

# **English Literature**

General Certificate of Secondary Education

Unit **A664/01**: Literary Heritage Prose and Contemporary Poetry (Foundation Tier)

## **Mark Scheme for January 2011**

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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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## INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the texts which candidates have studied;
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

## ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate the following in the context of the content described:

<b>AO1</b>	Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
<b>AO2</b>	Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
<b>AO3</b>	Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.
<b>AO4</b>	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.

## A664F: Literary Heritage Prose

## 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"> <li>reasonably developed personal response to the text(s)</li> <li>use of appropriate support from detail of the text(s)</li> </ul>	<ul style="list-style-type: none"> <li>overall understanding that writers' choices of language, structure and form contribute to meaning/effect</li> </ul>	<ul style="list-style-type: none"> <li>text is legible</li> <li>spelling, punctuation and grammar are mainly accurate</li> <li>meaning is clearly communicated</li> </ul>
5	12 11 10	<ul style="list-style-type: none"> <li>reasonably organised response to text(s)</li> <li>use of some relevant support from the text(s)</li> </ul>	<ul style="list-style-type: none"> <li>understanding of some features of language, structure and/or form</li> </ul>	<ul style="list-style-type: none"> <li>text is mostly legible</li> <li>some errors in spelling, punctuation and grammar</li> <li>meaning is clearly communicated for most of the answer</li> </ul>
6	9 8 7	<ul style="list-style-type: none"> <li>some relevant comments on the text(s)</li> <li>use of a little support from the text(s)</li> </ul>	<ul style="list-style-type: none"> <li>a little response to features of language, structure and/or form</li> </ul>	<ul style="list-style-type: none"> <li>text is sometimes illegible</li> <li>some errors in spelling, punctuation and grammar</li> <li>communication of meaning is sometimes hindered</li> </ul>
7	6 5 4	<ul style="list-style-type: none"> <li>a few straightforward points about the text(s)</li> <li>occasional reference to the text(s)</li> </ul>	<ul style="list-style-type: none"> <li>a few comments on language, structure and/or form</li> </ul>	<ul style="list-style-type: none"> <li>text is mostly illegible</li> <li>frequent errors in spelling, punctuation and grammar</li> <li>communication of meaning is hindered</li> </ul>
8	3 2 1	<ul style="list-style-type: none"> <li>a little awareness of the text(s)</li> <li>very limited comment about the text(s)</li> </ul>	<ul style="list-style-type: none"> <li>a little awareness of language, structure and/or form</li> </ul>	<ul style="list-style-type: none"> <li>text is often illegible</li> <li>multiple errors in spelling, punctuation and grammar</li> <li>communication of meaning is seriously impeded</li> </ul>
	0	<ul style="list-style-type: none"> <li>response not worthy of credit</li> </ul>	<ul style="list-style-type: none"> <li>response not worthy of credit</li> </ul>	

## A664F: Contemporary Poetry

## 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"> <li>reasonably developed personal response to the text(s)</li> <li>use of appropriate support from detail of the text(s)</li> </ul>	<ul style="list-style-type: none"> <li>overall understanding that writers' choices of language, structure and form contribute to meaning/effect</li> </ul>	<ul style="list-style-type: none"> <li>text is legible</li> <li>spelling, punctuation and grammar are mainly accurate</li> <li>meaning is clearly communicated</li> </ul>
5	8 7	<ul style="list-style-type: none"> <li>reasonably organised response to text(s)</li> <li>use of some relevant support from the text(s)</li> </ul>	<ul style="list-style-type: none"> <li>understanding of some features of language, structure and/or form</li> </ul>	<ul style="list-style-type: none"> <li>text is mostly legible</li> <li>some errors in spelling, punctuation and grammar</li> <li>meaning is clearly communicated for most of the answer</li> </ul>
6	6 5	<ul style="list-style-type: none"> <li>some relevant comments on the text(s)</li> <li>use of a little support from the text(s)</li> </ul>	<ul style="list-style-type: none"> <li>a little response to features of language, structure and/or form</li> </ul>	<ul style="list-style-type: none"> <li>text is sometimes illegible</li> <li>some errors in spelling, punctuation and grammar</li> <li>communication of meaning is sometimes hindered</li> </ul>
7	4 3	<ul style="list-style-type: none"> <li>a few straightforward points about the text(s)</li> <li>occasional reference to the text(s)</li> </ul>	<ul style="list-style-type: none"> <li>a few comments on language, structure and/or form</li> </ul>	<ul style="list-style-type: none"> <li>text is mostly illegible</li> <li>frequent errors in spelling, punctuation and grammar</li> <li>communication of meaning is hindered</li> </ul>
8	2 1	<ul style="list-style-type: none"> <li>a little awareness of the text(s)</li> <li>very limited comment about the text(s)</li> </ul>	<ul style="list-style-type: none"> <li>a little awareness of language, structure and/or form</li> </ul>	<ul style="list-style-type: none"> <li>text is often illegible</li> <li>multiple errors in spelling, punctuation and grammar</li> <li>communication of meaning is seriously impeded</li> </ul>
	0	<ul style="list-style-type: none"> <li>response not worthy of credit</li> </ul>	<ul style="list-style-type: none"> <li>response not worthy of credit</li> </ul>	

<b>QUESTION 1a</b> <b>(16 marks)</b>	JANE AUSTEN: <i>Pride and Prejudice</i>
	<p data-bbox="485 264 1200 327">Volume 1, Chapter 18: <i>As Elizabeth had no longer any interest...to...the comforts of cold ham and chicken.</i></p> <p data-bbox="485 362 1171 394">In what ways is Mrs Bennet behaving so badly here?</p> <p data-bbox="485 430 759 461">You should consider:</p> <ul data-bbox="485 465 1075 568" style="list-style-type: none"> <li>• what she says at the supper table</li> <li>• how both Elizabeth and Mr Darcy react</li> <li>• the words and phrases Austen uses.</li> </ul>
<p data-bbox="178 600 501 631"><b>NOTES ON THE TASK:</b></p> <p data-bbox="178 636 1407 1102">The occasion is the ball at Netherfield. Elizabeth is aware of Jane's attraction to Mr Bingley, and Mr Bingley's attraction to Jane, but unlike her mother, is content to keep this awareness to herself. Mrs Bennet makes no secret of her ambitions for this match, and makes them audibly known to Lady Lucas, showing total disregard for the feelings of Lady Lucas, her daughter and Mr Darcy, of whom, indeed, she speaks insultingly. Her reasons for favouring the marriage are largely founded upon Mr Bingley's wealth and the certainty that such a connection will be a social advantage to the Bennet family. Elizabeth remonstrates with her mother, to no effect, whilst Mr Darcy's reaction moves from contempt to a "composed and steady gravity" which indicates that he will move to block the marriage of his friend to the daughter of such a woman. Mrs Bennet is wrong in her assessment of Mr Bingley's sisters and disingenuous in asserting that she will find comfort in staying at home. Basic responses will do little more than paraphrase parts of the extract. They will move through the bands as discussion of Mrs Bennet's behaviour becomes more detailed and supported. Best responses will engage with some detail of Austen's language here.</p>	

<b>QUESTION 1b</b> <b>(16 marks)</b>	JANE AUSTEN: <i>Pride and Prejudice</i>
	<p data-bbox="485 1267 1279 1330">What do you find fascinating and important about Elizabeth's relationship with her sister Jane?</p> <p data-bbox="485 1361 1273 1393">Remember to support your ideas with details from the novel.</p>
<p data-bbox="178 1424 501 1456"><b>NOTES ON THE TASK:</b></p> <p data-bbox="178 1460 1407 1917">It is hoped that candidates will be able to show their knowledge of the relationship and the closeness of the two sisters. They confide in each other and Elizabeth is readily forthcoming in encouraging Jane's immediate liking for Mr Bingley. Their closeness is shown when Elizabeth, showing no sense of decorum, hurries to Netherfield when she hears of Jane's illness. Jane's good nature and determination to think the best of everyone are contrasted with Elizabeth's prejudice against Mr Darcy and her championing of Wickham. The sisters' closeness is again evident when Mr Bingley's party abruptly quits Netherfield, leaving Jane distressed and Elizabeth as comforter. Mr Darcy was instrumental in persuading Mr Bingley to leave Netherfield, judging that Jane's amiable manner did not suggest that she loved Mr Bingley and thereby deepening Elizabeth's animosity towards him. Basic responses here will make some comment about the relationship. They will move through the bands as knowledge and understanding of the relationship become more detailed and supported by textual reference. Best responses here will make some engagement with how the relationship is in some way fascinating and important.</p>	

<b>QUESTION 2a</b> <b>(16 marks)</b>	GEORGE ELIOT: <i>Silas Marner</i>
	<p>Chapter 4: <i>DUNSTAN CASS, setting off in the raw morning... to...weak in the hind-quarters.</i></p> <p>What are your feelings about Dunstan Cass as you read this passage?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what he thinks</li> <li>• what he says</li> <li>• the words and phrases Eliot uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>It is likely that candidates will find Dunstan Cass at this moment in the novel thoroughly disagreeable. His thoughts reveal the contempt he feels for Marner, a fellow human being, and a determination to get his hands on Marner's money one way or another. Deciding against approaching Godfrey and persuading him to borrow from Marner, he maliciously decides both to sell Wildfire to spite Godfrey and get Marner's money away from him. He enjoys "swaggering", taking people in, and lying even when the lies are completely transparent. In the last paragraph he combines taking people in with telling obvious lies. He is conceited ("Dunstan was quite sure they would be --- he was such a lucky fellow."). Basic responses here will express a simple view of Dunstan. They will move through the bands as views of Dunstan are more developed and supported by textual detail. Best responses will try to comment on Eliot's language, for example that his contempt for Marner leads him mentally to dismiss him, without qualification as "the old fool of a weaver".</p>	

<b>QUESTION 2b</b> <b>(16 marks)</b>	GEORGE ELIOT: <i>Silas Marner</i>
	<p>Do you think Godfrey Cass deserves Nancy as his wife?</p> <p>Remember to support your ideas with details from the novel.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>It is expected that candidates will focus on Godfrey and/or Nancy. Responses are likely to concentrate on two aspects of Godfrey's behaviour: his marriage to Molly; and his failure to acknowledge Eppie as his daughter when Marner first carries her into the Red House. In the early chapters of the novel, his weakness of character is evident. It is also evident when he fails to tell Nancy of his first marriage because he feels he would lose her. He acknowledges Eppie when too many years have elapsed, and his late wish for a child (being disappointed in his hope of raising children with Nancy) by claiming Eppie, shows no consideration for Eppie's or Marner's feelings. Nancy is something of a paragon, possibly too good for Godfrey (and probably for many men). Basic responses will offer a view with very little textual support. They will move through the bands as understanding of the characters becomes more developed and better supported by textual detail. Best responses here will tease out a reasonably developed case with sound use of text in support.</p>	

<b>QUESTION 3a</b> <b>(16 marks)</b>	WILLIAM GOLDING: <i>Lord of the Flies</i>
	<p>Chapter Two: <i>We wanted smoke ... to ...the drum-roll continued.</i></p> <p>What does this passage so powerfully convey to you about the boys and the situation they are in?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what Piggy says</li> <li>• the fire</li> <li>• the words and phrases Golding uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>At this fairly early stage of the novel, the boys are, in Piggy’s words, behaving “like a pack of kids”. Lighting the fire to provide smoke that might attract a passing ship has not been properly organised, with the result that a major fire has ensued. The list of names has not been drawn up. The little ‘uns prefer to play. Shelters have not been built. The boys are squabbling (“You shut up!”). Ralph seems to violate the rules concerning the conch by snatching it from the speaking Piggy. Worst of all at least one child has fallen victim to the fire. The breaking down of order, order to which the boys aspired, has begun. The fire that has taken the boy with the mark on his face is part of the dangers the boys face. Their dangerous situation is reflected in the description of the fire (“A tree exploded in the fire like a bomb.”) and the snakes that it appears to create. Basic responses will make some comment about the boys at this point. They will move through the bands as comments become more fully developed and better supported by reference to and quotation from the extract. The best responses here will show a reasonably developed understanding of the boys and their situation and make some reference to the language.</p>	

<b>QUESTION 3b</b> <b>(16 marks)</b>	WILLIAM GOLDING: <i>Lord of the Flies</i>
	<p>What do you find particularly horrifying about Roger?</p> <p>Remember to support your ideas with details from the novel.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>The wording of the question asks for the candidate’s personal response to Roger, firmly founded on textual detail. He is initially described as “a slight furtive boy ... who kept to himself with an inner intensity of avoidance and secrecy”. When he throws stones at Henry, his arm was still conditioned by civilisation, but civilisation’s conditioning wears off as the novel progresses and Roger becomes a “terror” torturing others like Sam and Eric and finally preparing a stick sharpened at both ends for Ralph. Roger’s degeneration is horrifying, and it is made worse by Golding who leaves Roger’s activities to the reader’s imagination. Basic responses will show a little awareness of Roger. They will move through the bands as knowledge of Roger becomes more developed and better supported. Best responses here will show a reasonably developed and supported understanding of Roger, with some comment on Golding’s language.</p>	

<b>QUESTION 4a</b> <b>(16 marks)</b>	THOMAS HARDY: <i>The Withered Arm and other Wessex Tales</i>
	<p data-bbox="485 264 1342 331"><i>The Withered Arm: One night, two or three weeks after...to...Just when the clock struck two.</i></p> <p data-bbox="485 365 1401 432">What makes this such a dramatic and significant part of the story, <i>The Withered Arm</i>?</p> <p data-bbox="485 465 762 499">You should consider:</p> <ul data-bbox="485 499 1029 611" style="list-style-type: none"> <li>• Rhoda Brook's dream of Gertrude</li> <li>• what Gertrude does in the dream</li> <li>• the words and phrases Hardy uses.</li> </ul>
<p data-bbox="177 640 501 674"><b>NOTES ON THE TASK:</b></p> <p data-bbox="177 674 1407 1178">Rhoda's lengthy contemplation of the new wife conjures her up in Rhoda's dream (more properly, nightmare, given Gertrude's transformation into an incubus) and is frighteningly realistic. The pretty and gentle Gertrude appears "shockingly distorted" and taunts Rhoda with her wedding-ring. This distorted version of Gertrude is perhaps born of Rhoda's jealousy and feelings of rejection by Lodge. The withdrawal of the incubus is succeeded by its frighteningly gradual re-approaching of Rhoda. The throwing off of the incubus wakes Rhoda who recalls the way she grasped the arm feeling its flesh and blood. The precise timing of her seizing of the arm is, of course, the very night and time that Gertrude wakes with the sharp pain in her arm, that later will become withered. Candidates should make this connection between the two women and may perhaps comment on the way the dream has affected Rhoda herself. The language is highly dramatic. Basic responses will make some unsupported comment on the extract. Better ones may paraphrase the passage and start to make relevant comments on the power of the dream and its significance. The best ones here will explore the extract in some detail, support their ideas with some textual reference and make some comment on Hardy's language.</p>	

<b>QUESTION 4b</b> <b>(16 marks)</b>	THOMAS HARDY: <i>The Withered Arm and other Wessex Tales</i>
	<p data-bbox="485 1352 1358 1420">What do you think makes Lizzie Newberry in <i>The Distracted Preacher</i> such an attractive character?</p> <p data-bbox="485 1453 1230 1480">Remember to support your ideas with details from the story.</p>
<p data-bbox="177 1480 501 1514"><b>NOTES ON THE TASK:</b></p> <p data-bbox="177 1514 1407 1984">In appearance Lizzie is a "fine and extremely well-made young woman" whose behaviour when Stockdale first meets her is decidedly flirtatious, her comings and goings already making Stockdale a "doomed young fellow". She is considerate, seeking to cure Stockdale's cold with "smugglers' liquor". Candidates may well find her resourcefulness in conducting her smuggling business attractive, not least because it contrasts with Stockdale's somewhat stiff moral principles, thereby allowing Hardy to inject humour into the story. Her determination to persist with the smuggling, despite Stockdale's objections, the way she involves him in the activities, her part in tricking the excisemen, her defence of the village tradition and absence of regard for the king and the law, all may seem attractive features. Candidates might make a case for her being unattractive because of her attitude to law and order, but these are likely to be in a minority. Basic responses will make a brief, weakly supported comment on her. They will move up through the bands as knowledge of the story and personal response to Lizzie become clearer and better supported. Best responses here should make some comment on Hardy's language, and possibly on the light-hearted nature of the tale.</p>	

<b>QUESTION 5a</b> <b>(16 marks)</b>	GEORGE ORWELL: <i>Animal Farm</i>
	<p>Chapter V: <i>When the animals had assembled...to...dogs had been used to do to Mr Jones.</i></p> <p>What do you think makes this such a dramatic and important moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Snowball's plans</li> <li>• what Napoleon says and does</li> <li>• the words and phrases Orwell uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>The extract is highly significant as Napoleon has won the power struggle with Snowball. The ambitions and aspirations of both are evident in the extract. Snowball offers reasons for building the windmill; Napoleon presents no case, dismissing the windmill as nonsense. Snowball's vision will benefit all the animals and lift the burden of "sordid labour" from the animals. His eloquence and vision sway the animals to vote for the windmill. Napoleon uses the dogs and brutality to get his own way and drive Snowball and his visionary plans from the farm. The burden of "sordid labour" will never now be lifted from the animals' backs. The way the dogs respond to Napoleon introduces a return to the ways of Jones. There is plenty of drama in the escape of Snowball and the opportunity for candidates to comment on Orwell's description of it. Basic responses will show some awareness of the extract. Better ones will paraphrase it and make relevant comment on it. The best here will show a reasonably developed understanding of the significance of the extract and make some comment on Orwell's language here.</p>	

<b>QUESTION 5b</b> <b>(16 marks)</b>	GEORGE ORWELL: <i>Animal Farm</i>
	<p>The animals give Boxer the award "Animal Hero, First Class."</p> <p>Do you think he deserves this award?</p> <p>Remember to support your ideas with details from the novel.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Boxer is given the award after the Battle of the Cowshed, where his strength and valour are highly instrumental in repelling Jones and his allies. It is expected that candidates will feel that the award is well deserved, not least as Boxer is once more to the fore at the Battle of the Windmill. However, Boxer is an inspiration in many other ways, not least in the hard work that he does, his good nature and general decency. Candidates may comment on his lack of intelligence and the unforgivable ingratitude shown by Napoleon in selling him off to Alfred Simmonds. Basic responses here will comment on an aspect of Boxer's character/actions. They will move up through the bands as knowledge of the text becomes more detailed and the response to Boxer better supported by textual reference. Best responses will show a reasonably developed understanding of Boxer, with some textual support and some comment made on Orwell's language.</p>	

<b>QUESTION 6a</b> (16 marks)	R L STEVENSON: <i>The Strange Case of Dr Jekyll and Mr Hyde</i>
	<p>The Carew Murder Case: <i>It was by this time about nine... to... What has he done?</i></p> <p>What do you find so sinister about this description of London?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the weather</li> <li>• the people</li> <li>• the words and phrases Stevenson uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>The first fog of the season contributes to making this area of London so sinister. The street is dingy, the shop's wares suggest poverty, as do the ragged children; the women out for their "morning glass" sound unwholesome, and the area itself is a "city in a nightmare". The woman who opens the door has an evil face and her look is one of odious joy. Basic responses here will make some comment on the extract. Better ones are likely to paraphrase parts of the extract making straightforward comments on what is described. The best ones will show a reasonably developed response to the extract, with textual support, and make some comment on Stevenson's language.</p>	

<b>QUESTION 6b</b> (16 marks)	R L STEVENSON: <i>The Strange Case of Dr Jekyll and Mr Hyde</i>
	Explore any <b>ONE</b> or <b>TWO</b> moments in the novel when you find Mr Hyde's behaviour particularly horrifying.
<p><b>NOTES ON THE TASK:</b></p> <p>The most likely moments are those when Hyde tramples on the child and his murder of Sir Danvers Carew, though the "ape-like tricks" that he plays on Jekyll might be cited. Whatever moments candidates choose should, as far as possible, be accepted. There should be evidence in answers of personal engagement, and, in the best, some comment on the language Stevenson uses. Basic responses will make brief comments on one or two incidents. They will move through the bands as personal engagement and textual support become more developed. The best will offer comment on some aspect of the language.</p>	

<b>QUESTION 7a</b> (11 marks)	SIMON ARMITAGE: <i>The Hitcher</i>
	<p>What do you find particularly disturbing about this poem?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the story it tells</li> <li>• the narrator's thoughts</li> <li>• some of the words and phrases Armitage uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>Candidates are likely to find the story itself puzzling and amoral. The voice claims to have been under the weather and under pressure from his boss to appear more regularly at work. This suggests that he has to shoulder some responsibilities. The hitcher appears to have none; neither is he encumbered with possessions. He has a sort of hippy, Bob Dylan kind of hope, which provokes a violent response from the narrator. Whether he avenges himself on his boss by attacking the hitcher, or throws out his irresponsibility, is unclear. Either way, his absence of regret and calm recollection of the time of day and the weather outlook create an upsetting gulf between what he says he did and his response to it. The candidate's personal response to the poem is asked for and should be respected, especially where it is supported by textual detail. Basic responses will show some awareness of what the poem is about. Best ones will showing a reasonably developed understanding and try to comment on Armitage's language and its effect.</p>	

<b>QUESTION 7b</b> (11 marks)	SIMON ARMITAGE
	<p>What vivid impressions of a relationship with a parent does Armitage convey to you in <b>EITHER</b> <i>Mother, any distance greater than a single span</i> <b>OR</b> <i>My father thought it bloody queer</i>?</p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Candidates are likely to comment on the apparent domesticity of both incidents; measuring the dimensions of a room, having one's ears pierced ... However, they might go on to consider the metaphors of the anchor and the kite in the first poem, and the escape into an endless sky. Once the spool of tape is released, will the narrator fall or soar? In the second poem, the character of the father is strongly implied in the words he says, and in exactly why, at twenty-nine, the narrator's voice breaks like a tear when he remembers, or repeats, his father's words. Basic responses will make brief comment on the chosen poem. They will move through the bands as personal engagement and textual support become more developed. The best will offer comment on some aspect of the language.</p>	

<b>QUESTION 7c</b> (11 marks)	SIMON ARMITAGE
	<p>What do you find particularly amusing and entertaining about <b>EITHER</b> <i>To Poverty</i> <b>OR</b> <i>True North</i>?</p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>It is hoped that candidates will be entertained and amused by the voice's address to poverty, and recognise, with amusement, his request for poverty to pull up a chair. There is incredulous amusement at the story of falling through Schofield's shed (why was he up there) and waiting for thirteen weeks (where?) for his legs to set. Enjoyment of the address is expected, though it is unlikely that candidates at this stage will make much of the literary references. If they do, they should be rewarded. In <i>True North</i>, the descriptions of northerners provide amusement, as does the bumptiousness of the student narrator. Basic responses will make brief comment on the chosen poem. They will move through the bands as personal engagement and textual support become more developed. The best will offer comment on some aspect of Armitage's language.</p>	

<b>QUESTION 8a</b> (11 marks)	GILLIAN CLARKE: <i>My Box</i>
	<p>What impressions of her life does the poet so vividly convey to you in <i>My Box</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the box and how it was made</li> <li>• what is written in the books in the box</li> <li>• some of the words and phrases Clarke uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>The mood of the poem is thoroughly contented and the poem itself seems personal and deeply felt. The repetition of "golden", echoed in "goldcrests", suggests the valuable and precious quality of her life. The repetition of "sanded", "oiled and planed" implies that the relationship with the lover and the life they have forged together, like the creation of the box, has been to some extent worked on. She, like everything, has been slowly made, and presumably her happiness too, by a tree (implying growth), the lover, the words (in the twelve black books) and the box itself, which both symbolises and frames her life. Basic responses will make brief comment on the poem. They will move through the bands as impressions of the poet's happiness become more defined and textual reference more frequent and detailed. The best will display a reasonably developed response to the poem and make a little engagement with the language of the poem.</p>	

<b>QUESTION 8b</b> <b>(11 marks)</b>	GILLIAN CLARKE
	<p>What do you find so moving about <b>EITHER</b> <i>The Hare</i> <b>OR</b> <i>The Field Mouse</i>?</p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Whichever poem the candidate chooses, there is likely to be comment on the suffering of the animal in the title. The hare is at first mistaken for a baby crying, and then is imagined to be in the grip of a fox or a trap. Both mothers in the poem are helpless to assist. The agony of the field mouse, a victim of the tractor's progress down the field, is as big as itself and people witness the star go out in its eye. However, the associations of each poem are also moving. In <i>The Hare</i> the poet recalls the words of her friend who has died, and the death of the field mouse is set against the deaths broadcast as part of the radio's terrible news. The peaceful neighbour "drifting our land with a chance gift of sweetness" could so easily be transformed into a stranger "wounding my land with stones". Basic responses will make brief comment on the chosen poem. They will move through the bands as understanding of the poem becomes more developed and better supported by textual reference. The best will display a reasonably developed response to the poem and what is moving about it, and make a little engagement with its language.</p>	

<b>QUESTION 8c</b> <b>(11 marks)</b>	GILLIAN CLARKE
	<p>What do you find striking about the way things change over time in <b>EITHER</b> <i>Marged</i> <b>OR</b> <i>The Angelus</i>?</p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>The changes over time are to the house, its occupants and to their lives. The poet's house has a new roof-space where she can drink whisky, tap on her type-writer and listen to the radio. In the sonnet, Marged died in the dark parlwr, ill and penniless. The poet has a car; Marged had a single cow. Changes over time mean that all they had/have in common is their gender. <i>The Angelus</i> movingly describes a small girl's loneliness and unhappiness after being delivered to a south coast boarding school. The rainy weather reflects her mood. Even the mirror seems a monstrous fish about to swallow her. The changes are shown in the last verse. There are now pretty rooms and bright girls, but the elms are dead stumps and the angelus bell has gone. It is unclear whether the voice in the poem is glad that the girls are happy, or sad that the elms and the angelus have gone. Basic responses will make brief comment on the chosen poem. They will move through the bands as understanding of the poem becomes more developed and better supported by textual reference. The best will display a reasonably developed response to the poem and respond in some way to what is striking about it; this will involve some response to its language.</p>	

<b>QUESTION 9a</b> (11 marks)	WENDY COPE: <i>Engineers' Corner</i>
	<p>What do you find amusing and entertaining about <i>Engineers' Corner</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what the advertisement says</li> <li>• what Cope says about poets and engineers</li> <li>• the words and phrases Cope uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>The poem is a somewhat satirical response to the advertisement with its claim that “we’ve always made more fuss of a ballad than a blueprint”, which Cope mocks by repeating it almost <i>verbatim</i> in her own opening line. She simply reverses the stereotypical images of poets and engineers suggesting that engineers scrape by in cheerless garrets, while well-heeled poets live a life of luxury. The element of exaggeration, direct address to the reader (whom Cope seems to imagine is an engineer), the colloquial tone (“must be hell”, “going down the drain”), the strong rhythm and use of rhyme contribute to making the poem amusing and entertaining. Basic responses will make a brief comment on the poem. They will move through the bands as understanding of the poem becomes more developed and better supported by textual reference. The best will display a reasonably developed response to the poem and respond in some way to what is amusing and entertaining about it, making some response to its language.</p>	

<b>QUESTION 9b</b> (11 marks)	WENDY COPE
	<p>What do you think makes <b>EITHER</b> <i>Message</i> <b>OR</b> <i>Manifesto</i> a particularly fascinating love poem?</p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Neither poem is a conventional love poem, full of romantic fancies, promises and pledges. The writer of <i>Message</i> is somewhat threatening and desperate in her repeated use of the imperative “Pick up the phone” and the also repeated warning that “Love is already turning into hate.” Unromantically, she reminds him of his age, and that time is no longer the friend of their hair and teeth. Comment on structure might include the way “consummate” appears at the end of a line, to be followed by the less than passionate “friendship” at the beginning of the next; and the additional fifth line, albeit truncated, in the last verse. <i>Manifesto</i> is a commitment to writing poems that will win the lover’s heart. Notably, the three line verses (though the last contains four, rounding off the poem) use the same rhyme pattern. The language is chatty and colloquial, and not that of the conventional love poem. Basic responses will make a brief comment on the chosen poem. They will move through the bands as understanding of the poem becomes more developed and better supported by textual reference. The best will display a reasonably developed response to the poem and respond to what they find fascinating, making some response to its language.</p>	

<b>QUESTION 9c</b> <b>(11 marks)</b>	WENDY COPE
	<p>What vivid impressions of the dull lives people lead does <b>EITHER</b> <i>Mr Strugnell</i> <b>OR</b> <i>Lonely Hearts</i> convey to you?</p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Mr Strugnell's life is obviously dull, certainly as described by Mrs M. Candidates should have little difficulty in finding material to support an argument that it is exceedingly dull. Lower responses here will show some awareness of the unsatisfying nature of Mr Strugnell's life and refer to the text occasionally in support. They will move through the bands as understanding of how unsatisfying and unexciting his life is becomes more developed and better supported. Best responses will look at some aspect of the language in support. This should include some awareness of Larkin and that Cope's poem is a parody of his poem <i>Mr Bleaney</i> (though Mr Bleaney had more interests!). <i>Lonely Hearts</i> is a parody of advertisements in newspapers for companions. That people need to advertise in such a way indicates the unsatisfying nature of their lives, and there is more than a little of Cope's sly humour in what some of the advertisers are seeking. Also there is some compassion for their as yet unfulfilled "simple wishes". Basic responses will make a brief comment on the chosen poem. They will move through the bands as understanding of the poem becomes more developed and better supported by textual reference. The best will display a reasonably developed response to the poem and respond to the vivid impressions of dull lives, making some response to its language.</p>	

<b>QUESTION 10a</b> <b>(11 marks)</b>	CAROL ANN DUFFY: <i>Mrs Lazarus</i>
	<p>What do you find so fascinating about the poem <i>Mrs Lazarus</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Mrs Lazarus's grief and period of mourning</li> <li>• what happens to her husband Lazarus</li> <li>• some of the words and phrases Duffy uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>Jesus raised Lazarus from the dead after Lazarus had spent four days in the tomb, though the time-scale in the poem is much longer. Mrs Lazarus describes her frenzied grief at his death, her gradual coming to terms with it, her building of a new life with the schoolmaster, and the horror of her husband's return. The story itself, the twist Duffy gives it (the resurrection here is entirely unwelcome) and the element of horror make the story fascinating. Mrs Lazarus's grief, the way she comes to terms with it, and the dashing of her hopes for a new life make the poem moving. Basic responses will make brief comment on the poem. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will display a reasonably developed response to the poem and make some engagement with the language of the poem.</p>	

<b>QUESTION 10b</b> <b>(11 marks)</b>	CAROL ANN DUFFY
	<p>What memorable impressions of teachers does Duffy convey to you in <b>EITHER</b> <i>Head of English</i> <b>OR</b> <i>The Good Teachers</i>?</p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>The character of the Head of English comes out clearly in her dramatic monologue. The first four verses are by way of an introduction to the visiting poet, interspersed with instructions to the class and some schoolmistressly attempts at humour. The last verse makes clear that she disapproves of what the speaker has said, and is far too busy to have the courtesy to see the visitor off herself. <i>The Good Teachers</i> offers cameos of members of staff, complete with the speaker's opinions of them. The good teachers are viewed in some cases with irony and in others with affection. The last verse queries whether they were perhaps right in their assessment of this particular pupil. Basic responses will make brief comment on the chosen poem. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will display a reasonably developed response to the poem and make some engagement with the language of the poem.</p>	

<b>QUESTION 10c</b> <b>(11 marks)</b>	CAROL ANN DUFFY
	<p>What do you find so disturbing in <b>EITHER</b> <i>Dream of a Lost Friend</i> <b>OR</b> <i>Stealing</i>?</p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Candidates are likely to find the dream in <i>Dream of a Lost Friend</i> disturbing because of both the content of the dream and the language Duffy uses. The opening three words are arresting. As is expected in a dream, the images and references are haunting: a "public building/where I've never been", the AIDS poster, the corridor that harbours pain ... There is fear in the hysterical laugh and the crying. <i>Stealing</i> is disturbing in a different way, not least because of the speaker's theft of a snowman (the motive being that children would cry in the morning), its re-assembling and its death by booting. There are suggestions that the speaker is a modern, bored youth, with unfulfilled aspirations (do the guitar and the bust of Shakespeare represent desires for something better?) who recognises that many cannot understand a word he is saying. Basic responses will make brief comment on the chosen poem. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will display a reasonably developed response to what is disturbing about the poem and make some engagement with its language.</p>	

<b>QUESTION 11a</b> (11 marks)	SEAMUS HEANEY: <i>The Early Purges</i>
	<p>What vivid impressions of life on a farm does Heaney create for you in this poem?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what Dan Taggart does to animals</li> <li>• the feelings of the child</li> <li>• some of the words and phrases Heaney uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>Life on a farm either involves cruelty or efficiency, or perhaps a mixture of both. Dan Taggart's apparently heartless drowning of kittens, his assumption that they are better off dead, his systematic trapping of big rats, snaring of rabbits etc arouse fear in the six-year-old child. In adulthood, he claims that living displaces those false sentiments that are the opposite of "sense". Candidates might take this as a lesson that Heaney has learned. They might also argue that kittens and pups are pets, not pests, and that the description of the kittens and their sogged remains inspires sympathy. Perhaps the sentiments and sensibility of the child in the poem have something to commend them. Basic responses will make brief comment on the poem. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will display a reasonably developed personal response to the impressions created in the poem and make some engagement with its language.</p>	

<b>QUESTION 11b</b> (11 marks)	SEAMUS HEANEY
	<p>What lessons about life do you think the child learns in <b>EITHER</b> <i>Death of a Naturalist</i> <b>OR</b> <i>An Advancement of Learning</i>?</p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>It is expected that candidates will suggest that the child learns a simple lesson. In <i>Death of a Naturalist</i> the child discovers that the comforting classroom lessons about frog-spawn and tadpoles do not prepare him for the horror of the flax-dam and the great slime kings. Put simply, candidates might suggest that in <i>An Advancement</i>, the child learns that facing up to his terrors allows him to conquer them. However, the key to the question is that the learning of the lesson is memorable, so that development of the idea and understanding that the experience described is vivid and powerful will enable answers to move up through the bands. The best here will try to engage with the language and structure of the chosen poem.</p>	

<b>QUESTION 11c</b> (11 marks)	SEAMUS HEANEY
	<p>What memories of the past does Heaney so vividly bring to life in <b>EITHER</b> <i>Follower</i> <b>OR</b> <i>Digging</i>?</p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>The memories of the past in <i>Follower</i> are of both his father and his skill and precision as a ploughman, and of himself as a follower. His childhood memories are of his father at work, his father carrying him on his back, his father as an example he wished to follow. These memories are made more poignant in that his father as an old man is now the follower. The memories in <i>Digging</i> are again of his father and his skill as a digger, and also of his grandfather. Again, the memories are made poignant by the poet's lack of skill with the spade so vital to his father and grandfather, though his pen is his means to engage with the past. The key to the question is that the memories brought to life are vivid so the fuller the development and understanding of the memories the higher up the bands the response should move. The best here will try to engage with the language and structure of the chosen poem.</p>	

<b>QUESTION 12a</b> (11 marks)	BENJAMIN ZEPHANIAH: <i>What if</i>
	<p>What do you find so striking about Zephaniah's criticisms of modern society in this poem?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what he says about politics and money</li> <li>• what he says in the last four lines</li> <li>• some of the words and phrases he uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>The poem is an endorsement of Orwell's injunction to be decent, despite the corruption all about you. Just about everything comes in for criticism. The government, for example, is losing its money (certainly confirmed by the events of 2009) and politicians are on the same level as pimps; power can be evil; war is a creation of the oil merchants; the work of building good race relations is spoiled by the police; even the sun fails to be out, disappointing those who have been hoping for a good summer. The last four lines emphasise the importance of being able to hold your head high. Basic responses will make some comment on the poem. They will move through the bands as discussion becomes more developed and supported. Best responses should recognise the pastiche of Kipling and try to comment on some aspect of the poem's language and structure.</p>	

<b>QUESTION 12b</b> (11 marks)	BENJAMIN ZEPHANIAH
	<p>What angry feelings does Zephaniah strikingly express in <b>EITHER</b> <i>What Stephen Lawrence Has Taught Us</i> <b>OR</b> <i>Chant of a Homesick Nigga</i>?</p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p><b>NOTES ON THE TASK:</b>  The angry feelings expressed in <i>What Stephen Lawrence Has Taught Us</i> arise from the sense of injustice that Stephen Lawrence’s killers, though known, are still at large “protected by the law”. Zephaniah goes on to expose injustice and inequality. Racism is easy “when you have friends in high places”. The police are invited to talk to the black community to ensure justice is done. Anger at injustice and police brutality is evident in <i>Chant</i>, a dramatic monologue. The language of both poems is raw and often colloquial. Discussion of language in <i>Stephen Lawrence</i> might begin with “strut as proud as sick Mussolini” and consider why Mr Condon lives in Teletubbyland or the pun on Black Death in <i>Homesick Nigga</i>. Basic responses will make some comment on the chosen poem. They will move through the bands as discussion becomes more developed and supported. Best responses will try to comment on some aspect of the poem’s language and structure.</p>	

<b>QUESTION 12c</b> (11 marks)	BENJAMIN ZEPHANIAH
	<p>Explore Zephaniah’s attack on the way people are treated in <b>EITHER</b> <i>Biko the Greatness</i> <b>OR</b> <i>The Woman Has to Die</i></p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p><b>NOTES ON THE TASK:</b>  <i>Biko the Greatness</i> may be seen as a celebration of the defeat of the wickedness of apartheid. Greatness, and by association Steve Biko, inspired doctors and nurses, educators and children and his name lives on in the music and art of those who remember him. The tyranny attacked in <i>The Woman Has to Die</i> is exercised by men who kill women they feel have brought dishonour on their families when they disobey the command to marry the man chosen for them by their families. The tone of <i>The Woman</i> is angry “Damn curse the men”, “Her intellect and will suppressed”, “These devils” ...Basic responses will make some comment on the chosen poem. They will move through the bands as discussion of Zephaniah’s attack becomes more developed and supported. Best responses will try to comment on some aspect of the poem’s language and structure.</p>	

<b>QUESTION 13</b> <b>(11 marks)</b>	Unseen Poem: <i>Registers</i> (Michael Laskey)
	<p>What do you find particularly moving about this poem?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• where Jack is going</li> <li>• the feelings Jack and his parent have for each other</li> <li>• Jack's future</li> <li>• some of the words and phrases the poet uses</li> <li>• anything else you think is important.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>Laskey writes quite a moving poem in which a parent is thinking about his/her son's first day at school. This is a rite of passage which brings an end to the closeness of the parent/child relationship after five years. Candidates should be able to explain the activities in the first verse, involving childish indoor camping. The second verse contrasts the parent's readiness to listen to the child with the absence of childhood noise in the now "sensible" house with its churning washing machine. The feelings of parent and child appear clearly in the third verse in which the parent has to detach himself/herself from the clasping child. There is a neat transition into the fourth verse, where goodbye is transformed into good boy, as Jack proceeds into a strange and huge world, which is not simply the world of school. Very basic responses here will show a little awareness of what the poem is about and of its structure and language. They will rise through the bands as understanding of the poem becomes more secure and better supported by reference to the poem and discussion of some features of language structure and form. The best responses will focus on the word "moving" and consider how the language and not simply the situation here is moving.</p>	

## Assessment Objectives Grid (includes QWC)

Question	AO1	AO2	AO3	AO4	Total
1(a)	12.5	12.5			25
1(b)	12.5	12.5			25
2(a)	12.5	12.5			25
2(b)	12.5	12.5			25
3(a)	12.5	12.5			25
3(b)	12.5	12.5			25
4(a)	12.5	12.5			25
4(b)	12.5	12.5			25
5(a)	12.5	12.5			25
5(b)	12.5	12.5			25
6(a)	12.5	12.5			25
6(b)	12.5	12.5			25
7(a)	12.5	12.5			25
7(b)	12.5	12.5			25
7(c)	12.5	12.5			25
8(a)	12.5	12.5			25
8(b)	12.5	12.5			25
8(c)	12.5	12.5			25
9(a)	12.5	12.5			25
9(b)	12.5	12.5			25
9(c)	12.5	12.5			25
10(a)	12.5	12.5			25
10(b)	12.5	12.5			25
10(c)	12.5	12.5			25
11(a)	12.5	12.5			25
11(b)	12.5	12.5			25
11(c)	12.5	12.5			25
12(a)	12.5	12.5			25
12(b)	12.5	12.5			25
12(c)	12.5	12.5			25
13	12.5	12.5			25
<b>Totals</b>					

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