

# English Literature

General Certificate of Secondary Education

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

## **Mark Scheme for January 2012**

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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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**Subject-specific Marking Instructions****ROLE OF THE EXAMINER**

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

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

You should ensure that you have copies of these materials.

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

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

**ASSESSMENT OBJECTIVES**

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

<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.

Question		Indicative Content	Marks	Guidance
1	(a)	<p>Jane Austen: <i>Pride and Prejudice</i></p> <p>Responses here should show an awareness of context: Lydia has eloped with Wickham, leaving the Forsters and Brighton, and is believed to be heading for Gretna Green. Mr Bennet has gone to London in an attempt to discover them. Responses are likely to explore the gulf between Mrs Bennet's words here and her previous words and actions. Certainly she wanted to go to Brighton, but she was as unlikely to be a restraining influence on Lydia there as she has proved to be at Longbourn. Seeking to blame others, notably the Forsters, for what has happened, she characteristically overlooks her own responsibility in the matter. Her view of Lydia as a "Poor dear child" is ludicrously inaccurate. Her belief in Mr Bennet's seeking to fight Wickham, and dying as a result, suggests how little she knows him. Her contradictions concerning Lydia's wedding clothes are entertaining. Her over-the-top reactions, self-centredness and indiscretion are similarly entertaining.</p>	16	<p>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.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Jane Austen: <i>Pride and Prejudice</i></p> <p>Some personal response to Mr Darcy is expected here. Responses may agree with Mr Bennet's assessment, disagree completely, or agree up to a point. Consideration of only the early part of the novel might lead candidates to agree with Mr Bennet unreservedly. Darcy shows pride, and even bad manners, in the assembly room; separates Bingley from Jane; shows his contempt for Elizabeth's family; has, according to Wickham, behaved towards him arrogantly ... Concentration on later stages in the novel might suggest that he has been misrepresented, and has perhaps misrepresented himself. The assistance he provides to the Bennets after Lydia's elopement, the opinion of him held by Mrs Reynolds, the clarification he offers for his actions, suggest that, by the end of the novel, he is worthy of admiration and far from "unpleasant".</p>	16	<p>Basic answers here will make some comment about Darcy. They will move through the bands as knowledge and understanding of Darcy's words and actions become more detailed and supported by textual reference. Best answers here will make some reference to the language Austen uses.</p>

Question		Indicative Content	Marks	Guidance
2	(a)	<p>George Eliot: <i>Silas Marner</i></p> <p>The extract provides a vivid picture of Marner, a man without human company, whose life is his loom and the money it provides. His is a mechanical existence without awareness of “an end” that might give some purpose to an activity which has distorted his body; he is no more than “a handle or crooked tube” that has no meaning. Responses might note the description of his eyes seeking tiny grains and blind to any bigger and more generous picture. His closest companion, the only object for which he shows affection, is the earthenware pot, now a memorial on the graveyard of his mantelpiece. There is much potential material in the description of the coins, which are his children “begotten by his labour”, and for which he reserves his love. The reference to “barren sand” makes clear the aridity of his existence at this time.</p>	16	Basic responses here will provide a limited awareness of Marner here. They will move through the bands as views of him are more developed and better supported by textual detail. Best answers will offer a reasonably developed response to Marner and comment on Eliot’s language.
	(b)	<p>George Eliot: <i>Silas Marner</i></p> <p>Candidates are likely to take one of two approaches: what makes Eppie so lovable to other characters in the novel; or what makes her lovable to the reader. Either approach, or a mixture of both will be acceptable. She is a lovable child when she first appears in the novel. She is a “marvel” who can toddle about, walks with a “pretty stagger” and is soon occupied with the mystery of her toes at which she chuckles happily. As a “lone thing” like himself, Marner takes her in and the child is immediately fond of him. Even her mischief is lovable, although it lands her in the coal-hole. The benevolent effect she has on Marner, her loyalty to him and to Aaron, and her resistance to Godfrey’s offer, also are lovable qualities.</p>	16	Basic responses will offer a personal view of Eppie with very little textual support. They will move through the bands as understanding of the character becomes more developed and better supported by textual detail. Best responses here will tease out a reasonably developed view of Eppie with sound use of text in support.

Question		Indicative Content	Marks	Guidance
3	(a)	<p>William Golding: <i>Lord of the Flies</i></p> <p>Expectations are that candidates will find the savagery to which Simon, mistaken for the beast, is subjected frightening. Simon is murdered as the boys' descent into savagery quickens. The chanting becomes an ominous, drum-like pulse; the movement of the group unconsciously imitates a primitive savage dance. The murder itself is carried out by animals that tear with "teeth and claws". Frighteningly, the victim is the visionary Simon whose message about the dead man might have removed some of the terror of the beast that the boys feel. The storm provides a frightening backdrop to the killing. The descent of the dead parachutist, like some pre-historic bird, adds to the terror of the boys and perhaps to the reader.</p>	16	<p>Basic responses will show some awareness of what is happening, and offer some personal response to the extract. 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 show a reasonably developed understanding of what is frightening and make some comment on the language.</p>
	(b)	<p>William Golding: <i>Lord of the Flies</i></p> <p>The wording of the question asks for the candidate's personal response to Piggy, firmly founded on textual detail. At the end of the novel, Ralph weeps for his "true wise friend called Piggy". Piggy has faults: he is on occasion somewhat absurd, annoying, even a figure of fun. Candidates may show clear awareness of his faults, but sympathise with him for being the butt of a bully like Jack. He is punched, his glasses are broken and stolen, and he is killed by Roger. Sympathy might be felt for his intelligence, which exceeds Ralph's, and for his belief in rules and civilised behaviour.</p>	16	<p>Basic responses will show a little awareness of Piggy. They will move through the bands as knowledge of and response to Piggy become more developed and better supported. Best responses here will show a reasonably developed and supported understanding of Piggy, and provide some comment on Golding's language.</p>

Question		Indicative Content	Marks	Guidance
4	(a)	<p>Thomas Hardy: <i>The Withered Arm and Other Wessex Tales:</i> <i>Absent-Mindedness in a Parish Choir</i></p> <p>Candidates are likely to find the behaviour of the choir entertaining as, in their fuddled condition, they lose awareness of their surroundings and play the highly inappropriate <i>The Devil among the Tailors</i> instead of the Evening Hymn. The passage is entertainingly constructed and the choir's mistake is almost inevitable given their lack of sleep, the strength and quantity of the hot brandy and beer, the length of the sermon, and the darkness of the church. Nicholas makes matters even worse with his command that couples should kiss under the mistletoe. Levi's terror, and the fury of the parson whose calls for the choir to stop are met by even louder playing, add to the entertaining mix.</p>	16	<p>Basic responses will make some unsupported comment on the passage. Better ones may paraphrase the passage and make relevant comments on what is entertaining about it. The best responses here will explore the extract in some detail, support their ideas with some textual reference and make some comment on Hardy's language.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Thomas Hardy: <i>The Withered Arm and Other Wessex Tales</i></p> <p>Candidates are likely to be moved by Matthäus Tina, the melancholy hussar, initially because of his “home-woe”, his concern for his mother, and his youth. He tells Phyllis that he did not choose to come to England and indeed that he is no Hanoverian. Unlike her father and her suitor Humphrey Gould, he treats Phyllis fairly and well and is clearly honourable and deeply in love. Chivalrously, he applies no unscrupulous pressure on Phyllis when, believing that she has an obligation to Gould, she refuses at the last moment to leave England with him. His execution is moving, Hardy using weather conditions to make the occasion more gloomy. He and Christophe intercede for the other two would-be deserters and thus save their lives. The opening of the story, and the distancing of the hussar’s death serve also to make his story moving.</p>	16	<p>Basic responses will make a brief, weakly supported comment on Tina. They will move up through the bands as knowledge of the story and personal response to Tina become clearer and better supported. Best answers here should make some comment on Hardy’s language.</p>

Question		Indicative Content	Marks	Guidance
5	(a)	<p>George Orwell: <i>Animal Farm</i></p> <p>The Battle of the Cowshed marks Jones's attempt to recover Manor Farm by force, and his defeat at the hoofs, beaks, claws etc. of the animals. Jones and his men are armed, whereas the animals have no weapons apart from their own resources. Using his gun, Jones scores bloody streaks along Snowball's back and kills a sheep. Initially the men seem to be gaining the upper hand. Snowball's tactics, relying on a history of Julius Caesar's campaigns (!), raise a sense of false security in Jones and his cronies, effectively luring them into an ambush where all the animals fight ferociously for their cause, eventually driving the men out and securing the farm. Victory for the underdog is exciting, and the language Orwell uses is action-packed and dramatic.</p>	16	<p>Basic answers will show some awareness of the extract. Better ones will paraphrase it and make relevant comments on it. The best here will show a reasonably developed understanding of the exciting nature of the extract and make some comment on Orwell's language.</p>
	(b)	<p>George Orwell: <i>Animal Farm</i></p> <p>Candidates are expected to offer some evaluation of the actions and perhaps characters of both Jones and Napoleon. There is no obviously "right answer" to the question. What should be rewarded is the candidate's knowledge and understanding of the novel, and the ability to support opinions with textual detail. They might consider that Napoleon is worse than Jones because he is himself an animal, or that they are as bad as each other since, at the end of the novel, it is impossible to distinguish man from pig. The evidence that the candidate provides is central here.</p>	16	<p>Basic responses here will show some awareness of Jones and Napoleon. They will move up through the bands as knowledge of the text becomes more detailed and the response to both Jones and Napoleon better supported by textual reference. Best responses will show a reasonably developed understanding of both, with some textual support and some comment on Orwell's language.</p>

Question	Indicative Content	Marks	Guidance
6 (a)	<p>Robert Louis Stevenson: <i>The Strange Case of Dr Jekyll and Mr Hyde: The Last Night</i></p> <p>The passage generates considerable suspense. The tumultuous weather suggests turmoil in the world of men, and the tilted moon disruption to the natural order. The empty streets set the scene for some ominous discovery and Utterson's mind houses "a crushing anticipation of calamity". Poole wipes away "moisture of some strangling anguish" and his face is white with fear. The door to the house is on the chain and the servants are "huddled together" in fear. The housemaid is hysterical and the atmosphere tense. The inner door to which they all turn holds the secret, an ominous one in the light of the warning with which the extract ends.</p>	16	<p>Basic answers 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 what is exciting here, with textual support, and make some comment on Stevenson's language.</p>
(b)	<p>Robert Louis Stevenson: <i>The Strange Case of Dr Jekyll and Mr Hyde</i></p> <p>The question's thrust is towards the importance of Utterson as a character, and more than a simple character study is required. Utterson functions as one of the narrators of the novel, and his dry phlegmatic manner makes him particularly suited to the role. He introduces the story in the conversation with Enfield, is a confidant of Henry Jekyll, a friend of Dr Lanyon, and an active participant in events. He accompanies Inspector Newcomen to Hyde's rooms in Soho, Poole visits him on Jekyll's last night, he is one of the party that discovers Hyde's dead body, and Dr Lanyon's narrative and Henry Jekyll's full statement are entrusted to him. Throughout, he remains a voice of sanity in a world that terrifies the likes of Jekyll, Lanyon, and Poole.</p>	16	<p>Basic responses will show some awareness of Utterson. They will move through the bands as understanding of Utterson becomes more developed and better supported by textual reference. The best will offer comment on some aspect of the language Stevenson uses.</p>

Question		Indicative Content	Marks	Guidance
7	(a)	<p>Simon Armitage: <i>Wintering Out</i></p> <p>In this humorous poem addressed to a wife or partner, the “voice” of the poem at first disclaims any intention of moaning. Initially “the doll’s house end-terrace” seems ideal, but the enjambment involving geese on the river heralds the complaints involving the noise from the house next door, the oddities of the mother’s gardening, having to conform to expectations of “good behaviour”, bathroom doors with no lock and no privacy ...</p> <p>The only solution is to endure wintering out and wait for summer and their own house. Details are amusingly used in the poem. The tone is chatty and colloquial and there are plenty of humorous touches on which to comment. This is quite a long poem, so it is important that candidates select material relevantly, and for examiners to be highly sympathetic to material candidates choose.</p>	11	<p>Basic responses will show some awareness of what the poem is about. They will move through the bands as understanding becomes more developed. Best ones will demonstrate a reasonably developed understanding of the poem and make some comment on Armitage’s language and its effect.</p>
	(b)	<p>Simon Armitage</p> <p><i>To Poverty</i> offers candidates the opportunity to discuss the humorous potential of the poem; its use of monologue and direct address to poverty, which, unexpectedly, the poet seems to welcome. (“Pull up a chair.”) There is much to enjoy in the word play (“Siamese twins, joined at the pocket ... let you pass the buck, the bug...”); the twisted quotation (“How have you hurt me, let me count the ways”); the allusion to Robert Frost as justification for keeping poverty in his sights; the structure whereby he convinces himself to persuade poverty to stay; the alliteration and rhyme ... <i>Kid</i> is also a monologue and direct address, this time to Batman, humorously spilling the beans on him and justifying Kid’s independence.</p>	11	<p>Basic responses will make brief comment on one of the poems. Better responses will paraphrase the chosen poem, with a little explanation. They will move through the bands as understanding becomes clearer and textual support more developed. The best will offer comment on some aspect of the language.</p>

Question	Indicative Content	Marks	Guidance
(c)	<p>Simon Armitage</p> <p>The age of the child in <i>My father thought it bloody queer</i> is not made clear, but the relationship with the father is clear. The father's obvious disapproval of the ear-piercing is conveyed simply and in his own words (the title seems to include his spoken opinion too). The second verse vividly recalls the memory of how the piercing was done (and the brutal alternative of driving a needle through the skin). There is some ambiguity in the last verse. Is he recalling his father's words, or is he echoing his father's words in relation to his own son? Comment here might include discussion of rhyme and internal rhyme, as well as discussion of other language details. <i>Without Photographs</i> vividly recalls a childhood experience in considerable detail, the assembling of materials to burn in the adapted oil-drum, the melting of the lead, the importance of taking trouble and the importance of friendship. Photographs are not needed to remind him of this experience.</p>	11	<p>Basic responses will make brief comment on one of the poems. They will move through the bands as understanding becomes clearer, if largely conveyed through paraphrase and explanation. The best will demonstrate a reasonably developed understanding of the chosen poem, supported by textual reference, and offer comment on some aspect of Armitage's language.</p>

Question		Indicative Content	Marks	Guidance
8	(a)	<p>Gillian Clarke: <i>Cold Knap Lake</i></p> <p>The events in the poem seem to be a distant memory of something seen by a child. The mother wears a wartime cotton frock, and the voice of the poem is uncertain as to whether she actually witnessed the incident. That a child almost drowned is disturbing; indeed, the kiss of life brings her back from the dead. Her appearance is almost deathly and the crowd stand in dread. Perhaps most disturbing is the thrashing the child receives at home, in her poor house. The thrashing is unexplained. Is it because the parents are teaching her a lesson about avoiding the lake? Is it because their possible anxiety has been relieved? Also disturbing are the final seven lines about the lost things that lie under closing water, suggesting all ends in death.</p>	11	<p>Basic responses will show some awareness of the poem. They will move through the bands as understanding of the poem and its disturbing nature becomes clearer, largely through paraphrase and narration. The best will display a reasonably developed response to the poem, supported by textual reference, and comment a little on its language.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Gillian Clarke</p> <p>In <i>Baby-sitting</i>, the sitter seems to make her feelings about the child clear: “the wrong baby. I don’t love/This baby. ... I am afraid of her”. However, although the baby is wrong because not her own baby, her sleep is roseate, and she is “fair”. The baby-sitter’s feelings are sympathetic towards the baby as her real fear is that, if she wakens, the baby will feel destitute and the sitter unable to provide the “milk-familiar comforting” she will crave. The language of the poem is quite complex, moving from the bald, almost monosyllabic first two and a half lines to the alliterative image of “the bleached bone” with all its fearful suggestions. In <i>The Angelus</i>, the speaker recalls when she was left by her family at a boarding-school and her feelings on her first night there, contrasting herself then with the girls there now.</p>	11	<p>Basic responses will show an awareness of 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 make some comment on its language.</p>

Question	Indicative Content	Marks	Guidance
(c)	<p>Gillian Clarke</p> <p><i>My Box</i> reads like a review of a contented life, symbolised by the box made of golden oak. That contentment has been developed over time (“how slowly things made me”). The box has been “sanded, oiled, and planed” (the repetition is worth noting); worth noting too is the prominence of “golden”, echoed in “goldcrests”. Many of the words are associated with happiness (“built” “rare”, “heartsease” “harvested” ...) The strong rhythm suggests happiness, as do the increased number of four syllable lines in the second verse as what “we” have done together come thick and fast. The last two words of each verse “golden tree” suggest value, growth and solidity.</p> <p><i>Overheard in County Sligo</i>, with its jaunty rhythm and rhyme and its simple language (very little imagery used) conveys happiness, although the alliterative “back of beyond” and “I ought to feel” suggest perhaps that the ambitions in the third stanza still have a ghostly existence, and that the speaker regrets her marriage. Either interpretation, or a mixture of both, is acceptable.</p>	11	<p>Basic responses will make brief comment on the poem. They will move through the bands as understanding of the poem and its mood becomes more developed and better supported by textual reference. The best will display a reasonably developed response to the poem and its happiness with some reference to its language.</p>

Question		Indicative Content	Marks	Guidance
9	(a)	<p>Wendy Cope: <i>Being Boring</i></p> <p>Responses may be fairly extreme here, some finding the poem boring, and others being entertained by its apparently contented acceptance of a boring life. The poem is a fascinating response to the “Chinese curse” below the title and is a paean to the cosiness of an uninteresting life. The “news” in the first stanza, with its references to the speaker’s garden, health, unnamed “he”, and daily routine is wonderfully dull. The claim to a “turbulent past” seems unlikely given the speaker’s topics of conversation, but she is content to have “found a safe mooring” now that she has found her “someone to stay home with” (presumably her sole purpose when pursuing “interesting times”). Comment on the language and structure might pick up on the rhythm, the alternating four and three beat lines, the deliberate banality of the language and use of cliché (“No news is good news”), the way each verse concludes with the same word, the shortness of her sentences, the frequency of feminine endings allowing lines to tail off anti-climactically ...</p>	11	<p>Basic responses will show some awareness of the poem. They will move through the bands as candidates develop their response to the question and provide textual reference to support their view of the poem. The best will display a reasonably developed response to the poem, making their case with some comment on its language.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Wendy Cope</p> <p>There is a sense that the speaker in <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”, and candidates might find this desperation sad. More amusingly, 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 amusing way “consummate” appears at the end of a line, to be followed by the less than passionate “friendship” at the beginning of the next. The over-dramatic tone, the regular rhyme and jaunty rhythm amuse and entertain. <i>Lonely Hearts</i> amuses because of its parody of lonely hearts advertisements, and some of these, such as the Executive’s rather unusual advertisement for a “bisexual woman, arty, young” raise a smile. The repeated questions suggest desperation and introduce an element of sadness. Cope remembers that these are <b>lonely</b> hearts with, to them, a simple wish. The language is chatty and direct.</p>	11	<p>Basic responses will show some awareness of 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 to what is sad and amusing, making some response to its language.</p>

Question	Indicative Content	Marks	Guidance
(c)	<p>Wendy Cope</p> <p>“Song of the First Snowdrop” and “Death of the Zeitgeist” is a witty exchange of letters triggered by the somewhat pretentious classified advertisement in <i>The New York Review of Books</i>. The relationship is amusingly presented as “Song” describes some of her characteristics and background in the manner of a reply to the advertisement, receiving in return a response in similar vein. Humour arises from what they say about themselves and what they are hoping to gain from the relationship. There must be doubts about their compatibility given the disparity between their vital statistics, though perhaps they are equally pretentious. The relationship between the landlady and Mr Strugnell does not appear to have been close, given the disparity between their favourite poems, musical preferences, and the change in Mr Strugnell’s behaviour after ‘sixty-three’. The landlady’s opinion of Mr Strugnell hovers on the border of contempt. Needless to say, awareness that this is a parody of Larkin’s <i>Mr Bleaney’s Room</i> would strengthen responses, but it must not be a requisite for a top grade at this tier.</p>	11	<p>Basic responses will make a brief comment on the chosen poem. They will move through the bands as understanding of the relationship in the poem becomes more developed and better supported by textual reference. The best will display a reasonably developed response to the relationship and make some response to the language of the poem.</p>

Question	Indicative Content	Marks	Guidance
10 (a)	<p>Carol Ann Duffy: <i>Head of English</i></p> <p>It is hoped that candidates are annoyed by what the teacher says to the pupils and what she thinks about the visiting poet and about what the poet has said. There are signs of schoolmistressy attempts at wit in the first verse (“Notice the inkstained fingers girls”) along with a degree of bossiness in her instructions to the girls. It is annoying to note that she sees herself as something of a disciplinarian (“Not too loud”) and in other parts of the poem (“sit up straight and listen”). Tactlessly she mentions the poet’s fee (after all, the poet has produced just one “published book”) and boasts about her own poetry and knowledge. Perhaps her discipline is a little shaky (she reminds the class not to whisper and has a window opened as “We don’t want winds of change about the place”). She appears old-fashioned from her comment on rhyme and assonance; patronising towards the visitor (“Convince us that there’s something we don’t know.”). The last stanza makes clear her disagreement with the views the visitor expressed (“Well. Really ... an outside view.”). Too busy to do so herself, she discourteously finds Tracey to show the visitor out. The entertainment in the dramatic monologue comes from the revelation of the speaker’s character.</p>	11	<p>Basic responses will make brief comment on the poem. They will move through the bands as understanding of the speaker and personal response to her become clearer and textual support more frequent and detailed. The best will display a reasonably developed response to the poem and make some comment on the language of the poem.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Carol Ann Duffy</p> <p>The opening line of <i>In Your Mind</i> asks whether the other country is “half-remembered”, and the assumption of the question is that it is. The memories in this poem are made particularly striking by the drab frame in which they are set (English rain, newspaper). Responses should make something of the sights, colours and sounds in the poem, even the scent on the air. In <i>Nostalgia</i>, the mercenaries ache for home, its sounds, people and places. The last four lines deserve comment: what the mercenaries find when they return to the remembered place.</p>	11	<p>Basic responses will show some awareness of 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 comment on the language.</p>
(c)	<p>Carol Ann Duffy</p> <p>The powerful pictures in <i>Answer</i> are linked to aspects of the lover’s body and are drawn from earth (stone) fire, water and air. The voice accepts her lover in any of the guises she imagines for her. Discussion/analysis of the third stanza would focus on the power of water, “roaring, foaming ... spinning” with the power to drown. <i>Wintering</i> is rich in images from nature: the night sky; the gibberish of birds; the garden; trees ... all wintry and reflective of the mood of the voice affected by the lovers’ “trick of turning love to pain”. With reconciliation, “your flower kiss”, winter “translates to what will be”; spring and love.</p>	11	<p>Basic responses will show some awareness of the poem. They will move through the bands as powerful pictures of the natural world are identified and commented on, largely through explanation. The best will display a reasonably developed response to the pictures and comment on some aspect of the language of the poem.</p>

Question		Indicative Content	Marks	Guidance
11	(a)	<p>Seamus Heaney: <i>Punishment</i></p> <p>There is much here that candidates might find disturbing. The first is the situation itself. Heaney is writing about a girl who centuries before was punished as an adulteress and whose body has been partially preserved in a bog. The first five stanzas contain a vivid description of the body; the girl was hauled naked to the bog, her head shaven, and drowned, the body weighed down by stones, rods and boughs. The description is contrasted with what the poet imagines was her appearance when alive. A parallel is drawn between the conniving silence of witnesses to this scene and to the similarly conniving silence of modern onlookers when witnessing the punishment of Irish girls suspected of fraternising with English soldiers. The poet realises that he too would be one of the silent connivers, understanding the urge to exact retribution.</p>	11	<p>Basic responses will make a brief comment on the poem. They will move through the bands as understanding of the poem becomes clearer, personal response more open and textual reference more frequent and detailed. The best will display a reasonably developed personal response to what is disturbing about the poem and comment on its language.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Seamus Heaney</p> <p>The relationship in <i>Scaffolding</i> is striking because it is conveyed through the extended image of scaffolding. The idea is simple. Embarking on a relationship requires tact, exploring what is or is not acceptable; “busy points” need particular attention and support. Once the relationship is established and secure, it no longer needs the buttressing and bolstering required at the beginning. At this tier a reasonably developed understanding of the poem will need more than simple explanation; at least some nod at the image should be expected. <i>Serenades</i> is a charmingly domestic poem, centred on putting the children to bed, providing bottles for them (hot? or something to drink?). The poet addresses his partner/wife as “love” and offers her and the reader some of the serenades that lull him to sleep. All kick “up a racket all night”. The loving and resigned conclusion is that, if the children wake them, the racketing serenaders would have done so anyway</p>	11	<p>Basic responses will show some awareness of the chosen poem. They will move up through the bands as relevant points about the poem are made and given textual support. The best here will show understanding of the chosen poem and make some comment on its language.</p>

Question	Indicative Content	Marks	Guidance
(c)	<p>Seamus Heaney</p> <p>The boy's fear of rats makes the situation in <i>An Advancement of Learning</i> so frightening. The setting, by the unattractive oil-skinned river, is lonely and potentially frightening. The description of the rat in the third verse suggests the boy's fright as does his sighting of the second rat. Responses may note that the boy overcomes "This terror", but the focus should be on the rat and the language Heaney uses. The constable in <i>A Constable Calls</i> is a frightening figure to the boy, representing authority and potential violence (the holster, the revolver butt and the boot of the law). Even the bicycle represents a threat with its "cocked back" dynamo. The boy is aware that the constable is being lied to and of "the black hole in the barracks". The repetition of "ticked" in the last line implies that the threat is still ticking away, and has not disappeared with the constable and his bike.</p>	11	<p>Basic answers will show a little awareness of what is frightening in the chosen poem. They will move up through the bands as the situation is more fully developed and more textual support is provided. The best will show a reasonably developed understanding of what is frightening and offer comment on some aspect of the poem's language.</p>

Question		Indicative Content	Marks	Guidance
12	(a)	<p>Benjamin Zephaniah: <i>Bought and Sold</i></p> <p>The poem is a protest against black writers who have sold out to the Establishment in return for money and awards. Social acceptance has also led to black writers abandoning their traditional subject matter, the quest for freedom, and their traditional audience, the dispossessed. The Empire has struck back by awarding OBEs to writers willing to accept patronage. They may look rebellious in Rasta dreadlocks but have nonetheless sold out like tamed warriors bowing to their superiors or conquerors on a parade ground. The third verse uses the idea of laureateship to suggest the worsening of poetry, since a laureate cannot attack a family s/he is paid not to fault. There is much to comment on in the language; the bold opening sentence, which Zephaniah develops throughout the poem; frequent use of imperatives; equally frequent use of rhyme (often internal); strong language indicating the poet's anger ... The poem cries out for performance and not for a solitary, quiet reader in a study.</p>	11	<p>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 comment on some aspect of the poem's language and structure.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Benjamin Zephaniah</p> <p>The death of the woman in Baluchistan is an “honour killing”, her death coming at the hands of her brother, with the assistance of her father. The poet’s view is impassioned, a powerful attack on a society in which women have no rights from childhood onwards. The first three verses tell the story and record the passing of the death sentence on her by the church and state. The last verse condemns the men responsible as devils who have committed evil. The view of a death in <i>What Stephen Lawrence Has Taught Us</i> derives from the shocking death of Stephen Lawrence. The poet’s view is that, despite the community’s knowledge of who the killers are, the perpetrators have not been brought to justice but “strut” on the streets. The black community needs to “love each other” because the police have shown their institutionalised racism, and “racism is easy when you have friends in high places”. The language of the poem is raw and often colloquial. Discussion of language in <i>Stephen Lawrence</i> might begin with “strut as proud as sick Mussolinis” and consider why Mr Condon lives in Teletubbyland.</p>	11	<p>Basic responses will make some comment on the death in the 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 chosen poem’s language and structure.</p>

Question	Indicative Content	Marks	Guidance
(c)	<p>Benjamin Zephaniah</p> <p>The changes in people's lives are made clear in the repeated line "Dere's more to luv than luv". "School days were so different" the poet notes, with no commitments and plenty of fun. Over time people acquire responsibilities and create shared routines. Bills have to be paid, some previously memorable dates (a pun?) must be forgotten, and there's more to love than romance (such as snoring and shaving). The changes in Jimmy in <i>Jimmy Grows Old</i> are the changes worked by time. Once a firebrand and a rebel, Jimmy, like his strength, is "getting floppy". Indeed, the poem is working up to the last line, "It's part of growing old", after the truth of the first line has been demonstrated by the poem. Sympathy for Jimmy is apparent in such lines as "Now where are his friends?"</p>	11	<p>Basic responses will make some comment on the changes in lives shown in the poem. They will move through the bands as discussion of the changes becomes more developed and better supported by reference to the text. Best responses will try to comment on some aspect of the poem's language and structure.</p>

Question	Indicative Content	Marks	Guidance
13	<p>Unseen Poem: <i>Against Road-building</i> (Sophie Hannah)</p> <p>It is hoped that candidates will find the simplicity of the poem moving. It tells a simple story, in simple language, using a simple rhyme scheme. The simple reversal of the voice's initial feelings is moving. Without roads she would never have reached her lover; at the last she laments the building of the road that led her to him. There is the opportunity to comment on such language as reaching Mars, the pervasion of a sweet atmosphere by bad air, and the explosion of a world when a relationship ends. There's a real poignancy in the simplicity of the last two lines, and in the use of "Now", with its effect on the rhythm in the last two verses.</p>	11	<p>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 reflects the feelings of the voice here.</p>

## 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>	

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