

# **English Literature**

General Certificate of Secondary Education

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

## **Mark Scheme for January 2013**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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## Annotations

Annotation	Meaning
	Unclear
	Context
	Caret sign to show omission
	Relevant detail
	Development (good development)
	Effective evaluation
	Expression
	Irrelevant
	Knowledge and understanding
	Good reference to author's use of language
	Misread
	Lengthy narrative
	Repetition
	Tick

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

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

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

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**.

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>On the third morning after Bingley's and Darcy's return to Netherfield, the two men pay a visit to Longbourn. Darcy has been greatly instrumental in limiting the scandal caused by Lydia's elopement with Wickham and in ensuring their marriage. Elizabeth has good reason to be grateful to him and has come to recognise his many good qualities, to which she was blind when she refused his proposal at Hunsford. Mrs Bennet is unaware of what her family owes to Darcy and aims a barbed comment at him, whilst showing her fatuous pride in Lydia and her situation. Darcy's taciturnity here and her mother's behaviour are sufficiently embarrassing for Elizabeth to feel painful confusion, seeing a similar conclusion to Bingley's visit to Netherfield as before.</p>	16	<p>Basic responses will make a few comments on the extract, showing a little awareness of the text. They will move through the bands as knowledge of the text, for example of Lydia's behaviour and how indefensible it is, or the gratitude that Darcy deserves, becomes more clearly defined. The best here will consider Elizabeth's feelings: her desire for Darcy to be as agreeable as he was in Derbyshire; her embarrassment at her mother's behaviour. There will be relevant support from the text for the views expressed and some comment on Austen's language.</p>
	(b)	<p>Jane Austen: <i>Pride and Prejudice</i></p> <p>It is hoped that the question will direct answers away from a conventional character study, inviting, as it does, an element of personal response towards the character. It is possible to be fascinated by Bingley's thoroughly agreeable personality and by the immediate mutual attraction he and Jane feel for each other. However, he is not a strong character and is too easily influenced by Darcy to abandon his interest in Jane, despite the pain he feels and knows Jane must feel. The contrast between Bingley and Darcy is fascinating and this aspect of Charles Bingley may be profitably explored.</p>	16	<p>Basic responses will make a few comments on Bingley, showing a little awareness of what he does in the novel. They will move through the bands as knowledge of his character and his part in the novel becomes more detailed, and greater textual support is provided. The best here will show a reasonably developed and personal response to Bingley and about what is fascinating about him.</p>

Question		Indicative Content	Marks	Guidance
2	(a)	<p>George Eliot: <i>Silas Marner</i></p> <p>Candidates should be aware of the context and the palpable wrong done to Silas here. It is expected that responses will be very sympathetic towards Silas, and shocked by the actions of William Dane and the assembly at Lantern Yard. There may be sympathy for Silas's probable cataleptic fit, his innocent belief that the truth will out, his initial reluctance to accuse his "friend" ... There is likely to be shock caused by the cynical way he has been framed, the absence of justice in the dependence on the lots, the obvious hypocrisy of William Dane, and Silas's sudden, total loss of faith in a just God. Responses may look at aspects of the language, for example the words of William Dane and his ability to say them "meekly".</p>	16	<p>Basic responses will make a few comments on the extract, showing a little awareness of the text. They will move through the bands as knowledge of, and response to, the extract become ever more developed. The best here will offer a strong personal response to the extract, with relevant textual support for the views expressed and include some comment on Eliot's language.</p>
	(b)	<p>George Eliot: <i>Silas Marner</i></p> <p>It is hoped that the question will direct answers away from a conventional character study, inviting, as it does, an element of personal response towards Squire Cass's influence, or lack of influence, as a father on his sons (based on Chapter 3) and on Dunsey's character generally. In Chapter 9 he is portrayed as domineering, bullying and inclined to interfere in Godfrey's private life. The question invites the candidate's personal response to Squire Cass, with textual support for that response.</p>	16	<p>Basic responses will make a few comments on Squire Cass, showing a little awareness of what he does in the novel. They will move through the bands as knowledge of and response to his character and his influence on his sons become more detailed, and greater textual support is provided. The best here will show a reasonable developed personal response to Squire Cass and what is dislikeable about him.</p>

Question		Indicative Content	Marks	Guidance
3	(a)	<p>William Golding: <i>Lord of the Flies</i></p> <p>Candidates will probably want to put this in context. Ralph, Piggy and Samneric have gone to Castle Rock to demand the return of Piggy's glasses. They have been met with violence. Samneric have been tied up. Responses should explore the horrifying death of Piggy, the physical violence offered by Jack, his and his tribe's threats, the actions of Roger and his becoming a figure to be feared, and whose nameless authority hints at unspeakable torture.</p>	16	<p>Basic responses here will show a little awareness of the extract and respond to something of its horror. They will move through the bands as comment becomes more developed and better supported by reference to the extract. The best will show a reasonably developed response to the extract and make some comment on the language, for example on the hangman's horror that now clings to Roger, or to his "nameless authority".</p>
	(b)	<p>William Golding: <i>Lord of the Flies</i></p> <p>Candidates are expected to show good awareness of the boys' behaviour and probable social background when they first arrive on the island and their later behaviour. They are also expected to select incidents where they find the boys' behaviour frightening; the death of Simon, the killing of Piggy, the pursuit of Ralph at the end of the novel, even the sharpening of the two ends of a stick, for example. Responses may focus on the behaviour of the boys as a group or on incidents involving individuals, such as Jack and Roger. Either approach is acceptable and should be rewarded. Responses may acceptably focus on the speed and completeness of the boys' descent into savagery, the inability of Ralph and Piggy to halt this descent, or even on the realisation that the beast is within the boys themselves.</p>	16	<p>Basic responses here will show a little awareness of some area of the novel that candidates can identify as frightening. They will move through the bands as they offer some contrast between the behaviour expected of boys, and certainly of boys of this young age, and what they show themselves capable of doing. Sound answers here will offer a reasonably organised response, and support their reasons for finding the behaviour frightening. The best will make some response to Golding's language. The question invites personal response, and this should be looked for and rewarded.</p>

Question		Indicative Content	Marks	Guidance
4	(a)	<p>Thomas Hardy: <i>The Withered Arm and Other Wessex Tales</i>:</p> <p><i>The Son's Veto</i></p> <p>Sophy has the opportunity to marry the faithful Sam, her girlhood sweetheart. She became lame in Mr Twycott's service, married him out of respect rather than love, and had to give up Gaymead. Sam now offers her a return to Gaymead and a measure of happiness. Her chance of happiness is denied by the selfishness and snobbery of the insufferable Randolph who binds his mother's obedience to him by almost forcing her into swearing an oath. Sophy's misery is evident in this extract. Her death seems mourned only by the faithful Sam and not at all by her son, whose arrogance and snobbishness are his only emotions at his mother's funeral. Sadly, her return to Gaymead is accomplished only at her death.</p>	16	<p>Basic comments here will show a little awareness of the extract and/or of Sophy's hopes. They will move through the bands as comments on the three characters become more developed and better supported by reference to the story to establish context, and by reference to the extract in particular. The question suggests that the effect of the passage is powerful, so personal response is looked for. The best responses here will make some link to the language of the extract and perhaps how it contributes to the power of the extract.</p>
	(b)	<p>Thomas Hardy: <i>The Withered Arm and Other Wessex Tales</i></p> <p>It is expected that candidates will feel considerable sympathy for Rhoda Brook who has been wronged by Farmer Lodge and left to bring up a son who is later executed, his death and its consequences forming the climax of the story. However, there is more than an element of cruelty in Rhoda; the withering of Gertrude's arm is linked to her, and her denunciation of Gertrude as a hussy and some sort of visitation from Satan is vicious. The description at the end of the story of her bent form and "impassive wrinkled brow" may certainly inspire sympathy.</p>	16	<p>Basic responses here are likely to indicate that little or total sympathy is felt for Rhoda Brook, with an undeveloped comment in support. They will move through the bands as response to Rhoda, her situation in the story and her character become more fully developed and better supported. The best responses here may be somewhat ambivalent in how they respond to Rhoda, and make some link to the language Hardy uses.</p>

Question		Indicative Content	Marks	Guidance
5	(a)	<p>George Orwell: <i>Animal Farm</i></p> <p>Candidates may see this as a defining moment in <i>Animal Farm</i>, the point at which the pigs openly break the last remaining commandments, the first and the second. It is preceded, significantly, by Squealer's appropriation of the sheep. With characteristic dishonesty he claims to be teaching them a new song, but is teaching them the chant with which they will drown out any possible protest from the other animals. The shocking nature of the event ("It was as though the world had turned upside down.") contrasts with the animals' initial mood ("a pleasant evening"). Napoleon's appearance is dramatically heralded by the dogs and the cockerel. The animals' fear is highlighted. The moment leads to the reduction of the Seven Commandments to the concluding preposterous "Commandment" that some animals are more equal than others.</p>	16	<p>Basic responses here will show a little awareness of the moment. They will move through the bands as closer attention is paid to the first two bullets, and greater understanding of the perversion of the principles of Animalism is shown. The roles of Squealer, Napoleon and the sheep in what is being done will be reasonably well understood. Best responses here will make some comment on Orwell's language, for example noting the depiction of Napoleon, the reaction of the animals, or the dramatic shortness of two of the paragraphs.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>George Orwell: <i>Animal Farm</i></p> <p>Frederick and Pilkington are important figures in the novel, not least because going upon two legs makes them enemies of Animalism and therefore the pigs and the other animals should have no dealings with them. Napoleon's business dealing with Pilkington and Frederick over the sale of the timber is conducted with Napoleon's usual cunning, now favouring Pilkington and now favouring Frederick in order to drive up the price. When the timber is finally sold to Frederick, abusive messages are sent to Foxwood (ensuring that Pilkington does not come to the rescue of Animal Farm when Frederick attacks). Napoleon is outwitted when the banknotes on which Napoleon had insisted rather than taking a cheque are forgeries. The result is Frederick's attack on the farm and the destruction of the windmill. The novel concludes with Napoleon and Pilkington, pig and man, as indistinguishable from each other. Pilkington's final speech makes clear the servitude of the animals.</p>	16	<p>Basic responses here will show a little awareness of Pilkington and Frederick and make some comment on what they do in the novel. They will move through the bands as knowledge of them becomes more developed and better supported. They will show some understanding of what is revealed about them, and about Napoleon in particular, through the dealings over the timber. The best answers will develop a reasonably supported response and make 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</i></p> <p><i>Dr Jekyll was quite at Ease.</i></p> <p>Responses are likely to note that Jekyll has “every mark of capacity and kindness” and is capable of “sincere and warm affection”. The adjective “slyish” suggests another side to his character, something he might wish to conceal. His words hint at a mystery; his connection with and protection of Hyde puzzle Utterson who has reason to consider Hyde abominable. Jekyll’s face growing pale “to the very lips” when Utterson mentions Hyde’s name, and the “incoherency of manner” in his speech indicate his awareness of a guilty connection between them and he is very eager to change the subject of the will to his opinions of Lanyon. His rather passionate denunciation of Lanyon is at odds with his qualities of kindness and warm affection. He is confident at this stage that he can be rid of Hyde at any moment of his choosing. (He is, of course, quite wrong.) Yet he is providing for Hyde’s future in the event of his rather mysteriously being “taken away”.</p>	16	<p>Basic responses here will show a little awareness of Dr Jekyll, commenting perhaps on his appearance and associating him with Mr Hyde. They will move through the bands as understanding of Dr Jekyll becomes more detailed and better supported by textual reference. The best will look to discuss Jekyll’s evasiveness, the mystery concerning the will, his reactions to the name of Hyde and his concern for Hyde’s future. The best will make some comment on Stevenson’s language here.</p>

Question		Indicative Content	Marks	Guidance
	(b)	<p>Robert Louis Stevenson: <i>The Strange Case of Dr Jekyll and Mr Hyde</i></p> <p>It is expected that candidates should know, or hazard a reasonable and acceptable guess at, what a “horror story” is. There are many mysterious areas of the novel that tease the reader, not least the connection between the respectable Jekyll and the thuggish Hyde. It has elements of science fiction; a scientist transforms himself physically. It is a psychological horror story; an evil side of one’s character is liberated into the world to act without conscience. There are violent actions: the trampling of the girl; the murder of Sir Danvers Carew; the death of Dr Lanyon. There are hellish visions of an underworld where Hyde has his dwelling. It is important to be receptive to whatever grounds a candidate chooses. The question is aimed at what an individual candidate finds thrillingly horrific in reading the novel.</p>	16	<p>Basic responses here will show a little awareness of the story-line and claim, without textual support, that it is exciting/thrilling. They will move through the bands as personal engagement with moments in the narrative become more fully developed and given greater textual support. The best responses here will demonstrate some engagement with aspects of the novel that caught candidates’ interest, with some comment on Stevenson’s language in support.</p>
7	(a)	<p>Armitage: <i>Kid</i></p> <p>Candidates are expected to comment on Robin’s anger here at being “ditched”. His revenge has taken the form of telling the truth about Batman, who was neither a father nor an elder brother to him, but carried on with a married woman and fiddled his expenses. Robin takes satisfaction in ridding himself of an absurd costume for jeans and “a crew-cut jumper” and in imagining Batman’s now impoverished existence without his shadow.</p>	11	<p>Basic responses here will show a little awareness of what the poem is about. They will move through the bands as knowledge and understanding of the poem become more secure and better supported by textual reference. The best will reveal a reasonably developed understanding of the poem and Robin’s anger, and try to comment on some aspect of the poem’s language.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Armitage: <i>In Our Tenth Year</i> <b>OR</b> <i>Mother</i>, any distance greater than a single span.</p> <p><i>In Our Tenth Year</i> is a tender, intimate poem. The harebell seems to represent “the way we were”, and is reached only gradually in the first verse. The middle verses are also like a pressed flower, being contained between verses that deal with the flower. A decade on, the harebell, which has held its own, is no longer needed and can be let go. The poem has a directness lacking in <i>Mother</i> ... where the tape that connects mother and son is stretching to breaking-point, where the point of separation and total independence is about to be reached and the son launched away from the mother either to fall or fly.</p>	11	<p>Basic responses here will show a little awareness of what the poem is about. They will move through the bands as knowledge and understanding of the poem and the relationship become more secure and better supported by textual reference. The best will reveal a reasonably developed understanding of the poem, and try to comment on some aspect of the poem’s language.</p>
(c)	<p>Armitage: <i>Gooseberry Season</i> <b>OR</b> <i>Wintering Out</i></p> <p>Candidates are likely to find the visitor in <i>Gooseberry Season</i> memorable because of what happens to him at the hands of his hosts. As a visitor he is decidedly unsatisfactory, as the first three stanzas show. However, the host family seem somewhat unhinged, judging by their actions and the tone of the narrator. In <i>Wintering Out</i> the narrator is a visitor and son-in-law, whose observations on the mother and the house are quietly humorous, and his tone, finally, resigned.</p>	11	<p>Basic responses here will show a little awareness of what the poem is about. They will move through the bands as knowledge and understanding of the poem become more secure and better supported by textual reference. The best will reveal a reasonably developed understanding of the poem, of the shock value of the one, or the humour of the other, and try to comment on some aspect of the poem’s language.</p>

Question		Indicative Content	Marks	Guidance
8	(a)	<p>Clarke: <i>On The Train</i></p> <p>The person travelling registers the world outside the train, its flooded fields, the radio sounds, the morning delivery of children to school ... The poet's thoughts turn to "the blazing bone-ship" and the potential for an accident like the Hatfield disaster. She considers someone (her husband?) trying to contact her, only to be greeted with the mechanical message that the phone may be switched off. The "rubble" might be what's left after the accident, and links to the rubble of people's domestic lives, caused by what's happened to the train. The annoying almost ubiquitous "I'm on the train" now becomes for the traveller a conversational link establishing that she is safe. Candidates should understand what the poem is about, and respond to its language and structure.</p>	11	<p>Basic responses here will show a little awareness of what the person on the train is seeing and thinking. They will move through the bands as knowledge and understanding of the poem become more secure and better supported by textual reference. The best will reveal a reasonably developed understanding of the poem, and try to comment on some aspect of the poem's language and structure, the way it develops from the security of "Cradled" to fear of post-accident "rubble".</p>
	(b)	<p>Clarke: <i>Hare in July</i> <b>OR</b> <i>The Field-Mouse</i></p> <p>Candidates might be expected to respond to the richness of the description of the garden in the first stanza and the bitch's determined tracking of the hare, following the scent "the musk of speed". The growing season is coming to an end in the second stanza and so is the life of the young jack hare. The bitch's intentions do not appear to be murderous; it "has courted the hare" and brought it back as a gift. The last stanza is central to what candidates should find moving and there should be close focus on it. The field-mouse dies in the second stanza of <i>The Field-Mouse</i> and this should receive careful attention. The background of the distant war is important here leading to the comparison between the brittleness of mouse-ribs and the brittleness of children's lives in a world where a neighbour gifting sweetness can become a stranger wounding a land with stones.</p>	11	<p>Basic responses here will show a little awareness of the death in the poem. They will move through the bands as knowledge and understanding of the poem become more secure and better supported by textual reference. The best will reveal a reasonably developed understanding of the poem, and try to comment on some aspect of the poem's language and structure, selecting material relevant to what makes the death moving.</p>

Question	Indicative Content	Marks	Guidance
(c)	<p>Clarke: <i>My Box</i> OR <i>Miracle on St David's Day</i></p> <p>The box in <i>My Box</i> (sounding happily possessive) is a gift from her lover, who fashioned it, with a golden tree on the lid (suggesting value, stability and growth). The activities which they have shared suggest joy and pleasure: the building of the wall may be symbolic; certainly the "rare red kites" with its marked alliteration suggests happiness; the drilling of the well suggests the discovery of water to maintain life. The repetitions and rhythm suggest happiness. Although there are one or two darker notes (the twelve black books; the hint of death) the mood is overwhelmingly contented. However, after death the books will survive as a record of a shared happy life. <i>Miracle</i> begins in an unpromising setting, but the "miracle" when the man recites confers happiness in the poem, as does the silence before the applause and the acclamation of the thrush and daffodils.</p>	11	<p>Basic responses here will show a little awareness of what is happy and uplifting about the chosen poem. They will move through the bands as knowledge and understanding of the poem become more secure and better supported by textual reference. The best will reveal a reasonably developed understanding of the poem, and try to comment on some aspect of the poem's language and structure, selecting material relevant to what makes the poem happy and uplifting.</p>
9 (a)	<p>Cope: <i>Mr Strugnell</i></p> <p>It is possible for candidates to write a reasonably developed response to <i>Mr Strugnell</i> without any knowledge of <i>Mr Bleaney</i> and Philip Larkin, but it would not be easy. Centres teaching Cope's poetry are certain to have discussed her use of parody. Like Mr Bleaney, Mr Strugnell has lived a very dull life and candidates should use details from the poem to show this. The "funny turn in 'sixty-three" is a reference to Larkin's <i>Annus Mirabilis</i>, the year in which sexual intercourse began; Mr Bleaney appears to have discovered that it wasn't too late for him ... There is much humour in the poem, not just in the parody but in the landlady's taste in poetry and in Mr Strugnell's response to it and to his verdict on Tulse Hill.</p>	11	<p>Basic responses here will show a little awareness of the poem, but with no awareness of the nature of the parody. They will move through the bands as understanding of the poem becomes more developed and better supported by textual detail. The best here will offer a reasonably developed understanding of the poem, be aware of the parody and comment on some aspect of Cope's language.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Cope: <i>Tich Miller</i> <b>OR</b> <i>On Finding an Old Photograph</i></p> <p>It is expected that candidates will find the description of Tich Miller, and, to a lesser extent, of the narrator moving. The touching detail of the elastoplast-pink frames (elastoplast suggesting vulnerability) and the different feet sizes creates sympathy, and there is a shared sense of shame in avoiding each other's eyes. The nicknames too are hurtful and invite sympathy. The narrator learns how to fight back. In the moving last line, the reader learns that Tich did not have time to fight back. <i>On Finding an Old Photograph</i> is moving because of a past moment it records. Again, candidates are expected to make quite a lot of the poem's last line.</p>	11	<p>Basic responses here will show a little awareness of the poem, but with only a little awareness of what is moving. They will move through the bands as understanding of the poem becomes more developed and better supported by textual detail. The best here will offer a reasonably developed and supported understanding of the poem, focus on what is moving about it, and comment on some aspect of Cope's language.</p>
(c)	<p>Cope: <i>Message</i> <b>OR</b> <i>Strugnell's Sonnets (iv)</i></p> <p>It is hoped that candidates will be amused and entertained by the rather unromantic approach to love in <i>Message</i>, with its reference to the happy retention of teeth and hair despite the man's age. The speaker's tone verges on the desperate, her love on the point of becoming hate at the man's failure to pick up the phone and call. She does "exaggerate and dramatize a lot" and her character provides some of the amusement for the reader. Comment on the rhyme scheme, the opening and closing four words of the poem, the use of enjambment in line nine, producing the anti-climax in line ten, the shocking rhyme of "consummate" with "forty-eight" ... There is much to entertain here. It is perfectly possible to enjoy <i>Strugnell's Sonnets (iv)</i> without knowing that it is a parody, but candidates who do are going to achieve higher bands than those who do not. The determinedly mundane world created by the details Cope includes is thoroughly unromantic. The final couplet, with its extra syllable, provides a wonderfully bathetic conclusion.</p>	11	<p>Basic responses here will show a little awareness of the chosen poem, but with only a little awareness of what is amusing or entertaining. They will move through the bands as understanding of the poem becomes more developed and better supported by textual detail. The best here will offer a reasonably developed and supported understanding of the poem, focused on what is entertaining about it, and comment on some aspect of Cope's language.</p>

Question		Indicative Content	Marks	Guidance
10	(a)	<p>Duffy: <i>Before You Were Mine</i></p> <p>The poet is looking at a photograph of her mother and two friends laughing on a street corner, young, carefree and glamorous (the famous Monroe picture comes to her mind). The poet knows that her mother's life will change ("I'm not here yet.") and her mother has no thought of motherhood in her world of ballrooms and romantic expectations of "fizzy, movie tomorrows". Motherhood has brought changes that the poet perhaps seems uncertain about; the decade ahead being the best one has a question mark. The red shoes are a relic of the mother's dancing days, though the dance and sense of fun are still present in the lesson on how to dance the <i>cha cha cha</i>. However, the regret for something lost permeates the last stanza.</p>	11	<p>Basic responses here will show a little awareness of the poem, and make some comment about the poet's mother. They will move through the bands as understanding of the poem and of the poet's feelings about her mother becomes more developed and better supported by textual detail. The best here will offer a reasonably developed and supported understanding of the poet's feelings about her mother, and comment on some aspect of Duffy's language.</p>
	(b)	<p>Duffy: <i>Head of English</i> OR <i>War Photographer</i></p> <p>The Head of English is, of course, introducing "a real live poet" and candidates should respond to this introduction and what it reveals about the person giving the introduction. There is plenty of opportunity to discuss her own opinions about the nature of poetry, her classroom discipline, her long-windedness, self-satisfaction ... Her dismissal of the poet in the last stanza deserves attention. The work of the war photographer is both in his darkroom and theatres of war, and candidates are expected to discuss what he does in both.</p>	11	<p>Basic responses here will show a little awareness of the poem, and make some comment about either the Head of English or the war photographer. They will move through the bands as understanding of the poem and of the work being done becomes more developed and better supported by textual detail. The best here will offer a reasonably developed and supported understanding of the poet's portrayal of the people working, and comment on some aspect of Duffy's language.</p>

Question	Indicative Content	Marks	Guidance
(c)	<p>Duffy: <i>Liar</i> OR <i>Mrs Lazarus</i></p> <p>This is an open question, and, within reason, candidates can respond, for example, to the liar entirely unsympathetically, seeing her as self-deluded, dishonest, a child snatcher; or they might view her uncertainty over her gender, dull job, humdrum flat more sympathetically, seeing her lies as an escape from a mundane existence. The last stanza suggests that the medical authorities have failed her and the activities of the “top psychiatrist” suggest that he too is a liar, leading a reputable life in public and a disreputable one in private. Textual support is required for whichever approach candidates take. Mrs Lazarus is likely to draw undiluted sympathy. There is much to say about her grief; dramatic, but apparently genuine. There’s a period of mourning, time enough to come to terms with the death; another man. Then the horror of the last stanza: first person narration, the non-Biblical details (dark suits, the tie), the setting suggestive of rural England ... There is much to say about <i>Mrs Lazarus</i> and candidates cannot be expected to say it all. The ability to select wisely here will help candidates.</p>	11	<p>Basic responses here will show a little awareness of the poem, and make some comment about either the liar or Mrs Lazarus. They will move through the bands as understanding of the poem and response to it become more developed and better supported by textual detail. The best here will offer a reasonably developed and supported understanding of the poet’s portrayal of the liar and Mrs Lazarus, and comment on some aspect of Duffy’s language.</p>

Question		Indicative Content	Marks	Guidance
11	(a)	<p>Heaney: <i>Blackberry-Picking</i></p> <p>Candidates are expected to respond to the boy's excitement in the poem. The blackberries are described in detail, with much sensory imagery. Finding and picking them is a labour of love, braving briars and wet grass, walking some distance ("trekked") and suffering "thorn pricks". The disappointment in the last eight lines is conveyed in the language of rot and decay. The sweetness of the flesh has soured, the thickened wine is stinking juice. The child "always felt like crying" and childishly protests, "It wasn't fair", yet all the while knew they would not keep. The unfairness is because rot is the inevitable ending of things. The word "vivid" in the question indicates that consideration of the language is expected and not simply narration/paraphrase.</p>	11	<p>Basic responses here will show a little awareness of the poem, and make some comment about blackberry-picking. They will move through the bands as understanding of the poem and of the poet's feelings about the experience in the poem becomes more developed and better supported by textual detail. The best here will offer a reasonably developed and supported understanding of the child's excitement and subsequent disappointment, and comment on some aspect of Heaney's language.</p>
	(b)	<p>Heaney: <i>Follower</i> OR <i>The Early Purges</i></p> <p>Heaney's father, the farm-worker in <i>Follower</i>, is described as working in the old-fashioned way with a horse-drawn plough. He is powerful and an expert. Heaney describes his work in detail and with obvious pride and affection, inspired, as a boy, to follow his father's trade. Now the father is presumably too old for farm-work, but has left a permanent mark on his son's memory. Dan Taggart is a practical farm-worker with no time to pity or even bury kittens, who inspires fear in the young boy as he ruthlessly pursues his mission to keep pests down. Whether the mature Heaney is in total agreement with Dan Taggart is arguable.</p>	11	<p>Basic responses here will show a little awareness of the chosen poem, and make some comment about the farm-worker. They will move through the bands as understanding of the poem and response to the workers become more developed and better supported by textual detail. The best here will offer a reasonably developed and supported understanding of the poet's portrayal of his father or Dan Taggart, and comment on some aspect of Heaney's language.</p>

Question		Indicative Content	Marks	Guidance
	(c)	<p>Heaney: <i>Death of a Naturalist</i> OR <i>The Summer of Lost Rachel</i></p> <p>The description of the flax-dam with its strong appeal to sight, sound and smell is an obvious area for candidates choosing to write on <i>Death of a Naturalist</i>. The description of the frogspawn and its evolution into tadpoles offers further material. The description in the final section of the “great slime kings” makes them terrifying, disgusting and bellicose. The descriptions of nature in <i>The Summer of Lost Rachel</i> are much gentler. Candidates should find much to say about the water references in particular.</p>	11	<p>Basic responses here will show a little awareness of the poem, and make some comment about the natural world. They will move through the bands as understanding of the poem and response to the pictures of the natural world become more developed and better supported by textual detail. There is likely to be much quotation, with very little comment on the language quoted. The best here will offer a reasonably developed and supported understanding of the poet’s portrayal of the natural world, and comment on some aspect of Heaney’s language.</p>
12	(a)	<p>Zephaniah: <i>Reminders</i></p> <p>Candidates may consider the most striking feature to be the absence of any real winner of the argument. The old soldier makes the fairly commonplace, but nonetheless valid, points that people fought to make the peace and that the memorial is a reminder that people have died for our country. The old pacifist asserts that the peace garden takes precedence over the war memorial. He neatly twists the old soldier’s words to show that “people want to live for our country”. Perhaps in the beginning was peace, and therefore peace is the natural position. Notably he also adapts the words of the opening of The Gospel According to St John, which may, or may not, strengthen his argument. The old pacifist is left with the last word.</p>	11	<p>Basic responses here will show a little awareness of the poem, and make some comment about the war memorial and the peace garden. They will move through the bands as understanding of the argument becomes more developed and better supported by textual detail. The best here will offer a reasonably developed and supported understanding of the argument and comment on some aspect of Zephaniah’s language and the structure of the poem.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Zephaniah: <i>Deep in Luv</i> <b>OR</b> <i>Press Ups and Sit Ups</i></p> <p>Candidates are invited to respond to and engage with whichever poem they choose. <i>Deep in Luv</i> is a headlong list to prove 'Dere's more to luv dan luv'. Candidates may be entertained by some of the items in the list, like the two kinds of dates, the ones you must remember and the dates you must forget. To move into the higher bands at this Tier, there must be more than a copying out of favourite lines; there must be some comment on what is entertaining about them. The rhythm and the rhymes and half-rhymes are part of the entertainment. Candidates may want to comment on performance poetry, as those answering on <i>Press Ups</i> may also. <i>Press Ups</i>, a monologue from a frantic carrier-out of a fitness regime, is entertaining for, among other things, his reasons for enhancing "De quality of me own life". The strong rhythm and internal rhymes give the poem an energy appropriate to the speaker.</p>	11	<p>Basic responses here will show a little awareness of the chosen poem, and make some comment on "luv" or the man working out. They will move through the bands as understanding of the poem and response to what is entertaining about it become more developed and better supported by textual detail. The best here will offer a reasonably developed and supported understanding of the poem and comment on some aspect of Zephaniah's language.</p>
(c)	<p>Zephaniah: <i>What If</i> <b>OR</b> <i>Three Black Males</i></p> <p>There are so many problems identified in <i>What If</i> that candidates will need to be selective. The third stanza, which is far less packed with complaints than the first, includes inflation, negative equity, cuts in the social services and a sense of general injustice. Candidates may quite acceptably point out that the thrust of the poem is how to hold your head up and do the decent thing in an indecent and unjust world. <i>Three Black Males</i> is far less diffuse. Candidates can focus on the single issue of injustice in society, the police force and the judiciary. Much should be made of the bitterness of the poet's tone. Candidates may usefully consider what performance might contribute to the effect of the poem.</p>	11	<p>Basic responses here will show a little awareness of the chosen poem, and make some comment about the problems mentioned in the poem. They will move through the bands as understanding of the poem and response to the problems become more developed and better supported by textual detail. The best here will offer a reasonably developed and supported understanding of the problems the poem reveals, and comment on some aspect of Zephaniah's language.</p>

Question	Indicative Content	Marks	Guidance
13	<p>Unseen Poem: Wapshott: <i>My Family</i></p> <p>It is hoped that candidates can see beyond the cheery simplicity of the poem's surface and recognise the sadness of the story it tells. The narrator, a soldier, tells his own story: how he and others set off on the troop-ship, like heroes, in the highest of spirits; an initial victory, of which he is proud: the letters home, and the change of tense "Does she miss her funny Dad" suggesting that his absence will be permanent; finally the reference to his own funeral represented by the flowers carried by the daughter. The narrator is portrayed as an ordinary chap: the usual familiar way of addressing his parents; his father reads <i>The Sun</i>; the language is colloquial/chatty ("telly" "pasted"). The poem's structure, a series of questions, is interesting, as is its darkening mood. The rhyme scheme is simple, and the last lines moving.</p>	11	<p>Basic responses will show a little awareness of the poem. They will move up through the bands as greater understanding of the narrative and of the speaker's feeling is shown, with increasing textual support. The best will show an understanding of what happens in the poem, address the term "moving" in the question, use appropriate support from the poem, and comment on some aspect of the words and phrases they select.</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>

	<b>0</b>	<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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## 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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