

English Literature

General Certificate of Secondary Education

Unit **A664/02**: Literary Heritage Prose and Contemporary Poetry (Higher 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.

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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:

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

USING THE MARK SCHEME

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

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

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

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

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

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

INSTRUCTIONS TO EXAMINERS:**A INDIVIDUAL ANSWERS**

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

Literary Heritage Prose: There are three marks at each band.

- **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.

- 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 very high 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.
 - 4 Band 'BELOW 5' should be used **ONLY for answers which fall outside (ie below) the range targeted by this paper.**

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 HIGHER TIER: The maximum mark for the paper is **40**.
- 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.

A664H: Literary Heritage Prose

Higher Tier Band Descriptors for Passage-based and Essay questions

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
1	24 23 22	<ul style="list-style-type: none"> sophisticated critical perception in response to and interpretation of text(s) cogent and precise evaluation of relevant detail from the text(s) 	<ul style="list-style-type: none"> sensitive understanding of the significance and effects of writers' choices of language, structure and form 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate and assured meaning is very clearly communicated
2	21 20 19	<ul style="list-style-type: none"> engagement and insight in response to and interpretation of text(s) evaluation of well-selected reference to detail of text(s) 	<ul style="list-style-type: none"> critical insight into the significance and effects of writers' choices of language, structure and form 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate meaning is very clearly communicated
3	18 17 16	<ul style="list-style-type: none"> clear, sustained responses to the text(s) support from careful and relevant reference to detail of the text(s) 	<ul style="list-style-type: none"> clear understanding of some of the effects of writers' choices of language, structure and form 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate meaning is clearly communicated
4	15 14 13	<ul style="list-style-type: none"> reasonably developed personal response to the text(s) use of appropriate support from detail of the text(s) 	<ul style="list-style-type: none"> overall understanding that writers' choices of language, structure and form contribute to meaning/effect 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are mainly accurate meaning is clearly communicated
5	12 11 10	<ul style="list-style-type: none"> reasonably organised response to text(s) use of some relevant support from the text(s) 	<ul style="list-style-type: none"> understanding of some features of language, structure and/or form 	<ul style="list-style-type: none"> text is mostly legible some errors in spelling, punctuation and grammar meaning is clearly communicated for most of the answer

Band	Marks	AO1	AO2	QWC
Below 5	9-7	<ul style="list-style-type: none"> • some relevant comments on the text(s) • use of a little support from the text(s) 	<ul style="list-style-type: none"> • a little response to features of language, structure and/or form 	<ul style="list-style-type: none"> • text is sometimes illegible • some errors in spelling, punctuation and grammar • communication of meaning is sometimes hindered
	6-4	<ul style="list-style-type: none"> • a few straightforward points about the text(s) • occasional reference to the text(s) 	<ul style="list-style-type: none"> • a few comments on language, structure and/or form 	<ul style="list-style-type: none"> • text is mostly illegible • frequent errors in spelling, punctuation and grammar • communication of meaning is hindered
	3-1	<ul style="list-style-type: none"> • very limited comment about the text(s) 	<ul style="list-style-type: none"> • very little awareness of language, structure and/or form 	<ul style="list-style-type: none"> • text is often illegible • multiple errors in spelling, punctuation and grammar • communication of meaning is seriously impeded
	0	<ul style="list-style-type: none"> • response not worthy of credit 	<ul style="list-style-type: none"> • response not worthy of credit 	

A664H: Contemporary Poetry

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

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
1	16 15	<ul style="list-style-type: none"> sophisticated critical perception in response to and interpretation of text(s) cogent and precise evaluation of relevant detail from the text(s) 	<ul style="list-style-type: none"> sensitive understanding of the significance and effects of writers' choices of language, structure and form 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate and assured meaning is very clearly communicated
2	14 13	<ul style="list-style-type: none"> critical engagement and insight in response to and interpretation of text(s) evaluation of well-selected reference to detail of text(s) 	<ul style="list-style-type: none"> critical insight into the significance and effects of writers' choices of language, structure and form 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate meaning is very clearly communicated
3	12 11	<ul style="list-style-type: none"> clear, sustained responses to the text(s) support from careful and relevant reference to detail of the text(s) 	<ul style="list-style-type: none"> clear understanding of some of the effects of writers' choices of language, structure and form 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate meaning is clearly communicated
4	10 9	<ul style="list-style-type: none"> reasonably developed personal response to the text(s) use of appropriate support from detail of the text(s) 	<ul style="list-style-type: none"> overall understanding that writers' choices of language, structure and form contribute to meaning/effect 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are mainly accurate meaning is clearly communicated
5	8 7	<ul style="list-style-type: none"> reasonably organised response to text(s) use of some relevant support from the text(s) 	<ul style="list-style-type: none"> understanding of some features of language, structure and/or form 	<ul style="list-style-type: none"> text is mostly legible some errors in spelling, punctuation and grammar meaning is clearly communicated for most of the answer

Band	Marks	AO1	AO2	QWC
Below 5	6-5	<ul style="list-style-type: none"> • some relevant comments on the text(s) • use of a little support from the text(s) 	<ul style="list-style-type: none"> • a little response to features of language, structure and/or form 	<ul style="list-style-type: none"> • text is sometimes illegible • some errors in spelling, punctuation and grammar • communication of meaning is sometimes hindered
	4-3	<ul style="list-style-type: none"> • a few straightforward points about the text(s) • occasional reference to the text(s) 	<ul style="list-style-type: none"> • a few comments on language, structure and/or form 	<ul style="list-style-type: none"> • text is mostly illegible • frequent errors in spelling, punctuation and grammar • communication of meaning is hindered
	2-1	<ul style="list-style-type: none"> • very limited comment about the text(s) 	<ul style="list-style-type: none"> • very little awareness of language, structure and/or form 	<ul style="list-style-type: none"> • text is often illegible • multiple errors in spelling, punctuation and grammar • communication of meaning is seriously impeded
	0	<ul style="list-style-type: none"> • response not worthy of credit 	<ul style="list-style-type: none"> • response not worthy of credit 	

QUESTION 1a (24 marks)	JANE AUSTEN: <i>Pride and Prejudice</i>
	<p>Volume 1, Chapter 18: <i>As Elizabeth had no longer any interest... to... the comforts of cold ham and chicken.</i></p> <p>How does Austen's writing here show Mrs Bennet's behaviour in such a bad light?</p>
<p>NOTES ON THE TASK:</p> <p>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 here will paraphrase those parts of the extract relating to what Mrs Bennet says. They will move through the bands as discussion of Mrs Bennet's behaviour becomes more detailed and supported, with references to how it violates the social code, and the reactions of others. Best responses will select language from the extract skilfully in support and discuss/analyse it with insight.</p>	

QUESTION 1b (24 marks)	JANE AUSTEN: <i>Pride and Prejudice</i>
	<p>How does Austen make Elizabeth's relationship with her sister Jane so fascinating and significant in the novel?</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>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 prejudices 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 narrate some parts of the story involving Jane and Elizabeth. They will move through the bands as knowledge and understanding of the relationship become more detailed and supported by textual reference. Better responses here will engage with how the relationship is fascinating and significant, perhaps by contrasting it with Lydia's silliness and the coldness of Miss Bingley and Mrs Hurst. Also significant is that Jane and Elizabeth have amiable dispositions that lead them to marry men they truly love, and the courage to marry beneath them.</p>	

QUESTION 2a (24 marks)	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>How does Eliot vividly portray Dunstan Cass as so dislikeable in this passage?</p>
<p>NOTES ON THE TASK:</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 make some relevant comments, with some textual support, about Dunstan's portrayal here. They will move through the bands as views of Dunstan are more developed and better supported by textual detail. Candidates will reach the top bands as discussion of Eliot's language, and its effect on a reader, become ever more sophisticated.</p>	

QUESTION 2b (24 marks)	GEORGE ELIOT: <i>Silas Marner</i>
	<p>Does Eliot's writing persuade you that Godfrey Cass deserves Nancy as his wife?</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK:</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 a little textual support. They will move through the bands as understanding of the characters becomes more developed and better supported by textual detail, making a reasonably developed case with sound use of text in support. Responses reaching the higher bands will make a strong case for their view, using detailed textual reference in support. They will consider aspects of Eliot's writing in detail to show why they think as they do.</p>	

QUESTION 3a (24 marks)	GOLDING: <i>Lord of the Flies</i>
	Chapter Two: <i>We wanted smoke... to ... the drum-roll continued.</i> How does Golding's writing in this passage so powerfully portray the boys and the situation they are in?
<p>NOTES ON THE TASK:</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 boys' irresponsible response is to giggle, then shriek with laughter. 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 growling fire ("A tree exploded in the fire like a bomb.") and the snakes that it appears to create. Basic responses here will make some comments on the boys and their situation with a little textual support. 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 answers here will engage closely with Golding's language to show the power of his portrayal of the boys and their situation at this moment.</p>	

QUESTION 3b (24 marks)	GOLDING: <i>Lord of the Flies</i>
	How does Golding make Roger such a horrifying figure? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK:</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 make some relevant comments about Roger, with a little textual support. They will move through the bands as knowledge of Roger becomes more developed and better supported, and understanding of Golding's portrayal of Roger more detailed. Best responses here will consider Golding's portrayal of Roger with some insight and close attention to the writing.</p>	

QUESTION 4a (24 marks)	THOMAS HARDY: <i>The Withered Arm and other Wessex Tales</i>
	<p data-bbox="485 264 1362 331"><i>The Withered Arm: One night, two or three weeks after... to... Just when the clocks struck two.</i></p> <p data-bbox="485 365 1394 432">How does Hardy make this moment in <i>The Withered Arm</i> so dramatic and significant?</p>
<p data-bbox="177 472 501 501">NOTES ON THE TASK:</p> <p data-bbox="177 501 1407 1037">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, involving violent movement. Basic responses here may paraphrase the passage and start to make relevant comments on the power of the dream and its significance. They will move up through the bands as discussion of the dream, its significance and what it reflects about Rhoda become more detailed and more fully supported. High grade responses will engage closely with Hardy's language, showing insight into how he makes the dream so dramatic.</p>	

QUESTION 4b (24 marks)	THOMAS HARDY: <i>The Withered Arm and other Wessex Tales</i>
	<p data-bbox="485 1240 1353 1308">How far does Hardy make you sympathise with Lizzie Newberry in <i>The Distracted Preacher</i>?</p> <p data-bbox="485 1344 1267 1377">Remember to support your ideas with details from the story.</p>
<p data-bbox="177 1431 501 1460">NOTES ON THE TASK:</p> <p data-bbox="177 1460 1407 1995">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 unsympathetic because of her attitude to law and order, but these are likely to be in a minority. "How far" in the question invites candidates to temper their sympathy, but responses which are wholly sympathetic or unsympathetic and well argued and supported should be well rewarded. Basic responses will make relevant comment on Lizzie. 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 engage with details of Hardy's language to support their view, which they will advance with insight.</p>	

QUESTION 5a (24 marks)	GEORGE ORWELL: <i>Animal Farm</i>
	Chapter V: <i>When the animals had assembled...to...dogs had been used to do to Mr Jones.</i> How does Orwell's writing make this moment in the novel so dramatic and significant?
<p>NOTES ON THE TASK:</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 here will paraphrase the extract and make relevant comment on it. They will move up the bands as understanding of the way the conflict between Snowball and Napoleon comes to a head here and how it determines the way the farm will be run in the future becomes fully developed and supported. The best responses will engage closely with the extract and comment with insight on the language Orwell uses here.</p>	

QUESTION 5b (24 marks)	GEORGE ORWELL: <i>Animal Farm</i>
	Boxer is given the award "Animal Hero, First Class". How far does Orwell's portrayal of Boxer persuade you that he is a hero? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK:</p> <p>Boxer's strength and valour are highly instrumental in repelling Jones and his allies at the Battle of the Cowshed, for which he is awarded the distinction of "Animal Hero, First Class". 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 make some relevant comments on aspects of Boxer's character/actions, with a little textual reference. 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 insight into the way Orwell portrays Boxer, recognising the contrast between his selflessness and the cynical manoeuvrings of Napoleon and the other pigs.</p>	

QUESTION 6a (24 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>How does Stevenson's writing here make this area of London so sinister?</p>
<p>NOTES ON THE TASK:</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 relevant comment on the extract with a little textual support. They will move up through the bands as they focus ever more closely on the language of the extract, considering, for example, the description of the fog as a pall lowered over heaven, and the blackguardly surroundings. Hyde lives in an area that matches his character. Best responses here will discuss the extract and Stevenson's language with skill and insight.</p>	

QUESTION 6b (24 marks)	R L STEVENSON: <i>The Strange Case of Dr Jekyll and Mr Hyde</i>
	<p>Explore any ONE or TWO moments in the novel when Stevenson makes Mr Hyde's behaviour particularly horrifying.</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK:</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 some comment on the language Stevenson uses. Basic responses will make some relevant comments on one or two incidents, with some textual reference. They will move through the bands as personal engagement and textual support become more developed. The best will explore, with skill and insight exactly how Stevenson's writing makes the chosen moment/s so horrifying.</p>	

QUESTION 7a (16 marks)	SIMON ARMITAGE: <i>The Hitcher</i>
	How does Armitage make this poem so unsettling?
<p>NOTES ON THE TASK: 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. There should be evidence in answers of personal engagement, and, in the best, detailed and insightful comments on the language.</p>	

QUESTION 7b (16 marks)	SIMON ARMITAGE
	<p>Explore the ways in which Armitage vividly portrays a relationship with a parent in EITHER <i>Mother, any distance greater than a single span</i> OR <i>My father thought it bloody queer</i>.</p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p>NOTES ON THE TASK: 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 some relevant comments on the chosen poem, with some textual reference. They will move through the bands as personal engagement and textual support become more developed. The best will explore, with skill and insight, exactly how Armitage's writing conveys the relationship so vividly.</p>	

QUESTION 7c (16 marks)	SIMON ARMITAGE
	<p>How does Armitage make EITHER <i>To Poverty</i> OR <i>True North</i> so amusing and entertaining?</p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p>NOTES ON THE TASK:</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; it is likely that candidates at this stage will make something of the literary references, for which, 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 some relevant comments on the chosen poem, with some textual reference. They will move through the bands as personal engagement and textual support become more developed. The best will explore, with skill and insight, exactly how Armitage's writing makes the poem amusing and entertaining.</p>	

QUESTION 8a (16 marks)	GILLIAN CLARKE: <i>My Box</i>
	How does Clarke create such vivid impressions of her life in <i>My Box</i> ?
<p>NOTES ON THE TASK:</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. There is much to say about the durability of oak, the discovery of “heartsease”, the significance of drilling a well, the flow of the second stanza and its alliteration ...Basic responses will make some relevant comments on the poem with a little textual support. 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 explore the language of the poem with skill and insight into how the poet conveys her happiness.</p>	

QUESTION 8b (16 marks)	GILLIAN CLARKE
	<p>How does Clarke make EITHER <i>The Hare</i> OR <i>The Field Mouse</i> so moving?</p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p>NOTES ON THE TASK:</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 provide relevant comments on the chosen poem with a little support. They will move up through the bands as understanding of the poem becomes more developed and better supported by textual reference. Good responses will widen the discussion beyond the suffering of the animal and engage with what is moving about the poet’s thoughts in the poem. Both poems contain contrasts (the apparently peaceful harvesting with a battlefield in <i>The Field Mouse</i>). Best responses will consider the structure of the chosen poem and engage closely with its language.</p>	

QUESTION 8c (16 marks)	GILLIAN CLARKE
	<p>How does Clarke strikingly present the way things change over time in EITHER <i>Marged</i> OR <i>The Angelus</i>?</p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p>NOTES ON THE TASK:</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 Clarke's sonnet <i>Marged</i> died in the dark parlour, ill and penniless. The poet has a car; <i>Marged</i> 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 provide relevant comments on the chosen poem with a little support. They will move up through the bands as understanding of the poem becomes more developed and better supported by textual reference. Good responses will show clear and sustained understanding and begin to engage with the language and structure of the poem. Both poems contain contrasts (the differing lives of the women in <i>Marged</i>; and the changes in the girls and the school in <i>The Angelus</i>). Best responses here will consider the structure of the chosen poem and engage very closely with its language.</p>	

QUESTION 9a (16 marks)	WENDY COPE: <i>Engineers' Corner</i>
	How does Cope make <i>Engineers' Corner</i> particularly amusing and entertaining for you?
<p>NOTES ON THE TASK:</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 here will provide relevant comments on the poem with a little support. They will move up through the bands as understanding of the poem becomes more developed and better supported by textual reference. Good responses will show clear and sustained understanding and begin to engage with the language and structure of the poem. Best responses here will consider the structure of the poem and engage very closely with its language.</p>	

QUESTION 9b (16 marks)	WENDY COPE
	<p>In what ways do you think Cope makes EITHER <i>Message</i> OR <i>Manifesto</i> a particularly fascinating love poem?</p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p>NOTES ON THE TASK:</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 some relevant comments on the chosen poem, with some textual reference. They will move through the bands as personal engagement and textual support become more developed. The best will explore, with skill and insight, exactly how Cope’s writing makes the poem fascinating.</p>	

QUESTION 9c (16 marks)	WENDY COPE
	<p>In what ways do you think that Cope's writing creates memorable impressions of the dull lives people lead in EITHER <i>Mr Strugnell</i> OR <i>Lonely Hearts</i>?</p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p>NOTES ON THE TASK:</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. It is unlikely that higher band responses will be unaware of Philip 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 some relevant comments on the chosen poem, with a little textual support. They will move through the bands as understanding of the poem becomes more developed and better supported by textual reference. The best will engage closely with the language of the poem, its humour, its structure, rhyme scheme, rhythm, and, in the case of <i>Lonely Hearts</i>, its compassion.</p>	

QUESTION 10a (16 marks)	CAROL ANN DUFFY: <i>Mrs Lazarus</i>
	How does Duffy's writing make this such a fascinating and intriguing poem?
<p>NOTES ON THE TASK: 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 intriguing. The thrust of the question is on Duffy's writing here. Candidates may focus on the widow's grief and the powerful verbs in the first verse; the gradual diminishing of the grief, until his memory had shrunk to the size of a snapshot (the updating of the poem, as with the reference to the "gaunt nun" might be noted); the homely village detail of the blacksmith the hare, and the hedgerows; the power of the last verse (even Lazarus reacts with horror to his resurrection) ... Basic responses will make some relevant comments on the poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and discussion of its atmosphere and language fuller. The best will engage with the language and structure of the poem with insight.</p>	

QUESTION 10b (16 marks)	CAROL ANN DUFFY
	How does Duffy portray teachers so memorably in EITHER <i>Head of English</i> OR <i>The Good Teachers</i> ? Remember to support your ideas with details from your chosen poem.
<p>NOTES ON THE TASK: 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 some relevant comments on the chosen poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and structure of the poem.</p>	

QUESTION 10c (16 marks)	CAROL ANN DUFFY
	<p>In what ways does Duffy make EITHER <i>Dream of a Lost Friend</i> OR <i>Stealing</i> so unsettling?</p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p>NOTES ON THE TASK:</p> <p>Candidates are likely to find the dream in <i>Dream of a Lost Friend</i> unsettling 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 unsettling 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 some relevant comments on the chosen poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and structure of the poem.</p>	

QUESTION 11a (16 marks)	SEAMUS HEANEY: <i>The Early Purges</i>
	Explore some of the ways in which Heaney vividly portrays farm life in this poem.
<p>NOTES ON THE TASK: 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 some relevant comments on the poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and structure of the poem.</p>	

QUESTION 11b (16 marks)	SEAMUS HEANEY
	<p>How does Heaney so vividly convey to you what the child learns in EITHER <i>Death of a Naturalist</i> OR <i>An Advancement of Learning</i>?</p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p>NOTES ON THE TASK: 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 writing makes the lesson vivid so that development of the idea and the understanding that the experience described is vivid and powerful will enable answers to move up through the bands. The descriptions of the dam or the embankment-path are very vivid, as are the descriptions of the boy's fear. Basic responses will make some relevant comments on the chosen poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and structure of the poem.</p>	

QUESTION 11c (16 marks)	SEAMUS HEANEY
	<p>Explore some of the ways in which Heaney brings the past so memorably to life in EITHER <i>Follower</i> OR <i>Digging</i>.</p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p>NOTES ON THE TASK:</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 writing makes the past come so memorably to life, so that development of the idea and careful attention to the language and structure are looked for in higher band responses. Basic responses will make some relevant comments on the chosen poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and structure of the poem.</p>	

QUESTION 12a (16 marks)	BENJAMIN ZEPHANIAH: <i>What if</i>
	How does Zephaniah make his criticisms of modern society so striking in this poem?
<p>NOTES ON THE TASK: 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. Responses should recognise the pastiche of Kipling and good responses are likely to be based on resemblances between <i>If</i> and <i>What If</i>. Basic responses will make some relevant comments on the poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and structure of the poem.</p>	

QUESTION 12b (16 marks)	BENJAMIN ZEPHANIAH
	<p>Explore the ways Zephaniah so strikingly expresses outrage in EITHER <i>What Stephen Lawrence Has Taught Us</i> OR <i>Chant of a Homesick Nigga</i>.</p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p>NOTES ON THE TASK: 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 here will make some relevant comments on the chosen poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and structure of the poem.</p>	

QUESTION 12c (16 marks)	BENJAMIN ZEPHANIAH
	<p>How do you think Zephaniah makes his attack on tyranny so powerful in EITHER <i>Biko the Greatness</i> OR <i>The Woman Has to Die</i>.</p> <p>Remember to support your ideas with details from your chosen poem.</p>
<p>NOTES ON THE TASK:</p> <p><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 here will make some relevant comments on the chosen poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and structure of the poem.</p>	

QUESTION 13 (16 marks)	UNSEEN POEM: <i>Wind</i> (Ted Hughes)
	<p>Explore the ways in which Hughes so vividly portrays the power of the wind in this poem.</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the effect the wind has on the natural world • the effect the wind has on the house and the people • some of the language the poet uses • some of the sounds in the poem • the structure of the verses • anything else you think is important.
<p>NOTES ON THE TASK:</p> <p>This is an extremely powerful description of the effects of the wind. Every verse bears witness to its strength, and candidates are expected to make some engagement with the language Hughes uses. For example much might be made of the description in verse three, where the poet imagines himself precariously “scaling” the side of the house in a wind threatening to tear up the hills as if such permanencies were nothing more than a tent. Even “the roots” of the house move as its occupants can concentrate on nothing except the raw power outside. The poem is full of energetic movement, with stampeding winds, a wind that wields, dents, makes fields quiver (also in terror?) flings magpies and bends gulls like iron bars. Hughes uses many words to describe sounds: crashing, booming, stampeding, bang , stones that cry out. There is a sense of being involved with something mad (the lens of a mad eye). Often the lines run on and verses run into each other suggesting the continuous battering the wind is inflicting. Basic responses will show some understanding of the poem, with reference to it to support that understanding. They will move through the bands as understanding becomes more secure and the effects of the poet’s choice of language and structure become clearer. Best answers will discuss the poem and its language with some insight.</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%
Totals					

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