

GCSE

English Literature

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

General Certificate of Secondary Education

Mark Scheme for June 2015

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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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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

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:

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of Bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS:**A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer.

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

- **Highest mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
- **Lowest mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
- **Middle mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.

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

- Use the **Higher mark** if clear evidence of the qualities in the band descriptor is shown.
- Use the **Lower mark** if the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question).

- 3 Be prepared to use the full range of marks. Do not reserve (eg) high Band 4 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.

- 2 FOUNDATION TIER: The maximum mark for the paper is **27**.

- 3 Quality of Written Communication is assessed in this paper. Candidates are expected to:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
- present information in a form that suits its purpose;
- use a suitable structure and style of writing.

Question		Answer	Marks	Guidance
1	(a)	<p>Austen: <i>Pride and Prejudice</i></p> <p>Some context will be useful here, possibly a brief allusion to the society of the time considering a girl like Lydia to have behaved scandalously and her family to be socially damaged as a result. Elizabeth is obviously distraught, indicated not only by her tears and her physical attitude but also by her broken speech, her exclamations, her repetitive phrases and her questions. She blames herself, and emphasizes the 'I' several times to underline her feelings of guilt. Darcy is shocked too – the passage begins with a forceful exclamation, "Good God!" - but tender and concerned and although Elizabeth thinks, shortly after this passage, that she has lost him just as she knew she loved him, we find out that part of his distraction is because he thinks he can help recover Lydia, which he does.</p>	16	Weaker candidates may go through the passage, paraphrasing the reactions. Stronger candidates may understand the implications for Lizzie, the social implications of the time, and may be able to comment on some of the linguistic features Jane Austen employs, with some support.
	(b)	<p>Jane Austen: <i>Pride and Prejudice</i></p> <p>Used mainly early on in the novel, Caroline Bingley is one of the more unpleasant characters whose jealousy of Elizabeth could upset the reader if they were not aware of Darcy's indifference to his friend's sister. Because we <i>are</i> aware, she becomes more a figure of fun than hate and Austen nails her spite very clearly and entertainingly.</p>	16	Basic answers will give a run-through of how and where she appears in the novel, or be over-personal in their comments, but most will hopefully recognise how clearly she exhibits her malice beneath a veneer of manners. The question could be reasonably fully answered by an examination of the Netherfield Park chapters and as long as candidates examine those in some depth and with some attention to Austen's method of presenting Caroline, they should be able to do well.

2	(a)	<p>Eliot: <i>Silas Marner</i></p> <p>There should be no difficulty in finding Priscilla amusing. She is talkative, blunt (a word Nancy uses for her), rather vulgar but without malice: she just believes in the truth and is cheerfully accepting of her own lack of beauty. It is amusing that her prattle is met by silence; that she claims she's pleased to be ugly as it keeps the 'flies' (men) off, that she reveals to the Miss Gunns her opinion of their looks.....Some reference to the rest of the book may be made, although there is not much (Priscilla shows her feminist views more strongly at the start of chapter 17) and most of the response will concentrate on this little scene.</p>	16	<p>Weaker candidates may struggle to develop ideas about Priscilla and may simply paraphrase what she is saying. Stronger answers will be able to analyse how the language helps the comedy.</p>
	(b)	<p>Eliot: <i>Silas Marner</i></p> <p>There are plenty of dramatic episodes to choose from. The start of the novel and William Dane's perfidy....the loss of Silas's gold...Mollie's death and the arrival of Eppie...Godfrey and Nancy trying to 'buy' Eppie..</p> <p>The candidate's choice should be respected if possible, as long as there is an interpretation of 'dramatic' with exploration. It is to be hoped that the candidate will set the context, briefly, to show understanding of the novel as a whole.</p>	16	<p>Weaker candidates may simply re-tell their chosen moments. It may be that stronger ones will choose and analyse them in detail, commenting on how Eliot achieves her purpose and showing good knowledge of the text as a whole.</p>

3	(a)	<p>Golding: <i>Lord of the Flies</i></p> <p>Candidates are likely to show knowledge of the context. The passage comes from the early pages of the novel and the boys have been identifying themselves. Future divisions are already evident at this early stage. Most obviously, the clash between Ralph and Jack is already apparent. The “most obvious leader” is Jack, the most intelligent of the boys is Piggy, but the most attractive is Ralph. Responses are likely to link Ralph’s attractiveness to the conch and what it will symbolise. The vote reflects the choir’s fear of Jack, who arrogantly assumes he will be elected, and Piggy’s reluctant acceptance that his intelligence will not compensate for his lack of leadership skills. Jack’s first reaction to the vote is to leave, an action which foreshadows his later formation of a breakaway “tribe”. Ralph’s eagerness to “offer something” leads him to make a potentially fatal move by allowing the choir, led by Jack, to become hunters. Candidates may comment on aspects of the language, such as the childish taking up of any suggestion “A chief! A chief!, “the dark boy” who here does not immediately endorse Jack as leader, “the toy of voting”...</p>	16	<p>Basic answers will make a little personal response to the passage offering some comment on disagreements here. They will move through the bands as understanding of the disagreements and what they foreshadow becomes clearer and better supported by reference to and quotation from the passage. The best will show some personal response to the passage with textual support and make some reference to Golding’s language; for example, to “the toy of voting” that suggests that this is a game.</p>
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	(b)	<p>Golding: <i>Lord of the Flies</i></p> <p>Responses are likely to show some understanding of Simon and the part he plays in the novel. They are likely to focus on the way he differs from the other boys. They are likely to consider his encounter with the pig's head, his flight to the beach and his death at the hands of the others. Responses may well consider the way Simon is used as a means of exploring mankind's essential illness, focusing on the significance of the "dialogue" with the Lord of the Flies.</p>	16	<p>Basic answers here will show some awareness of what Simon does and says in the novel. Better answers will go a little way beyond narrative and make some comment on Simon's significance with a little textual support but still depend heavily on narration and story-telling. They will move through the bands as answers engage more closely with Simon and provide greater textual support. The best will demonstrate a reasonably developed response to Simon with some consideration of Golding's language.</p>
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4	(a)	<p>Hardy: <i>The Withered Arm and other Wessex Tales</i></p> <p>Candidates will need to provide a brief context here to show why Rhoda Brook is initially so antagonistic towards Gertrude and also be able to refer to Rhoda's dream. Gertrude Lodge in real life is far removed from the "incubus" of Rhoda's dream, showing kindness and charity towards the boy in such a way that Rhoda feels that a light has gone from her dwelling when Gertrude leaves. The developing warmth between the women is fascinating in the light of Rhoda's initial hostility and lurid imaginings of the incubus. The contrast between the women is also fascinating, the one seemingly frail in the early pages but now stronger than Gertrude whose one "little ailment" will soon overwhelm her. Candidates may show knowledge of the confrontation over the boy's dead body, when any closeness between the women is dissipated by Rhoda's unsympathetic outburst.</p>	16	<p>Basic responses here will show some awareness of the context and the initial tensions between the women. They will move through the bands as understanding of the nature of the passage is explored more fully, with textual detail in support. The best here will demonstrate a reasonably sustained response to what may be considered fascinating, with appropriate support from the extract. They will show some understanding of how some of Hardy's words and phrases contribute to the effect of the passage; for example, "the little ailment" or the "curse" that Rhoda may have put upon Gertrude.</p>
	(b)	<p>Hardy: <i>The Withered Arm and Other Wessex Tales</i></p> <p>There is plenty of material for candidates to build up an interesting portrait of Longpuddle life. The choir is made up of instrumentalists whose names are comically rustic and whose instruments, the serpent for example, are nowadays rare. That the choir and not the organ provides the music is memorable, as is the way the tale records the passing of a musical tradition. The versatility of the choir/band, providing music for both church and tavern, is also memorable. The provision of "hot brandy and beer" to keep at bay the numbing weather is worthy of note, leading as it does to the inappropriate music and the coming of the barrel-organ. The frightened Levi Limpet and the astonished vicar are comic figures, whilst the head of the village hierarchy, the "wickedish" squire, offended before his guests, asserts his authority over the offending choir.</p>	16	<p>Basic responses here will show a little awareness of the tale and pick out some detail from it that can be considered memorable. They will move through the bands as knowledge of and response to the story become more secure, developed, and better supported. Details of features of village life will be selected and used to build up a sense of the Longpuddle community. The best will demonstrate a reasonably developed understanding of the tale and of features of Longpuddle life and make some comment on Hardy's language and the structure of the story, for example of its tight structure and the apparent inevitability of the ending.</p>

5	(a)	<p>George Orwell: <i>Animal Farm</i></p> <p>Candidates are likely to note that life on <i>Animal Farm</i> is highly organised. Analysis/discussion of the Spontaneous Demonstration should establish that, far from being spontaneous, the demonstration reflects the hierarchy of the farm, “the pigs leading” and the cockerel, “a kind of trumpeter” trumpeting the glory of Napoleon at the head. The flanking dogs reflect Napoleon’s ruthless control of the farm, and the whole occasion, with its recitations of poems and predictable speeches of Squealer, follows a regular procedure. The banner (later the horn and the hoof, features that the pigs do not possess, will be removed) proclaims the importance of Napoleon. Indeed, the whole demonstration demonstrates the stranglehold Napoleon has on the farm and the animals. The sheep have been organised into becoming censors, and the practice of using Snowball as scapegoat and enemy of both farm and Napoleon continues. Reference is likely to be made to the harshness of life on the farm, demonstrated elsewhere in the novel.</p>	16	<p>Basic comments here will show a little awareness of life on the farm and the pigs’ control of all its aspects. They will move through the bands as they explore the passage in greater detail to illustrate how regimented life on the farm is, supporting ideas with increasing use of textual detail. The best here will focus quite closely on the passage and develop a reasonably sustained personal response to Napoleon and the control he and the pigs exert. They will provide relevant textual support for their ideas, and make some comment on Orwell’s language; for example, on the cynical irony of the term “Spontaneous Demonstration”.</p>
	(b)	<p>George Orwell: <i>Animal Farm</i></p> <p>The assumption of the question may appear to limit a candidate’s response to Boxer, but it is difficult to imagine any response other than shock. However, if a candidate responds differently, for example arguing that Boxer’s own stupidity indirectly creates the unhappy situation in which he finds himself, the quality of the argument and the textual support it receives should be rewarded. However, Boxer’s selfless devotion and loyalty to the farm make the pigs’ sale of him for a case of whisky particularly shocking. Discussion of parts of the novel involving Boxer should aim to go beyond simple narrative, with consideration of his departure from the farm and Squealer’s account of his death expected.</p>	16	<p>Basic responses will show a little awareness of Boxer and the treatment he receives from the pigs. They will move through the bands as discussion of his importance to the farm and the brutal ingratitude of the pigs becomes more thorough and better supported by textual details. The best will offer a reasonably developed response to Boxer and to the account of his departure in Alfred Simmonds’s van, with a little comment on Orwell’s language and the way the treatment of Boxer is presented as shocking.</p>

6	(a)	<p>Robert Louis Stevenson: <i>The Strange Case of Dr Jekyll and Mr Hyde</i></p> <p>Following two months of resisting the temptation to take the potion, Jekyll, “in an hour of moral weakness”, has swallowed the potion, liberating a Hyde inflamed by the period of confinement. With “the spirit of hell” awake in him, Hyde savagely murders Sir Danvers Carew. Hyde’s emotions are those of heightened pleasure; he gloats and pledges the dead man even with the potion that transforms him back to Jekyll. If he has any regret, it is only that he knows his life, as Hyde, is forfeit. Jekyll reflects on Hyde’s actions with horror and takes some comfort in applying himself to good works. However, he remains aware of his “duality of purpose” as his “lower side” begins to “growl for licence”, and will shortly prove to be beyond restraint. Jekyll’s language here clearly reflects the duality of his nature, animal and devil imagery used to describe Hyde, and more abstract language suggestive of holier virtues, to express Jekyll’s relief and his doomed determination to live a “beneficent and innocent life”. Sympathy may be felt for Jekyll’s remorse and determination to live a better life and repress the Hyde in him. Candidates may have little sympathy in the light of Hyde’s savagery and “lust for evil”, recognising that Hyde is a loathsome but integral part of Jekyll.</p>	16	<p>Basic comments here will show a little awareness of what Jekyll’s thoughts and feelings are about the part of him that is Hyde and the part of him that is Jekyll. They will move up through the bands as the extract is explored in more detail, with understanding of both sides of Jekyll better developed and given greater textual support. The best here will make a reasonably developed response to the powerful and conflicting emotions displayed in the passage, 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>In both instances Hyde's violence is shocking. Responses are likely to note that the collision with the girl is accidental; "they ran into one another naturally enough". Hyde's indifference to the girl's condition is shocking, as is Stevenson's description of the calm trampling and Hyde's cool sneering manner. The murder of Sir Danvers is unpremeditated but even more shocking. Candidates might consider Sir Danvers' appearance and manner, Hyde's "great flame of anger" ... "ape-like fury", the audible shattering of the bones, and "the insensate cruelty". The textual detail used to support the response is central to assessing the response.</p>	16	<p>Basic answers here will show some personal response to Mr Hyde's violence. They will move through the bands as the response to the violence of both incidents becomes more developed and better supported by textual reference. The best here will be reasonably developed responses to Mr Hyde's violence, with textual support and some comment on Stevenson's language.</p>
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7	(a)	<p>Armitage: <i>My Father Thought it Bloody Queer</i></p> <p>Candidates may find the father/son relationship perfectly normal or disturbingly abnormal, but will, it is hoped, still comment on the father's mild aggression and scorn and the son's older admission of his cowardice and of his own repetition of his father's voice.</p> <p>There is some of the father's language used without attribution – 'bloody queer; mop of hair' – and the northern toughness comes through. Candidates may be able to comment on the ending of the poem and its suggestion that the grown up son misses a father he loved in spite of the teenage period.</p>	11	<p>It's a fairly straightforward question on a poem which is perhaps not as straightforward or simple as it first appears. Weaker candidates may not be able to say very much; stronger candidates should be able to look at the language Armitage chooses.</p>
	(b)	<p>Armitage: <i>True North</i></p> <p>There should be quite a lot of material here. The speaker looks back on his new-fresher self and paints a picture of a young man rather too full of his own self-belief, too patronizing to old friends and relatives at home. There is some arrogant language – 'stir it up...I hosted a new game...I lectured,' deliberately used to mock his younger self and a recognition that others are not as impressed by him as he is by himself, which is very human and very amusing.</p>	11	<p>Less able candidates will repeat what happens and may have only a hazy notion of why it is amusing. More sophisticated candidates will be able to explore the poem and its presentation of the rather callow speaker.</p>

	(c)	<p>Armitage: <i>To Poverty</i></p> <p>Candidates should recognize that Poverty is a very depressing business although Armitage lightens the mood to some extent with his characteristically satirical style. There are many references, particularly in stanza 5, to contemporary people which is amusing especially in terms of the extended metaphor of Poverty being a thug who could just as profitably visit the Queen or the Dean. There are also echoes of other poems, the romantic Elizabeth Browning one coming in for particular parody.</p>	11	<p>Weaker candidates will paraphrase the poem but more skillful candidates may see that although the subject is depressing, Armitage introduces some mordant wit to express his angst, and be able to illustrate it.</p>
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8	(a)	<p>Clarke: <i>Baby-sitting</i></p> <p>It is likely that candidates will find the baby-sitter's feelings about the baby, which, like all babies, should be very loveable, disturbing. The opening line and a half attract the attention, the room being "strange" and the baby "wrong". The baby is, in some ways, attractive, its sleep is "roseate", but being "fair" (an ambiguity?) and simply "perfectly acceptable", fails to arouse any enthusiasm or bond between the baby and the sitter. "Her hot midnight rage" and disgustingly streaming nose are disturbing because they seem to represent the worst of the baby. There is more sympathy for the baby in the second stanza, where its possible sense of abandonment is understood. The images of the lonely (abandoned?) lover and the woman waiting beside "the bleached bone" are desolate in the extreme, and far from the soothing comfort the baby might expect. The final line suggests the sitter's despair and the finality of her realisation that she cannot offer comfort.</p>	11	<p>Basic responses will show a little awareness of some aspect of what is disturbing about the poem. They will move through the bands as understanding of the poem and of the sitter's feelings becomes more secure and better supported by textual reference. The best will try to select appropriate material and will use some aspect of the language and structure, such as the plosive horror of "the bleached bone", and the entering into the baby's possible way of thinking in the second stanza, in support.</p>
	(b)	<p>Clarke: <i>The Angelus</i></p> <p>Responses need to look at the details of the school and its setting in <i>The Angelus</i>. In the past the school grounds were unwelcoming, the salt air and fog "sour with furnacite", the girl lonely and abandoned, aware of a night threatening to swallow her and of the "shadows in a hurry". In the present are pretty rooms and bright girls racing. The elms and the angelus bell are now, however, gone. The description of the family tea and the cakes "that tasted of dust" emphasises her misery. The feelings of the girl then and her thoughts now in <i>The Angelus</i> should be explored here. Any exploration of her feelings about the bell and the elms should be rewarded. Was the bell a threat? Is she now regretting its loss? Do the dead elms suggest the death of an unhappy past? Or the loss of something living and vibrant?</p>	11	<p>Basic responses will show a little awareness of some aspect of the voice's thoughts and feelings about the past and the present. They will move through the bands as understanding of those feelings becomes more secure and better supported by textual reference. The best will try to select appropriate material and respond to the different time periods by referring to some aspect of the poem's language and structure.</p>

(c)		<p>Clarke: <i>The Field-Mouse</i></p> <p>The danger in <i>The Field-Mouse</i> is initially to the field-mouse itself as the tractor blade trawls the field, incidentally killing flowers and causing agony “big as itself” to the field-mouse. The moving description of the creature should inspire comment. However, the greater danger is the “rumour of pain” and war, heralded by the “snare drum” and the air humming with jets. The last four lines of the poem reflect the speaker’s fears, the dream of dancing children vulnerable to gunfire and with bones as brittle as mouse-ribs. Summer in Europe, where fields on farms and elsewhere lie bleeding, is dangerous.</p>	11	<p>Basic responses will show a little awareness of the fearful situation in the poem, and the dangers facing field-mouse and humans. They will move through the bands as understanding of the poem becomes more secure and better supported by textual reference. The best will reveal a reasonably developed understanding of the poem, select appropriate material to show what is dangerous about the situation, and link it to some aspect of the poem’s language and structure.</p>
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9	(a)	<p>Cope: <i>Tich Miller</i></p> <p>Candidates may find the poem disturbing for a variety of reasons. The early-years school experience was obviously unhappy for both girls, neither of whom had an aptitude for games, and whose nick-names suggest they were bullied because of their appearance. The speaker's later assertion of herself, her intelligence enabling her to get the better of semi-literate hockey-players, is by "sneering" (not perhaps the most admirable of qualities, though unsurprising) whereas the unfortunate Tich, with her endearing elastoplast-pink frames, dies at a disturbingly young age.</p>	11	<p>Basic responses will show a little personal response to the poem and what is disturbing about it. They will move through the bands as understanding of the poem and what is disturbing about it becomes more secure and better supported by textual reference. The best will select apt details from the poem and respond to some aspect of the language and structure of the poem, for example, the power of the last line and such words as "lesser dud" and "lolloped".</p>
	(b)	<p>Cope: <i>Mr Strugnell</i></p> <p>The landlady and her views on the poet Mr Strugnell are thoroughly entertaining, though candidates really need to know Larkin's <i>Mr Bleaney</i>. However, if they do not, they may still be able to show some understanding of the landlady's opinions of a man who kept his bicycle in the shed, whose taste in poetry differed from hers, whose tapping foot to the rhythms of jazz she found "tiresome", a man who seems the epitome of ordinariness... Strugnell's irony seems to have passed over her head. She is obviously suspicious of the post-1963 Strugnell and his activities, and dismissive of Strugnell's new environment in Hull. Candidates who know <i>Mr Bleaney</i> should be able to discuss Cope's gift for parody in a little detail.</p>	11	<p>Basic responses will show a little awareness of some aspect of the poem, with a nod in the direction of "entertaining". They will move through the bands as understanding of the poem and what might be considered entertaining becomes more secure and better supported by textual reference. The best will select appropriate material to show what is entertaining about the poem and refer to some aspect of the poem's language and structure in support.</p>

	(c)	<p><i>Cope: The Stickleback Song</i></p> <p>The speaker is a teacher at a school that has undergone an inspection and has been informed that “someone should deal with the dead stickleback”. The teacher cheerfully and jauntily reflects on the fact that the school has no stickleback, either “quick or dead”, though its collection of other animals seems decidedly quick. The teacher’s imaginative speculation includes the possibility of a spectral stickleback, the effects of the inspectors’ work-load and the future of eager young teachers. The rhythm of the poem, its repetitions and liveliness contribute to its fascination.</p>	11	<p>Basic responses will show a little awareness of some aspect of the poem, with a nod in the direction of “fascinating”. They will move through the bands as understanding of the poem and what is fascinating about the speaker becomes more secure and better supported by textual reference. The best will select appropriate material to show what is fascinating about the speaker and what she thinks about the stickleback and the inspectors, provide appropriate textual support and refer to some aspect of the poem’s language and structure in support.</p>
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10	(a)	<p>Duffy: <i>Mrs Lazarus</i></p> <p>One of Duffy's monologues using the possible point of view of the wife of an historically significant man, the poem is both amusing and saddening. Candidates will have been taught Lazarus's story and will know that the Bible hails his raising as a wondrous miracle. Duffy treats the episode, which she elongates, in a more ambiguous manner, recognising that a return from death is not necessarily to be desired. There is much to say about the language: candidates might notice the contrast of stanza 1's violent language with stanza 6's rather romantic, peaceful words; the sharp 'He lived'; the word 'stench' to describe more than the dead man's smell....</p>	11	<p>Weaker candidates will simply paraphrase the poem while more able candidates may be able to see the irony of the situation and how the language choice reflects that.</p>
	(b)	<p>Duffy: <i>Brothers</i></p> <p>The poem begins with that wistful word of fairy-tale, <i>Once</i>. Duffy chooses her family, mostly her brothers, as her subject matter but the memories, the fleeting images, will resonate with most people. Linguistically, it is rather a matter-of-fact poem, with apparently casual, throw-away phrases which conceal a moving reflection on time and change.</p>	11	<p>Weaker candidates may well find it difficult to write enough here but it is to be hoped that more able candidates will find enough in the glimpses Duffy allows us into her memories to comment fruitfully on how much of our consciousness she manages to encapsulate in the four brief stanzas.</p>
	(c)	<p>Duffy: <i>In Mrs Tilscher's Class</i></p> <p>Duffy uses the transition children make from one class to the next in school to explore growing up. The language is very rich, familiar classroom features such as punctuation and frogspawn (and a 'heavy, sexy sky') symbolizing stages of growth and awareness. It is a poem of two halves: there is the mid-way change after stanza 2. Candidates may also comment on pathetic fallacy, onomatopoeia...there is much to comment on.</p>	11	<p>This should be such a popular and accessible poem that even less able candidates may well be able to 'trace' how the pupils are growing through the images Duffy chooses and may be able to write quite a lot. More sophisticated candidates, gaining higher marks, will look closely at language and how particular effects are achieved.</p>

11	(a)	<p>Heaney: <i>An Advancement of Learning</i></p> <p>It is expected that candidates will find the boy's encounter with the rats, and his overcoming of his fears, dramatic. The setting for the encounter is dreary and somewhat sinister, with the "oil-skinned" river and "dirty-keeled swans" notably unattractive features of the landscape. The appearance of the first rat sickens the boy, and the description, using repulsive language and alliteration ("slobbered", "slimed" and the aggressive "c" that cuts through the silence), conveys just how fearful the boy finds it. That another appears on the far bank causes the boy more fear, and makes the encounter still more dramatic, and the description of the rat's appearance, with its "knobbed skull" and "old snout" highlights the fear the boy feels. Though the pressure on the boy is almost intolerable, he "incredibly" establishes his bridgehead, trains on his antagonist, overcomes his fears and crosses the previously deferred bridge. Heaney's language heightens the drama of the situation, and comment on language here should be rewarded.</p>	11	<p>Basic responses will show a little awareness of the boy's fear of rats. They will move through the bands as understanding of the poem becomes more secure and the boy's fear better illustrated by textual reference. Better responses will show some understanding of the boy's feelings about the appearance and movements of the rats, with relevant support. The best will show a reasonably developed understanding of the boy's fear of the rats and how he overcomes it, with some reference to the language and structure of the poem.</p>
	(b)	<p>Heaney: <i>Serenades</i></p> <p><i>Serenades</i> refers to and describes bird-songs; the nightingale, the sedge-warbler, the owl, the crow, the corncrake. The "wheeze of bats" is added for good measure. The "serenades", which should be calm, serene and often sung at night, are here "unmusical", "the musical nation" rather letting the poet down. The sedge-warbler's all night "racket" and the owl's hoot seem to have eluded Heaney, but the "broken voice of the crow" and the corncrake's ack-ack (unsoothing, like gun-shot) do appear to have accompanied the voice's slumbers. The poem ends with the putting of children to bed, the poet aware that the children's serenade may disturb his slumber as would the "racket" of the sedge-warbler. There is a strong</p>	11	<p>Basic responses will show a little awareness of the birds and their songs. They will move through the bands as understanding of Heaney's descriptions, and their effect, becomes more secure and better supported by textual reference. The best will show a reasonably developed understanding of what they found memorable about the descriptions and the poem. They will respond to some aspect of Heaney's chosen language and the poem's structure.</p>

		element of humour as well as tenderness in the poem which responses might reflect. The tender closing of the poem may well call forth comment.		
	(c)	<p>Heaney: <i>The Early Purges</i></p> <p>Dan Taggart is a frightening figure for the six-year-old boy, initially because of his drowning of the kittens and later killing off other, larger farm-yard pests. Taggart's callous indifference to the kittens ("scraggy wee shits") and their frantic efforts to escape the bucket frightens the boy, as does their fate, consigned to the dunghill. Responses may consider the totality of the older boy's agreement with what presumably is Taggart's view expressed in the last line of the poem. At this Tier, better responses will aim to move beyond paraphrase/narration and attempt to engage with some aspect of Heaney's vivid language.</p>	11	Basic responses will show a little awareness of what Taggart does that frightens the boy. They will move through the bands as response to the boy's feelings about what Taggart does and says becomes more fully developed and better supported by textual reference. Better responses will show some understanding of the boy's feelings and what he finds frightening with relevant support. The best will make a reasonably developed response to the boy's fear of Taggart and comment on some aspect of the poem's language and structure.

12	(a)	<p>Zephaniah: <i>Press Ups an Sit Ups</i></p> <p>The aspect of life dealt with here is a male's desire to keep fit. The poem runs through his regular routines and his reasons for doing them, these particularly in the final six lines of the poem. The pursuit of fitness seems not to involve gym sessions, but there's a regular "session each morning" with a variety of activities (Tang Sang Doo, Sumo ...) The tone of the poem, unusually in this anthology, is humorous with the marked rhythm, rhyme and colloquial language adding to the mood. Personal response to the poem is looked for and, if well supported by textual reference, should be well rewarded. Candidates may look at the poem as a poem for performance. Best responses here should not consist simply of paraphrase, but make some attempt to engage with the language and mood of the poem.</p>	11	<p>Basic responses will show a little awareness of the speaker's striving for fitness. 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 the poem says about the everyday activity of keeping fit. The best will reveal a reasonably developed and sympathetic response to the speaker and respond to some aspect of the poem's language and structure.</p>
	(b)	<p>Zephaniah: <i>Three Black Males</i></p> <p>Candidates are likely to be disturbed by the feeling that society is unjust and that three black males, and, by association, most black males, face discrimination. There is no expectation or requirement that reference be made to the M25 Three; that injustice, suggests the poem, was not an isolated incident. The men have no human rights, according to the first stanza, and the arrest of three black men when the police claim to be searching for two white men flies in the face of reason and justice. Society is indifferent to what has happened, forgetting its "language", understanding and compassion. It needs to recognise that institutions like the Home Office, far from being god-like are fallible. Society, says the poem, needs its poets and story-tellers to "deal with dis white business" and allow the truth to be told. The sense that injustice has been done and truth suppressed is disturbing.</p>	11	<p>Basic responses will show a little awareness of the poem, with some comment on what is disturbing about it. They will move through the bands as response to the poem becomes better informed and supported. Sound responses will show some understanding of the feelings conveyed, with some relevant textual support. The best will show a reasonably developed understanding of the feelings, and comment on some aspect of Zephaniah's choice of language and structure.</p>

(c)	<p>Zephaniah: <i>The Woman Has to Die</i></p> <p>The disturbed feelings the candidate are likely to feel are those of anger. The first stanza makes clear that from the first, or, at least, “when she was a playful child” she “took her orders from a man”. The “strange love” that “visited her heart” is active, something she cannot resist, but, by not resisting and disobeying the male strongholds of “church and state”, she has to die. The horror of her death at the hands of her father and brother is simply and directly expressed in the third stanza before the poet cuts loose with his condemnation of the men responsible and those who condoned it and even sang the murderers praises. The woman is described sympathetically; her smile is twice referred to, as is her playfulness and her free-thinking spirit, all in contrast to the men who misquote the Koran and are devils motivated by “family honour” and hatred. Not naming her suggests that her case is far from unique.</p>	11	<p>Basic responses will show a little awareness of the feelings expressed in the poem and a limited personal response. They will move through the bands as the feelings conveyed, and what inspired them, become more clearly understood, and better supported by textual reference. Better responses will explore the circumstances described in the poem and show some understanding of the anger expressed, with relevant support. The best will show a reasonably developed understanding of the injustice done to the woman and respond to some aspect of the language and the structure of the poem.</p>
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13		<p>(Unseen) Reeves: <i>The Sea</i></p> <p>Candidates should be able to recognise and discuss the central metaphor in the poem, stated clearly in the first line. The sea's mood in the first stanza is threatening and looking to devour, though its playfulness is reflected in its rolling on the beach. In the second stanza it imitates the night wind, howling and roaring. In the days of early summer, the mood is peaceful and restful. The metaphor invites close examination and discussion, and any language comment is likely to focus on that. The language is vivid and, especially in the second stanza, active contrasting with the inactivity and quietness of the third stanza. Onomatopoeia and repetition feature. Candidates have the opportunity to evaluate linguistic effects, as well as simply summarising and responding to the poem's content.</p>	11	<p>Basic responses here will show a limited awareness of the poem and make some comment on what it is about. They will move through the bands as understanding, conveyed through paraphrase, becomes clearer and better supported by textual references. Better responses here are likely to make some engagement with the central metaphor and make a personal response to it. The best will show a reasonably developed understanding of the poem with some focus on what they find striking 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:				
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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