

GCSE (9–1)

Exemplar Candidate Work

ENGLISH LITERATURE

J352

For first teaching in 2015

Component 02 Section A: Poetry across time – Love and Relationships

Version 1



Contents

Script A – Level 1/Level 2	4
Script B – Level 4	7
Script C – Level 5/Level 3	13
Script D – Level 4/Level 5	18
Script E – Level 5	22
Script F – Level 6	28

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 spelling and punctuation (AO4).

The equal weighting for the two parts of the poetry assessment task means that candidates will need to know their studied poems well, in order to quote and comment effectively on

language, and to make thematic links for part a) between a studied poem and an unseen poem. Most of the sample answers show stronger performance in response to part a), which is understandable. Centres will need to consider how they ensure candidates gain practice in answering part b) questions, especially under time pressure and develop confidence in making appropriate independent choices.

For these sample answers, the comparison question (part a) is based on two sonnets, *Now* by Robert Browning and *Hour* by Carol Ann Duffy. Both naturally make use of rhyme, (although Duffy's half-rhymes confused some candidates), sound effects, imagery and rhythm to convey ecstatic moments of happiness in love. Both poems set the happiness of the present moment in opposition to time, and stress the physical as well as metaphysical aspects of love. Other poems in the OCR poetry anthology which express happiness in love might include those by Keats, Larkin, Walcott, Plath, Lochhead and Fenton: the indicative content in the mark scheme gives some of the details that candidates might explore, but it is not an exhaustive or a prescriptive list.

Script A

Page 1 of 2

A

In the poem 'now' it is showing a feeling of happiness when it says "so you make perfect the present". This is showing the idea of happiness because it means getting presents is the way to make someone you may like or love really happy. This gives the idea in the poem the writer wants people to ~~be~~ ~~any~~ think about how it feels to be in a relationship ~~and~~. The language that is used in the poem is having an effect on how people might think about relationships.

In the poem "Hour" it is showing feelings of happiness when it says "we find an hour together, spend it not on flowers or wine", this shows that in a good relationship it's not just about flowers or wine but it is about spending time together. This gives an idea that in the poem they want to show different sides of being in a relationship. ~~and~~ The tone of the poem is slow and there ~~and~~ is a negative atmosphere to this poem.

...continued

Page 2 of 2

The mood of this poem is having a positive effect on relationships and how people spend time together. It shows that in the which it says repeats the sentence "I'm in Paris with you", this is showing that at the end of each stanza meaning no matter what is happening & ~~still~~ there still in Paris with each other. This is having a positive effect on what people might think of relationships. ~~and~~

~~WATER IN BRIDGE ROAD HOUSE ROADS RING~~

Script A

Examiner commentary

Script A begins a response to part a) by making reference to the theme of happiness and supporting this with a quotation. Unfortunately the meaning of 'present' is clearly misunderstood in a poem full of references to time, rather than gifts, so the comment which follows is not relevant to this text. The next comment is very broad and general. There is a little understanding of *Hour* and the idea that the relationship is about more than the exchange of presents, but it is less clear why there should be a 'negative atmosphere' in the poem. Crucially, there is no attempt to compare the poems.

This is a **Level 1** response: there are a few relevant comments and references but little understanding, and links between the texts are largely implicit.

There is a little more understanding of *In Paris with you* in the response to part b). The candidate begins to develop a straightforward personal response to the physical nature of the relationship that the poet wants to enjoy, and that he wants to spend time in Paris with his lover, although there is no developed exploration of the unconventional sentiments and expression of this poem. There is also a comment on structure and form which shows some simple understanding of the poet's craft.

This is a **Level 2** response which shows a straightforward personal response to text and task.

Script B

Page 1 of 5

B

Poetry literature exam

In the poem Now by Robert Browning the speaker expresses his feelings about finding happiness in a relationship through his ideas and attitudes. ~~The speaker~~ For example you can ~~infer~~ infer that the speaker is more interested in the present especially when he uses alliteration and say "~~make per~~ 'so you make perfect the present'. This implies that the speaker wants everything to happen in an instant. Also the speaker uses a lot of time phrases to imply that ~~the~~ time is constantly going by but for a 'tick of our life-time's one moment you love me'.

This is similar to Hour by Carol Duffey who also uses time as a reference to express her feelings about finding happiness. For example ~~when the speaker says~~ 'Love's time's beggar, but even a single hour... makes love rich'. The speaker is saying that even a single ~~a~~ hour makes love full of bliss and happiness, likewise, ~~now~~ ~~is~~ Now they also want ~~the~~ everything to happen now instead of waiting for a long time which is what hour is implying instead of ~~for~~ waiting for so long just spend a short hour of your time.

The Tone and atmosphere in Now is very passionate and expressive so that the speaker can express his feeling of happiness to the lover. For example the speaker uses a lot of

...continued

Script B

Page 1 of 4

	B a.
	Compare how the difficulties of teenage friendships and growing up are presented in the two extracts.
<p>Comp</p> <p>Point evidence technique analyse use</p> <p>A03</p>	<p>In Meera Syal's <i>Anita and Me</i> and Nick Hornby's <i>High Fidelity</i>, both show texts show the difficulties teenagers face in friendships and relationships, and the complex emotions faced by the protagonists in the texts. It They also convey the distorted view teenagers have in today's society.</p>
<p>A02</p> <p>weak comp</p>	<p>In <i>Anita and Me</i>, Meena's situation is portrayed as giving her a 'bemuddled sense of betrayal'. The use of 'bemuddled' could convey Meena's confusion at Anita's announcement of her boyfriend, and her confusion as to why she wasn't aware of the new relationship forming. Meena's complex ^{feelings about} loyalty to Anita are shown as 'betrayal' from the older girl. Syal uses alliteration ^{metaphor} when she describes Meena's feelings towards her Anita, with the the ^{repetition of the} she ^{vowel} portraying Meena's broken-hearted her reaction to Anita's announcement. In <i>High Fidelity</i>, Rob is shown to portray similar emotions.</p>
<p>A02</p> <p>A03</p>	<p>In Hornby's <i>High Fidelity</i>, Rob is confronted by the sight of his girlfriend, Alison, with her arm is around Kevin. His reaction was described as consuming his whole body, as ^{Hornby} Rob described ^{how} his feelings as 'I shing, and I blushed, and I suddenly forgot how to walk without being aware of every single part of my body.' the</p> <p>The use of repetition of the word 'I', shows Rob's view of only his feelings, and how it would affect the reader by helping them to empathise with Rob and remember ^{remember} their first heartbreak.</p>
<p>A01</p>	<p>In Syal's <i>Anita and Me</i>, Meena's reaction to her situation was that it made her feel sick with fear, as it was "whirling round</p>

...continued

Script B

Page 2 of 4

tonal
 punctuation to express the feeling of want and love, 'merged in a moment which gives me at last you around me for once, you beneath me above me'. The enjambment from the 'merged... you around me' shows the loving atmosphere and expresses a tone of lust and want, the enjambment also shows how he is so fixated with his lover that the speaker can't even pause for breath.

Whereas the tone and atmosphere in Hour is more calm and soft. For example 'we find an hour together, spend it on glowers or wine' the speaker is more sweet and sensitive with their approach on expressing their feeling because they don't just show all the passion in that instant, they take their time to express it.

Now uses language and structure to express the speaker's feelings about finding happiness. For example Now is a sonnet and it uses oxymoron 'in a rapture of rage, for perfection's endowment' the oxymoron shows how you need to have the moments when your angry to have the little bits of perfection.

Whereas Hour uses the metaphor 'Time slows for here... so nothing dark will end our shining hour' to show that nothing miserable will ruin their happiness. The adjective 'shining' suggest how the moments they spend together is so bright and happy.

...continued

Script B

Page 3 of 4

Part B

"Bright star" by John Keats is another poem which represents a relationship that brings great happiness. For example in "Bright star" you can infer that Keats always wants to be with his lover 'awake with a sweet unrest' which is linked to his earlier statement about a sleepless 'Ermite' which is a hermit. The statements are linked because Keats is saying how he feels anxious and wants to be 'steadfast' which means fixed in a 'sweet unrest' which is oxymoron and it suggests how he always wants to be with his lover and that ~~he~~ he'd rather not sleep than be without her because she brings him great happiness.

Also Keats says how he wants the relationship to continue to be happy and unchangeable because in the sestet Keats says 'No -- yet still steadfast still unchangeable'. Keats is saying how he wants the relationship to be constant and unchangeable, the caesura and the conjunction ~~suggest~~ the 'No -- yet' suggest the change from his mood in the Octet and how he has come to a decision to constantly remain in this happy and loving relationship.

Keats also implies that watching his lover for ever with 'eternal lids apart' will give him great happiness, he personifies the eyes and saying how he will always keep them open watching her forever. Keats ~~is~~ also

...continued

Script B

Page 4 of 4

says that being 'Pillow'd upon his fair loves rippening breast' ~~breasts~~ will also give him great ~~the~~ happiness. The metaphor 'Pillow'd' implies how Keats wants to be resting and lying down on his lovers & young breasts, we can infer that her breasts are young through the ~~adjective~~ adjective 'ripening' and also how she must be young because her breasts haven't fully developed yet.

Also when Keats talks about ~~his loves~~ how he loves to 'still still to hear her tender taken breaths' the repetition on 'still' shows how excited he is to hear her soft and sweet breaths that are very kind and loving. ~~The~~ The sibilance on 'tender' 'taken' shows that he really loves hearing and listening to his loves soft breaths.

Script B

Examiner commentary

Script B quickly makes an important comparative point by exploring the way in which both poets are preoccupied with time and the enjoyment, in love, with the present moment (AO1). Although the first sentence is very general, the rest of the paragraph does not waste time, and finds something specific to say about the ‘instant’ moment and supports this with a quotation which highlights the poet’s use of alliteration (AO2). It is also a good idea to move quickly towards a comparison of the studied and the unseen poem, focussing on Duffy’s ‘single hour’.

The comment on tone and atmosphere shows understanding, and a sensitivity of response based on attention to rhythm and enjambment, with the quite witty observation that the speaker can’t pause for breath. Again comparison is interwoven, although the point here about the relative calmness of *Hour* needs support and development, and is arguable. After all, Duffy also has little time – just the confines of the 14-line sonnet, but makes the most of it.

The candidate shows some awareness of structure (AO2) recognising that *Now* is a sonnet, but more could have been said about how both poems use the structure to advance their arguments. The argument of *Hour* is not really convincingly understood: there is a general understanding but Duffy’s extended metaphors and fairytale allusions are not addressed. The point about Browning’s ‘rapture of rage’ depends on a twenty-first, rather than a nineteenth-century understanding of ‘rage’ and illustrates the importance of appreciating language change in order to understand the older poems fully. However, the response concludes well with the focus on the poet’s choice of adjective ‘shining’.

This is a **high Level 4** response. There is a developing critical style, integrating well-chosen textual reference and analytical and comparative comment. Greater familiarity with the language of the studied poems, and appreciation of the relationship between structure and argument will help this candidate to advance to the next level. Commentary on *Now* shows more overall understanding than the comments on *Hour*, perhaps not surprisingly given *Now* is the familiar studied poem from the anthology. Greater confidence in writing about unseen texts should help this candidate to convey an overview

of the whole poem, to support strong comment on specific aspects.

For part b), this candidate has made the sensible choice of Keats’s *Bright Star*, another sonnet from the OCR poetry anthology. This interpretation of the poem focuses very much on love and relationships, rather than the comparison with the moon, but that fits both the task and the themes of the cluster. The contrast made between restlessness and desire for steadfastness is a good one and makes for a convincing personal response to the poem (AO1) supported by a point about use of oxymoron (AO2). The point about ‘sweet unrest’ is one anticipated in the indicative content in the marking scheme.

There is also understanding of Keats’s use of the sonnet form and that the movement from octave to sestet allows further expression of the paradox of desiring that moment of sweet unrest to become unchangeable. There is a sense that the meaning of words in the poem is being distorted to fit the candidate’s interpretation, so that the ‘eternal lids’ appear to be a reference to the poet’s own eyes (presumably watching the sleeping Fanny Brawne) rather than to the moon. The reading of ‘ripening breast’ also makes a large jump from metaphor towards narrative. Similar interpretative slips were made by others writing about *Now* and assuming the poem describes a sexual rather than sensual encounter. AO3 is not assessed in this question, but it is important to have some contextual awareness when reading Romantic and Victorian poems in order to make a critical response convincing. This requires more sensitivity to allusion and metaphor, and not assuming that poems are autobiographical confessions. However, this answer ends very strongly with the comment on some of Keats’s sensuous language, even if sibilance and alliteration are confused here, and this is a sensitive personal response to the kind of happiness the poem may express.

Again this is a **high Level 4** response, which needs more thoughtful examination of the writer’s use of form and structure, and more insightful understanding of ways in which Keats exploits and develops Romantic conventions for a higher mark.

Script C

Page 1 of 4

C

45
30English Poetry Exam

Section A -

A) ~~Both~~ Both poets Browning and Duffy use enjambment to suggest excitement or anticipation as to what is about to come. In Robert Brownings poem "New" enjambment is used "when the voice of the poem is" merged in a moment which gives me at last You around me for once, ". This use of enjambment after last shows how anticipated this moment, and that it will bring him great happiness. These 2 lines are also in the middle of the poem, which suggests that all that has come before it was a build up to this moment. This is ~~the~~ the ^{of the intimacy} pinnacle of everything they have been doing together (the orgasm) which gives the voice of the poem great happiness. In Carol Ann Duffy's poem "Hour", enjambment is used in the third line of the first stanza, to the fourth. The voice commands the reader to "spend it not on flowers/or wine, but the whole of the summer sky" which is a metaphor for telling the person this is addressed, to not spend their hour together on trivial, cliché things, but to spend it just enjoying the hour with her (the voice of the poem) and that, that instead will bring them happiness. The enjambment suggests that the reader is impatient for this to happen, and the writer used this enjambment to suggest that they are impatient. ~~By using~~ ^{Browning} ~~used~~ ^{used} enjambment here to link these 2 significant lines of poetry together, and to increase their pace.

Repetition is used by Browning in New to emphasize certain points to the reader. The word "all" is repeated in the 2nd and 3rd lines of the poem with "All of your life" and "All to come after it" which suggests to the reader a significance of that word. The word "all" is ironic because the poem is called "New" and is about a single moment yet the voice of the poem is talking about "all" which suggests a whole life of everything you do, not a single moment. ^{within it} The repetition of this word however suggests the poem is not just about a single moment, but ^{amounting} ~~giving~~ ^{some} more from ~~the~~ someone, ~~and~~ instead of the one moment which they are willing to give. The writer chose to repeat all because it shows a contrast to the now and the moment. The poem also has 14 lines, but not 10 syllables which can show they are yearning for the real, true love but they are not getting it, and instead just this moment of great pleasure and happiness, not a love that

...continued

Script C

Page 2 of 4

C

"Now" on the other hand is in Quatrains, then a rhyming couplet at the end can last forever. In "Now" by Duffy, in the last couplet stanza, there is repetition of "gold" and in the last line "love spins gold, gold, gold from straw" which shows that love gives lots of happiness to a blank life. This repetition of gold can suggest that love will bring such great happiness that can't be covered by anything else. The use of the metaphor "gold from straw" suggests that love has the power to turn a boring life into a golden, amazing life. The writer chose to repeat "gold" to show the happiness felt by love in the poem. The word "time" is also repeated a lot throughout the poem, which shows the importance of this in a relationship. This is also done in the Brownings poem, suggesting time is important to them too.

to suggest happiness and elation

In Brownings "Now" alliteration and sibilance is used. The phrase "merged in a moment" is alliteration, which is important because it emphasises the importance of the moment. The repeat "m" is also a harsh sound, like the sibilance "such suspension" used later on in the poem. The phrase "clutch at the core" also is alliteration with a harsh "c" sound. The alliteration increases the pace of the reader when it is read aloud because of the harsh sounds which are used. The alliteration also creates rhythm when reading it. The phrase "merged in a moment" suggests that all their love is accumulated in this one short space of time. "clutch at the core" also suggests that the voice wants the moment to last. The verb "clutch" is a desperate verb, ~~verb~~ which ^{shows that the voice of the poem wants to} hang onto anything she has ^{yet is still happy} left. In "Now" by Duffy, there is no alliteration used so the ~~po~~ writer didn't want to spend time, and didn't want the mood and tone of the poem affected by alliteration. The use of no alliteration has no effect on the happiness of the voice in the poem.

* The Poem "Now" is about the voice of the poem wanting more time, but no clichés with her lover. The voice wants nothing to end their time together that brings her such great happiness. "Now" is about wanting more than the moment they have to gether.

...continued

Script C

Page 3 of 4

C	* It is about a woman who is very devoted, when her lover goes off to sea in search of riches to let them live well.
B)	<p>In "A Song" by Helen Maria Williams, the voice of the poem is very happy in her relationship. The poem is ^{* The poem is} in quatrains stanzas, with an ABAB rhyme scheme. This shows that the poem is not just ^{the work of} minutes ^{maybe a lifetime}, but instead has been thought about for a long time, and will continue to be thought about by the writer. The quatrains also suggest the regularity that the writer ^{wife} craves, although her lover is constantly away at sea "from shore to shore he flies" and she wants a regular life with him, not the disjointed relationship she currently has with her lover ^{them}. The poem is in quatrains throughout, suggesting that she is still very happy with where she and he is because if she were not happy or satisfied, then the poem might instead have irregular ^{not} stanza lengths or irregular rhyme scheme. The poet chose to write in quatrain to show the regularity the woman wishes ^{desires}.</p>
	<p>Declarative sentences are also used to show how happy the voice is when she declares ^{early in the poem} her devotion "he gave me all his heart" which shows that the man she loves has given her his heart to keep while he is away at sea, without her. The use of "all" suggests ^{even} that she has everything she needs of him to survive and be happy while he is not there. It also suggests there is no one else as significant to the woman that she can give herself to while he is away, and that therefore she is very happy with her relationship. The use of "gave" in the past tense does however suggest that he's been away for a long time, and they haven't seen each other for a long time, so although she is happy, she may be slightly uncertain that he may not love her as much when he returns. The poet chose to do this because it is a short sentence which delivers the point very fast.</p>
	<p>There is a semantic field of wanting less in the middle of the poem, but wanting less materialistic objects and wanting more of his love instead. The "frugal meal" and the "lowly cot" suggests that although she lives her life not in the best way, she is happy to sacrifice more "riches" to have a good life with her lover. It suggests also that the relationship will bring her so much happiness that she doesn't need the physical things to be perfect if she has her love. It suggests that her love</p>

...continued

Script C

Page 3 of 4

will bring so much elation that she doesn't need anything else other than the love she has. She would rather they live like that together than in riches but always apart, which shows she is happy with her love. The poet chose to use this semantic field to emphasise the woman wanting less in return for her getting love.

In conclusion, the voice in the poem "A Song" by Helen Maria Williams is very happy, and her relationship brings her great happiness.

Script C

Examiner commentary

Script C makes a good start to part a) by immediately looking at both poems together and identifying a technique they share, in this case enjambment (AO2) which conveys excitement and the energy of anticipation, supported by a very well-chosen example (AO2). There is also appreciation that the structure of *Now* supports and develops the ecstasy of the moment, although Browning is more likely to be describing a passionate embrace than an ‘orgasm’. The overview of Duffy’s argument is impressive and again supported by awareness of how the poem expresses that argument through metaphor (AO2). The idea that both poems express impatience is a good way to conclude this paragraph, as it is strongly linked to pace, tone and structure.

This is a convincing critical response because it shows exploration of techniques, such as repetition (or iteration) in order to illustrate the poems’ meaning (AO1), in the case of *Now* the paradox of wanting to compress ‘all’ into a single moment. There’s an interesting suggestion that the poet is also expressing a desire for more than this moment. This is followed by an insightful point about the poet’s unconventional handling of the sonnet form (AO2).

This response then turns back to *Hour*. Slightly surprisingly, Duffy’s use of the sonnet form is not fully understood, nor are the fairytale or mythical allusions of ‘gold from straw’, perhaps because the reference to Midas is not understood. However, there are good points about language which drive an appreciation of the transformative power of love (AO1) and there is recognition that time is important in both poems, although this point is only developed in the footnote, which expresses an interesting comparative point which might have been a more profitable way to extend the exploration of both poems than the final paragraph. Although this candidate shows sensitive close reading of the sound world in Browning’s poem, it does not advance the comparison, as the incorrect assertion is made that Duffy does not use alliteration. It would have been better to have looked at the relationship between sound and sense in both poems as an expression of the desire to suspend time.

Although this response falls away a little, this is a well-developed and convincing critical response which merits a **Level 5** mark. A more sustained critical argument would have pushed this into Level 6.

Helen Maria Williams’s poem *A Song* is arguably an odd choice of poem to explore how poets present the happiness of relationship. Two stanzas express happiness and then the third stanza begins with the word ‘But’ and the penultimate line is ‘Alas! at every breeze I weep –’. This shows how important it is to make a judicious choice of poem for the part b) question, and candidates can practise the selection of texts to fit the different possible topics and techniques which link poems in the cluster.

There is understanding that the poem presents a ‘disjointed relationship’ and a suggestion that the regularity of stanza form expresses a desire for a more ‘regular life’. It is more likely that Williams uses a ballad stanza in order to tell a story, and, like in most ballads, it is not a very happy one. Certainly it is one which subverts conventions of masculine heroism and colonial adventure. Although there is surface understanding of the speaker’s situation, the tone of the poem is misread. Nevertheless, some good points about language are made, such as the choice of tense, and the semantic field of humility which could support a better appreciation of the poem’s ironies. An interesting point is beginning to emerge, perhaps inspired by Duffy’s rejection of materialism and time in favour of the transformative power of the present moment, but the conclusion that the voice of the poem ‘is very happy’ and her relationship ‘brings her great happiness’ is mistaken.

This is a **Level 3** response. It is a personal response, developed and using some relevant textual references, but the poem is not well-chosen to support the task, and is only partly understood, so this is not a credible critical and analytical response, although some of the right tools are evident.

Script D

Page 1 of 3

year 10

English Literature

In Robert Browning expresses feelings about finding happiness in a relationship as living the now and forget your past and future, but focus on the present. 'All of your life that has gone before, All to come after it - so you ignore'. Browning shows that passionate and sexual love creates happiness in a relationship 'while cheeks burn, arms open, eyes shut and lips meet!'. The exclamation mark '!' shows the excitement and the passion between the two people. Also, Browning says that when you feel happy in a relationship your 'thoughts and feelings and soul and sense / merged in a moment'. This shows that happiness in a relationship is when you feel as one and together with how you feel about each other and the world around you. The simile of the R is 'rapture of rage for perfection's endowment' shows the passion and happiness as they both believe the other is perfect. The tone of the poem is positive about the happiness of love all you need ^{do} to live in the moment. This sonnet is a passionate and loving poem.

Carol Anne Duffy shows that you should make the most of the time with your lover 'even a single hour... makes love rich: 'Bright as a dropped coin' this simile shows that anything that seems ugly is beautiful and bright when she is with her lover. Duffy shows that when you're happy in a relationship 'nothing dark will end our shining out'. This shows that when they are together nothing can take away their happiness. 'Your hair like treasure ~~gold~~ on the ground' this metaphor shows the love between them as we associate 'treasure' with something beautiful like Jewellery and money. This atmosphere of this poem is peaceful and passionate as it says 'for thousands of seconds we kiss', but it is also happy as they believe that nothing can end their happiness when they are together. //

...continued

Script D

Page 2 of 3

D

Both of these poems are sonnets and they both show the idea of living in the now (present day). Also, Browning and Duffy shows that when they ^{loves} are ~~are~~ together they are one with each other and are 'merged in a moment'. ~~At~~ In comparison Duffy says that 'love spins gold, gold, gold from straw'. This metaphor shows that love changes you and makes you a happier person and makes you feel rich as 'gold' is associated ~~with~~ with the rich and 'straw' is associated with the poor. The emphasis on 'gold' shows ~~the~~ her excitement and shows that love can turn anything into something else.

...continued

Script D

Page 3 of 3

10 1b. Bright star is another poem and sonnet that shows happiness in a relationship. John Keats shows happiness by the two lovers wanting to be with one another for ^{eternity} ~~eternity~~, 'sleep ever in a sweet unrest'. This oxymoron shows that they are happy and comfortable with each other from the word 'sweet'. The 'Bright star' represents the north star and is personified by Keats as he says that 'Bright star, would I were steadfast as thou art'. Keats shows that he is personifying the star as he is talking to it and saying that he is jealous of the star, because the star is 'steadfast' and solid, but he isn't with his lover and 'would I' which is wish.

John Keats feelings change after the octave at the beginning as he begins to realise that he is happy with her as he doesn't want to be like the 'Bright Star' anymore 'No - yet still steadfast, but ~~not~~ unchangeable'. The alternate rhyme scheme shows the happiness presented by Keats as it flows as if he is excited to be with his lover, this rhyme scheme changed after the octave when his feelings changed.

Keats shows that he 'live ever or swoon to death' would want to live with her forever and be 'immortal' or he would rather die than be without his ~~love~~ lover. This is in the sestet when he realises he actually loves his lover and wants to be with him for eternity. This shows happiness as Keats shows that he wants to be with her as they are happy together as he would rather die than be without her for the rest of his life.

Script D

Examiner commentary

Script D takes the approach of looking at each poem separately and then making some comparisons. There is no set or recommended approach to comparison, and examiners will reward what they find. OCR's online delivery guide to comparison shows a number of different models for structuring a comparative essay. However, this script does show the danger of adopting this particular structure: it runs the risk of not leaving enough time for comparison and evaluation. There is good knowledge and understanding of *Now*, with an impressive summative opening sentence and good supporting quotations (AO1) followed by comment on punctuation (AO2) and development of argument. There is some response to sound effects and their impact on tone.

Similarly the unseen poem is clearly understood and there is some focused but not very developed comment on Duffy's use of simile and metaphor. The comparisons to 'treasure' and riches could have been developed further. There is also appreciation of the passion of the kiss, but this would have been much more effective if integrated with comment on sensuous sound effects and linked to the portrayal of the embrace in Browning's poem. The final paragraph links the themes of the poems and observes that both are sonnets, without exploring the implications for the structure of their arguments. This would have been better as a potential starting point for the whole essay, rather than the final paragraph. The final comment on gold spun from straw shows insight and some sensitivity to language and techniques (AO2) but lacks the link to the Midas touch which would have shown appreciation of the whole poem.

This is a fair **Level 4** response. There is some critical style with good selection of supporting detail and understanding is clear (AO1). There is some analytical comment on language, form and structure, but AO2 is less developed, as is the comparison between the poems. A better essay structure and more organised development of ideas could have pushed this towards Level 5.

Bright Star is sensibly chosen for part b) as it is another sonnet. Overall understanding is very clear and focused. The response is again supported by well-selected quotation (AO1) and awareness of the writer's techniques (AO2). There is also appreciation of the structural implication of the turn from octave to sestet, although these points need to be more clearly linked to meaning. Although the final paragraph is a little repetitive, it shows well-illustrated understanding and keeps the task firmly in view. The theme of mortality is introduced and begins to be integrated with happiness in love; a more cohesive link to the *North Star* and how the steadfastness of the natural world contrasts with the volatility of human passion. This answer begins to appreciate the Romantic elements of the poem.

This response is brief and would need more development of ideas for a higher mark, but shows a convincing critical style and some thoughtful examination of structure and language: just enough of these qualities to edge into **Level 5**.

Script E

Page 1 of 5

Q
E

- a) The poem 'Now' by Robert Browning presents feelings as happiness in a relationship through having a physical connection with your partner and during a sexual embrace. Whereas 'Hour' by Carol Duffy presents these same feelings but describes how they derive from spending time with your significant other and how time slows when they are together.

In 'Now', Browning uses alliteration to suggest how he is in ecstasy during ~~a~~ the sexual embrace with his partner. He describes the moment as a 'rapture of rage', the harsh sounding tone creating an animalistic notion which suggests to the reader that he craves this passion in his relationship and it makes him delirious with happiness. This is reiterated when Browning uses ~~asyndetic~~ ~~list~~ asyndetic listing to convey how he is so overwhelmed with happiness when he writes "thought and feeling and soul and sense" because the use of repeating the co-ordinating conjunction 'and' slows down the pace suggesting he is indulging in the overwhelming delight he experiences during this moment with his partner. However, in 'Hour' Duffy uses enjambment to emphasise how she relishes in ~~the~~ spending time with her partner and familiarising herself with him. She describes how they ~~make~~ the time for each other and uses the metaphor to illustrate how they spend ~~it~~ ~~the whole~~ ~~of it~~ ~~it~~ on "the whole of the summer sky". The use of enjambment slows down the pace to give the effect to the reader that time slows when she is with her lover and she is indifferent to everything else around her. ~~This is reiterated~~ →

...continued

Script E

Page 2 of 5

② E

when she uses the noun 'whole' because it ~~she~~ demonstrates how she ~~feels~~ feels as though ~~she~~ the word is her oyster when she is with her partner and that she is empowered; giving her immense happiness.

Robert Browning uses metaphors of time to suggest that time is against him but he is glad to find happiness in this short-lived experience. Browning uses synecdoche living to quicken the pace to reflect his sexual embrace as he reaches his peak of happiness when he realises he is finally getting what he has been yearning for. He describes how he has his partner around, beneath and above him 'for once', ~~then~~ illustrating how it's not a routine task hence why he finds such strong happiness in doing it. He then later uses the metaphor "bickay our life-time's" to reinforce that because he feels such happiness when physically connected to his partner, he is urgent to keep these feelings fresh despite how quickly it ends and life moves on. Similarly, Duffy uses metaphors to suggest that it is hard for love to remain when time never stops but it is too passionate to be tamed. She uses the declarative sentence "time hates love" to bluntly convey how it is a struggle to keep love ^{strong} ~~precious~~ when ~~time~~ time never actually slows but does everything it can to stop it, the use of the strong verb 'hates' heightens this feeling and makes time the enemy. However she then uses a metaphor to ~~say~~ convey how love is much more powerful because it spins 'gold' from straw, the repetition of the

...continued

Script E

Page 3 of 5

③ E

6

nain 'gold' demonstrating how love is eternal and will relentlessly give her feelings of happiness despite the obstacles it faces.

Robert Browning subverts the readers expectation because 'Now' is a 14 line poem, suggesting to the reader that it is a sonnet. However, the rhyme scheme is not iambic pentameter so the poem is an unconventional love poem suggesting that his feelings of happiness are ~~re~~ real and not romanticised for the sake of a cliché love poem but he still finds these feelings within the love he feels for his partner. However, Duffy creates a regular structure, up until the last stanza, by having three quatrains to suggest that she finds happiness in the uniformity of her relationship rather than it being erotic and reckless. On the last stanza, ~~to~~ she breaks this regimented structure which gives the effect to the reader that though her situation changes when time marches on, she doesn't let that affect how she feels.

Overall, Browning suggests that happiness can be found in even the unpredictable parts of a relationship because he feels as though sex is not just a physical act but the passion that ties in with this makes him happy. However, Duffy enjoys the traditional parts of a relationship like ~~to~~ enjoying each other's company and going on dates because she can forget about the world around her. Both poems demonstrate the contrast between traditional and modern values ~~of~~ a relationship.

ways to
And
happiness

...continued

Script E

Page 4 of 5

E
④

b) The poem 'Warming Her Pears' presents a relationship which brings great happiness because ^{the servant} ~~the poet~~ ^{describes} the ~~poet~~ enjoys feeling as though she plays a big role in her mistress' life and that she is proud to be a part of it.

In the poem, the poet describes the roles of the servant who is ordered around by her mistress, one of these being wearing her pears to warm them. The servant describes the mistress as 'my', the possessive pronoun suggesting that she views the mistress as her property and is protective ^{of} ~~over~~ her. This gives the effect to the reader that she is closely intertwined in her life and feels happiness being of use to someone she so strongly idolises. This admiration is reinforced when ~~she~~ the poet ~~clearly~~ uses a semantic field of purity to convey how acclaimed her mistress is. The adjectives 'white' ~~as~~ and 'milky' and the noun 'suk' is used to illustrate how the servant feels as though she is vulnerable and she is the only one able to safeguard her; feelings of pride and relief therefore ensue.

The poem has no rhyme scheme but has a regular structure. The use of rhythm would appear inappropriately lively because the servant feels as though the protection of her mistress is so vital and ~~to~~ the purpose of her life. The reader ~~can~~ gets this notion when a hierarchy is created. The servant watches in her 'attic' bed as a 'carriage' brings the mistress home creating clear divisions in society. The u

...continued

Script E

Page 5 of 5

⑤ E

as these two nouns denote to ideas as a fairy tale or fantasy, suggesting that the servant feels privileged to be involved in such an obscure and magical lifestyle. The regular structure presents a routine lifestyle, as the servant day in and day out obeys to the mistress' demands. Though the reader could interpret this as a restricted and poor way of living, the servant suggests that this is what she thrives in because when the pearls are taken away from her she 'burns'. The use of the verb 'burns' ~~is emphasised~~ emphasises how passionate she is about her job and that when the ~~need to be~~ mistress' need for her is gone she feels worthless and insignificant. This gives the effect to the reader that she feels happiness in this relationship with her mistress because, despite her low social status, she can feel important.

Overall, the poem 'Warming Her Pearls' suggests feelings of unrequited love because ~~the servant~~ the reader sees how passionately the servant feels about her mistress when she uses the declarative sentence "she is beautiful" but they don't see this admiration reciprocated. However, because of the circumstances of a hierarchy during a society, being able to assist ~~to~~ the mistress and ~~and~~ be deemed as even partially important is enough to bring the servant happiness.

Script E

Examiner commentary

Script E takes a comparative approach from the beginning. Perhaps the opposition is a slightly false one: both poems express the physicality of love and the power of the embrace, and both see time as an enemy, but this is an effective start. This is another response which sees the embrace in *Now* as more explicitly sexual than the poet probably intended, and more ‘animalistic’ but the idea that the persona is delirious with passion is well-expressed and illustrated (AO1). Likewise, there is a good point about the use of co-ordinating conjunctions (AO2), but this is polysyndetic listing, not asyndetic listing. It is really much more important to write about the effect of unusual language rather than to label it, but if polysyllabic labels are used, they ought to be the correct ones. These imprecisions, under exam conditions, don’t notably detract from a clear critical style, showing understanding of tone and rhythm and some of the reasons why the poet varies and manipulates them.

Indeed a perceptive point emerges about the ways in which the poets’ manipulation of rhythm reflects their desire to master time, in *Hour* as well as *Now*. There is good understanding of Duffy’s metaphors as well as rhythms, and how they express indifference to everything except the empowering moment of love. This is aptly contrasted with Browning finding happiness in ‘shortlived experience’ and ‘for once’. Links between the two poems are easy and effective, and the notion of a conflict between love and time is skilfully developed through exploration of language (‘the declarative sentence “time hates love”’), metaphor and repetition. There are also interesting comments on the poets’ subversion of the sonnet structure, although these might have been better linked to sound effects (through rhyme patterns) and meaning. Comments on structure should not be separate from interpretation.

This essay has a fluent style and occasionally livens up clichéd expression in creative ways to reflect the striking language and emotions of the poems. It needs more focus on word choice, and what makes each poem individual especially in the last two paragraphs of the response.

This is a very good answer and has all the qualities of **Level 5**. A more sustained interweaving of language comment (AO2) and interpretation (AO1) and more accurate subject terminology might have lifted this into Level 6.

In response to part b) this candidate produces another impressively full and well-organised response. *Warming her Pearls* is certainly an appropriate and interesting choice. It expresses great happiness in a submissive relationship. Language use is highlighted to emphasise how a servant can also be possessive (AO2). Descriptive language is explored for its symbolic implications. The hierarchical nature of the relationship is also carefully illustrated (AO1) and there is understanding of the poem’s fantasy element. Language (‘Use of the verb ‘burns’’) is used to subvert our expectations and there is appreciation of the unsettling elements of the poem’s tone. The speaker’s apparently unrequited passion and social subservience are understood, but it would have been good to have seen more exploration of the poem’s sensuous language and fantasy elements.

This is also a convincing **Level 5** response, which would need more detail and development of insightful understanding into consistent perception for Level 6.

Script F

Page 1 of 3

F
①

a) Both 'How' by Carol Ann Duffy and 'Now' by Robert Browning explore the significance of time in a happy relationship and how time changes. In 'Now', the pace varies throughout the poem as the narrator makes 'perfect' the present. The alliteration of the 'p' consonant reflects the narrator's appreciation of her love in that moment, as though she relishes in saying every word. The abstract noun 'present' exemplifies that the speaker is not thinking about the future or the past, such is her excitement and overwhelming feelings that she can only think about the moment. The adjective 'perfect' connotes that there are no flaws ~~into~~ in the moment - the both characters are or completely content in that single moment; while the fact that the narrator uses the verb 'make' suggests that this perfection is forced - it is not coincidently. This ~~also~~ highlights the effort both characters make to be happy for each other - sharing a selfless and mutual relationship as they make every moment count. Alternatively it could present ~~interpretation~~ that the relationship is not so perfect if the perfection is forced, while in 'How' the happiness seems to be achieved naturally and coincidently. A semantic field of nouns linking to the theme of nature portray that the characters are at one with the world, and by doing this 'Time slows'. This suggests that the narrator and her lover are working with nature and time and this means time slows, while in Browning's poem the characters are fighting against time so it runs away from them, as they 'clutch at the core', showing their attempts to make a moment last. The fact that time slows for the speaker in 'How' ~~also~~ as they don't fight against the time is reinforced by the declaration 'For thousands of seconds we kiss'. By pulling the verb 'kiss' after the time phrase the significance of time is presented, and the hyperbolisation of the length of time presents how time changes during their happiness.

In both poems, the speakers present a constant appreciation and admiration for their lover. In 'How', a semantic field of 'treasure' is used throughout the poem. The speaker presents how 'the midaslight' turns her lover 'limbs to gold'. The metaphor of the man's very bones turning into a treasured metal highlights that the narrator sees every part of him as flawless and something to be admired and valued. Some

...continued

Script F

Page 2 of 3

* The speaker's perpetual appreciation is reinforced by the engagement types 'you fair', as though she is pausing to take a step back and simply look at her lover or gazing in this pause, presenting that she never fails to be taken aback by her love and appreciation.

②

could say that this presents a materialistic love, however the characters spend the time 'not on flowers, or wine', but on being together, showing that the speaker admires her lover solely because they are so happy in a relationship, not for the purpose of showing off to others*. Alternatively in 'Now', the pronoun 'You' is used repeatedly instead of such descriptive language of appearance, detailed descriptions of actions to present the speaker's appreciation and admiration. The pronoun 'You' is used throughout the poem it is only until the 7th line the narrator uses 'me', then finally 'we' in the second to last line. This highlights the speaker is not thinking about himself until later on and is trying to take in every action that the other does. The desperation to appreciate everything the other does is reinforced by the poet's pace created by a lack of punctuation and use of the connective 'and' instead of commas in line 6 and 7 to show excitement, while the caesura created by dashes and the question 'How long such suspension may linger?' as the speaker appreciates every second with his lover. Overall both poems present a constant appreciation and admiration for the other in a relationship, ~~also~~ highlighting the relationship is so happy that they must try to take in as much as possible, whether by physical appearance as in 'How' or actions like in 'Now'.

The poems show how happy relationships make the most of ~~bad~~ ^{difficult} situations. In 'Now', 'love spins gold, gold, gold from straw' while in Browning's poem the characters 'give but one moment' out of their 'whole life'. Duffy's metaphor highlights how a poor situation can be made into something that is valued, presenting that in a happy relationship the love can make anything worthwhile and good. However in 'Now' the speaker explores how 'all your life that has gone before' and 'All to come after it' is ignored in a loving moment, conveying how regardless of the situation in ones life they are able to forget it for each other as they are so happy in each other's company.

Overall, both poems present complete happiness in a relationship, regardless of other factors which could ruin it like time or other issues in their life. Now presents how the characters fight against the time to be with each other as much as possible while How explores lovers appreciating and valuing each other in nature.

...continued

Script F

Page 3 of 3

F

③

1) 'Love after love' explores finding a happy relationship with oneself after heartbreak. The third person narrator presents an assured and calm tone as he tells ~~the~~ someone to 'take down the love letters' and 'desperate notes'. He asserts that 'the time will come' when the other will be happy with himself. The imperative ~~to~~ verb 'take down' is not angry or stern but that of experience, as though the speaker knows what the other must do. The future tense verb 'will come' portrays no doubt, which makes readers feel assured and certain too. This experience ~~even~~ conveys a calm, wise tone which highlights the narrator is happy with himself so he tries to impart this happiness onto the other with his experience.

A semantic field of religion is used to bring the reader back to the ^{of life} center and simplicity. The simple actions to 'give wine' and 'give bread' which have been practised for so many years show the reader that a happy relationship with oneself is not vain nor selfish but one that has been important since religion began - Also happiness is presented through 'giving', to show that if you are content with yourself you will have the ability to give this happiness to others. Overall the use of religious words create a sense of cleansing and ridding oneself of sin, which means the ~~the~~ character will be happy with himself and also ~~have~~ have happy relationships with others.

~~the~~ A healthy relationship with oneself is presented by appreciation. The final line 'sit. Feast on your life' describes how two usually routinely actions should be appreciated. By using the verb 'feast' instead of simply 'eat' ^(connotes) presents a more extravagant occasion when there is more food taken than a normal meal. This ~~the~~ concept has a happy relationship is achieved by wholly appreciating yourself ~~and making~~ and making the most of your life, as it is full of riches and value. A feast is also a social occasion, highlighting how if you appreciate your own life then others will too, which presents how ~~a happy~~ self-love brings happiness to others. Self-love is also portrayed by the caesura after 'sit' as the character has to take a step back and take in the value of their own life.

Overall the poet of 'Love after love' presents to the readers that self-love will bring great happiness to yourself and those around you, by an assured, calm tone and description of simple ~~and~~ actions or practices which have occurred since time began.

Script F

Examiner commentary

Script F makes a strong and independent opening by immediately linking the happy relationships alluded to in the task with the way time and change are indicated in both poems (AO1). The perfection of the present moment in *Now* is aptly linked to use of alliteration (AO2) and the speaker's expression of overwhelming excitement and relishing of the moment. This candidate realises that Browning is not necessarily writing autobiographically. This poem actually comes from Browning's last volume and the elderly poet subtitled the collection *Fancies and Facts*. Most of Browning's poems are dramatic monologues.

There is a thoughtful evaluation of whether the relationship in *Now* is quite as perfect and unforced as the narrator believes, a sophisticated point. In contrast, the candidate suggests that happiness is achieved more 'naturally and coincidentally' in *Hour* – and that certainly seems the effect the poet is striving for. There is a thought-provoking suggestion that one poem fights against time, and the other works with nature, and the pace and desperation of Browning's lovers is interestingly contrasted to ways in which Duffy's lovers stretch time through their kiss.

Quotations are precise, pertinent and skilfully interwoven in the analysis of golden time and Midas's treasure in *Hour*. The candidate rightly challenges the possibility that these metaphors express merely material pleasures. There is a lovely appreciation of ways in which rhythm and timing can express the lover gasping in appreciation of the beloved (AO2). There is detailed and sensitive analysis of the use of pronouns in *Now*, followed by understanding of the effects of rhythm and syntax. The final points link the situations of the poems and their portrayal of the loving moment to happiness in relationships, even in difficult or complex situations, which gets to the heart of both poems. The conclusion once again links love to the combat with time, which is the clearest connection between these two different poems from very different perspectives.

This is a high **Level 6** response, and shows the quality of work which we can expect from the very best candidates for this paper under timed conditions. It is sustained, perceptive and consistently effective.

Love After Love is an interesting and brave choice for part b). After all, the speaker is recovering from an unhappy relationship, it seems. However, the poet is expressing the idea that you can achieve a happy relationship with yourself. It is a good idea to explore the poem in this light – and it is anticipated in the mark scheme for this paper. The 'assured and calm' tone is rightly noted and well-illustrated (AO1). There might have been a little more exploration of the techniques which Walcott uses to create that tone. There is an idea that the speaker is addressing an 'other' who may in fact be himself.

AO2 is more explicitly addressed through exploration of the 'semantic field of religion'. There is sensitive and perceptive comment on the idea that a happy relationship with oneself might be 'giving' rather than selfish. The third paragraph shows insight into how a small change of word, from 'eat' to 'feast' can transform the routine into the extravagant. The ideas of pausing to value yourself, and appreciating yourself in order to bring happiness to others are also very pertinently illustrated (AO1). This is an assured and illustrated overview of the poem, which might have said a little more about the uses of mirror images, photographs and reflections to give a fuller sense of the image world of the text.

This is a more marginal **Level 6** response, but deserves reward for the confidence with which it appreciates, analyses and illustrates response to a complex text under exam conditions. It is only half the length of the response to part a) and it is worth remembering that both sections carry equal marks. This aspect of time management will be even more important when trialling the full paper, including the Shakespeare essay. It is vital that candidates get opportunities to sit the full-length paper under mock exam conditions and gain confidence in allocating their time effectively.



We'd like to know your view on the resources we produce. By clicking on the 'Like' or 'Dislike' button you can help us to ensure that our resources work for you. When the email template pops up please add additional comments if you wish and then just click 'Send'. Thank you.

Whether you already offer OCR qualifications, are new to OCR, or are considering switching from your current provider/awarding organisation, you can request more information by completing the Expression of Interest form which can be found here:

www.ocr.org.uk/expression-of-interest

OCR Resources: *the small print*

OCR's resources are provided to support the delivery of OCR qualifications, but in no way constitute an endorsed teaching method that is required by OCR. Whilst every effort is made to ensure the accuracy of the content, OCR cannot be held responsible for any errors or omissions within these resources. We update our resources on a regular basis, so please check the OCR website to ensure you have the most up to date version.

This resource may be freely copied and distributed, as long as the OCR logo and this small print remain intact and OCR is acknowledged as the originator of this work.

OCR acknowledges the use of the following content:
Square down and Square up: alexwhite/Shutterstock.com

Please get in touch if you want to discuss the accessibility of resources we offer to support delivery of our qualifications:
resources.feedback@ocr.org.uk

Looking for a resource?

There is now a quick and easy search tool to help find **free** resources for your qualification:

www.ocr.org.uk/i-want-to/find-resources/

www.ocr.org.uk/gcsereform

OCR Customer Contact Centre

General qualifications

Telephone 01223 553998

Facsimile 01223 552627

Email general.qualifications@ocr.org.uk

OCR is part of Cambridge Assessment, a department of the University of Cambridge. *For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored.*

© **OCR 2016** Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office 1 Hills Road, Cambridge CB1 2EU. Registered company number 3484466. OCR is an exempt charity.

