on.

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## Script E

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S

The language ~~uses~~ used in the poem is mostly very simple and childish, coming back to the idea of the child trying to handle the ~~situat~~ situation. Another example of this ~~is~~ would be when he describes his leg being "twisted like a liquorish stick". This is another bizarre simile used to compare an ~~injury~~ injury that is probably something like a broken leg.

~~The structure of the poem~~

The first few stanzas are describing all the terrible things that have happened to Tommy in the past. They also describe Tommy and his mother being about his injuries to the hospital so that he does not get taken away. The final stanza however, is written in the present tense and describes the same ~~type~~ kind of things ~~is~~ happening as before. The author uses this effect to suggest that the problem is ongoing.



## Script E

### Examiner commentary

Script E quickly picks up the very different kinds of relationship shown by the poems, and suggests that the father is the more dominant character in *Those Winter Sundays* whereas the focus in *Farther* is more on the son and how he is growing up and beyond his father. This view is well-supported by quotation, even if the quotation is taken slightly out of context (AO1). There is understanding that Hayden's poem shows the 'unnoticed work' of the father, again supported by apt reference, to illustrate the different ways in which the poems portray paternal love.

There is exploration of the contrasting tones of the two poems, *Those Winter Sundays* being 'regretful' while *Farther* is more positive about the changing positions of father and son. Quotation is used to support the idea that the poet retrospectively regrets not appreciating his father, while the notion of the 'intersection of our ages' in *Farther* is well-understood, and seen as both sad and appreciative, even if the metaphor itself might have been explored further.

In the final paragraph there is some response to the ways in which imagery creates mood (AO2), and the enjoyment of the climb by father and son, although this is not very detailed. References to the cold and to the labours of the father are more explicit in response to *Those Winter Evenings* and there might have been a much stronger and more developed comparison of ways in which descriptions of the cold of winter bring out the labours of the fathers and their relationships with their sons. There is an appreciation of the implications of the pun contained in the title of *Farther*.

This response shows a credible comparative critical style with textual references and quotations well-chosen to support the response (AO1). AO2 is less securely addressed, but there is some analytical comment on both writers' use of language, form and structure, so a mark towards the **higher end of Level 4** is justified for this response to part a).

For part b) the candidate has chosen to write about *Red Roses*, an interesting and powerful choice. There is a very accurate and carefully supported response to the poem as a whole, showing a good level of overall understanding (AO1).

There is also appreciation of how the poem presents the child's point of view, and does so through the choices of imagery and diction (AO2), so that the abuse seems like a game. The 'bizarre' simile is analysed and both its effect and what it probably indicates accurately summarized.

This is a detailed personal and critical response, which shows awareness of the ways in which both Tommy and his mother lie about his injuries, and careful evaluation of the poet's use of tenses yields understanding of the time frame of the poem, and therefore its suggestion of ongoing abuse. A little more exploration of what is revealed about the nature of the mutual relationship of child and mother would have helped to address the question more explicitly.

The Assessment Objectives are well-balanced in this answer to part b) which sustains a critical style in a detailed personal response. It is not sufficiently developed for Level 5, but a **good Level 4** mark is justified.





## Script F

## Page 1 of 5

F

In "Farther", Sheers tells the story of a father and son, who are climbing "Skirrid" in Wales. They come across a "cleft of earth, split they say by a father's grief, at the loss of his son to man". This shows religious connotations, as God was very upset when Jesus left him and went down to earth, but similarly in the context of the poem, this shows that the father is very upset, that his son is growing older. Therefore their relationship ~~Farther~~ must have been very good as Sheers compares the father and son relationship to Jesus and God.

Furthermore, the son in "Farther" feels a "tipping in the scales" between himself and his father. At this point the realisation that it will no longer be his father doing the work and helping him, and it will be the other way round, as his Dad

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...continued

## Script F

## Page 2 of 2

has grown old. \*

However in the poem "Those winter Sundays", the father is the one who the son relies on. It says that when "he'd call", the son would rise and dress. This shows how the father is being kind to his son, as he would get his son down to work with him "once the room was warm."

The tone used in the poem ~~was~~ "Farther" was one of regret that they wouldn't be able to do walks like that for all too much longer. Sheers explains tells the reader how much the son longs for the camera "Shutter's blink" in order to try and keep hold of the memories, as they wouldn't be able to enjoy life together for that much longer. This highlights a strong father-son relationship as he wants to keep hold of the good memories.

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## Script F

## Page 3 of 5

However in "Those Winter Sundays" the tone is one of bitterness, not just because of the cold, but also due to a bad father-son relationship. The father works hard yet "no one ever thanked him." Instead of being happy to serve his son ~~and~~ and give him a good upbringing, he wants to take praise for his work. Likewise, the son doesn't want to get up and work with his Dad. Yet he only does it due to his father's "Chronic angers." This shows that they don't have a good relationship as they don't want to be together (like in "Farther") and ~~the~~ the son is only doing the work to stop angry repercussions. Sheers uses metaphors to highlight the father-son relationship in "Farther." He describes a "blade of wind from the east." This is used to show that the relationship they have is going to be cut (like a blade)

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## Script F

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through, as the father is starting to become incapable of doing some of the things that they used to do.

Similarly, Hayden uses metaphors to present the father-son relationship. He talks about the father's "cracked hands" which highlights the ~~loss~~ sacrifice in which he makes to give a better life to his son.

There ~~is~~ is rhyme in Farther such as "Name... again". This highlights the strength of the father-son relationship as rhyme is used when children are babies, however even when the son has grown up, they are still ~~using~~<sup>doing</sup> the same thing after all those years.

The structure of the poem starts with descriptiveness to set the scene, and then in the middle, a bad thing is explained "loss of his son to men". But at the end the son decides to just treasure the

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## Script F

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memories instead of worrying. This highlights a good relationship as despite tough times they have come through it together.

However the structure of Hayden's poem starts off with the father's bitterness and in the middle it highlights the boys fear of him. But in the end the boy does start to appreciate his father's helpfulness. Although it's not great all the time, the relationship between them improves.

b) The poem 'You're' expresses a strong relationship between a mother and her child, by describing it in many different ways.

The ~~poem~~ mother thinks of her child as "right like a well done sum". This shows that the mother envisages her baby to be perfect as in mathematics

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## Script F

### Examiner commentary

Script F shows clear understanding of *Farther* from the beginning. The biblical allusions of the poem are explored alongside the father-son relationship and the effect of age and change for both. The metaphor of the tipping in the scales is also illustrated and understood (AO1). The strength of the father-son relationship in *Farther* is contrasted with the details in *Those Winter Sundays* with critical appreciation of the way the father's kindness is presented to show that he is the one relied upon, whereas in *Farther* the balance of power has begun to shift.

The tone of *Farther* is appreciated, although the poem is interpreted as more elegiac than it really is, and the blink of the camera shutter is understood as a desire to keep hold of good memories. The tone of *Those Winter Sundays* is reasonably understood as more bitter, for more reasons than just physical coldness; there is supported appreciation of the relative distance between father and son. The comparison of metaphors gives more prominence to AO2, a little belatedly, with appreciation of the wind from the east and the 'cracked hands' as illustrations of tensions in the relationships, and there is some effective comment on possible effects of rhyme and structure, with understanding of ways in which changes to feelings over time are shown in both poems. More direct comparison of ideas and images, with more developed and comprehensive comment on imagery and verse form would have led to higher marks.

This is a convincing and well-developed response to part a) with some insightful understanding. Textual references are well-selected and fully integrated. AO2 is less strong, and is the dominant assessment objective in this task, but there is enough thoughtful examination of imagery and structure to justify a **mid-Level 5** mark.

For part b) the candidate has chosen to write about *You're* at some length and in detail. This is a strong response. There is understanding of the bond between mother and child and metaphors are interpreted as well as understood (AO2). Only a limited range of the poem's abundant similes and metaphors is explored, but the examples are developed at some length and with detailed explanation of their effect on the reader. The suggestion that the child's image on an ultrasound scan inspires the choice of similes is thoughtful, and analysis is clearly linked to the question and to the kind of relationship the poem presents.

There is well-focussed discussion of the use of possessives, and of the structure of the poem as a whole, with particularly good understanding of why the baby is a 'clean slate'. This is a convincing critical response. It is not sustained and detailed enough for the consistent perceptions required of Level 6, but there is some insight, and thoughtful exploration of the writer's techniques and quotations are carefully integrated. This response to part b) meets all the **Level 5** criteria and is awarded a mark at the top of that Band.







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