

GCSE

English Literature

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

General Certificate of Secondary Education

Mark Scheme for June 2014

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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.

© OCR 2014

Annotations

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Unclear
	Context
	Caret sign to show omission
	Development (good development)
	Effective evaluation
	Knowledge and understanding
	Language and Structure
	Misread
	Paraphrase
	Focus on question
	Personal Response
	Repetition
	Text well used in support
	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**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

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

ASSESSMENT OBJECTIVES

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

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

USING THE MARK SCHEME

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

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

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

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

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

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

INSTRUCTIONS TO EXAMINERS:**A INDIVIDUAL ANSWERS**

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

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

1

- **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>Austen: <i>Pride and Prejudice</i></p> <p>Candidates probably do not need to reveal knowledge of context although they may know from previous encounters that Mr Collins is a boastful man and that here he shows off his property in the hopes of encouraging Elizabeth to feel envious. The property is indeed 'neat and comfortable' – the idea of its being 'neat' is repeated - 'well built and convenient' and while the house is, Elizabeth thinks, chiefly Charlotte's success, she is willing to credit Mr Collins with the splendour of the garden although he rather spoils that with his incessant need to point out all its charms, not the least being its view of Rosings. The relationship between the married couple is kept under wraps by them but there are plenty of sly hints that Charlotte, who is at least enjoying the domestic role she now has, prefers everything when her husband is absent.</p>	16	Basic responses will observe, perhaps, that everything pleases Mr Collins immensely and will detail one or two of the features of all 3 bullet points. More detail, and awareness that Elizabeth, as well as the author, has a rather different view from his, will move the answer up the bands.
	(b)	<p>Austen: <i>Pride and Prejudice</i></p> <p>The youngest of the Bennet sisters, Lydia is a maturely-developed ('stout' may make an unfortunate appearance if misunderstood) 15-year old who will, in spite of her rather modest part in the novel to begin with, become the catalyst of Elizabeth's near-heartbreak and eventual happiness. Like Kitty and Mary, she forms a contrast to Lizzie and Jane.</p>	16	Basic answers will give a run-through of 'what Lydia does', or be over-personal in their comments but most will hopefully linger on her disgraceful behaviour with Wickham and her near-ruination of her family. Better answers will see something of the use Jane Austen makes of her and how she gradually assumes more importance in the plot, and the extent to which a candidate can write about this with engagement will indicate where in the bands the answer should lie.

Question		Indicative Content	Marks	Guidance
2	(a)	<p>Eliot: <i>Silas Marner</i></p> <p>Some context would be helpful here if only to explain the dramatic news at the end of the first paragraph. The reader has known about Molly Farren, but her appearance in the Raveloe lanes is introduced starkly. Molly's problems and the child she carries towards her errant husband provide more material for shock and dismay. Her avowed 'vengeance....vindictive purpose' and her bitterness towards Godfrey are dramatic (although possibly understandable) as is her 'enslavement to Opium.' Some of the language is dramatic too: the contrast between the 'white-winged delicate messengers' [of just and self-reproving thoughts, presumably] with 'Molly's poisoned chamber.... dingy rags' is repeated, as is 'miserable'; 'demon in her bosom...aching weariness' etc.</p>	16	Basic answers will go over the facts of Molly's and Eppie's existence and of her drug addiction. Detail and engagement will move an answer up the bands, and awareness of the effects of Eliot's language should allow an answer to reach band 4.
	(b)	<p>Eliot: <i>Silas Marner</i></p> <p>Money is a major aspect of the novel and perhaps Foundation Tier candidates will be able to express an overview of how Eliot uses the theme: it cannot of itself make someone happy, and the desire for it causes much misery. From Silas being accused of theft and leaving Lantern Yard, to his absorption in making money and hoarding it, to Dunsey's blackmail of his brother and his theft of Silas's gold, to Eppie arriving in Silas's money's place, to Godfrey and Nancy Cass's money not being able to buy them a daughter...there is much to say.</p>	16	Knowledge of the novel's plot will be expected. Basic answers will be able to explain some of the above in a narrative way while better answers will provide detail and perhaps some rudimentary conceptualising and synthesising.

Question	Indicative Content	Marks	Guidance
3a	<p>Golding: <i>Lord of the Flies</i></p> <p>It is expected that responses will recognise that these paragraphs provide a powerful moment at almost the end of the novel. Rescue of the boys, and notably of Ralph, who has been hunted almost to the death, has arrived. Comment is likely to be made on the contrast between the behaviour of the “tribe” in the minutes before the rescue, and the officer’s perception of them as “little boys ... the little scarecrow ... tiny tots”. The fearsome Jack is “a little boy” with “the remains of an extraordinary black cap”. The boys’ earlier descent into savagery is indicated in Percival Wemys Madison’s inability to remember the familiar “incantation”. The officer’s expectation that the boys should have been able to put up “a better show” and his reference to Coral Island emphasise the horror that has engulfed the boys on the island.</p>	16	<p>Basic answers will make a little response to what is powerful about this moment. They will move through the bands as understanding of the situation and the officer’s perception of the boys becomes clearer and better supported by reference to and quotation from the extract. The best will show some personal response to the extract, with textual support, and make some reference to Golding’s language; for example, to the descriptions of some of the boys (“scarecrow”, for example) or some of the officer’s language.</p>
3b	<p>Golding: <i>Lord of the Flies</i></p> <p>Responses are likely to consider the first reference to the “beastie” as a material snake-like thing, the thought of which terrifies the smaller boys who believe it comes in the night to eat them and turns into rope-like creepers during the day. Belief in the “beast” widens, to include some of the older boys. The older boys go in search of the “beast” and take the figure fallen from the sky to be the beast. Later Jack and his hunters leave the pig’s head as a gift. In his “conversation” with Simon, the Lord of the Flies reveals what the real beast is: “I’m part of you...I’m the reason why it’s no go”. On Simon’s death (mistaken by the boys for the “beast”), the parachutist is swept off the island, leaving no physical manifestation of what the boys took to be the “beast”.</p>	16	<p>Basic answers here will show some awareness of the boys’ initial fear of the beast as some form of physical threat in an unfamiliar environment. They will move through the bands as responses become more detailed and better supported by textual reference and quotation. The best will demonstrate a reasonably developed understanding of what frightens the boys about the “beast”, how their fear intensifies, and the importance to the novel of what the Lord of the Flies “tells” Simon.</p>

4a	<p>Hardy: <i>The Withered Arm and other Wessex Tales</i></p> <p>Extract from <i>The Melancholy Hussar of the German Legion</i></p> <p>Candidates will need to provide a brief context here. Phyllis is waiting for her melancholy hussar, Tina, to take her away with him to Germany. Her engagement to Humphrey Gould has been a long one and they have not met for a long time. In that time she has fallen in love with Tina. The extract portrays a terrible misunderstanding. Phyllis understands from Gould's words that he intends to marry her and will accept no hint of criticism of her. She is so touched by his words and the present he has brought her that she feels obliged to honour the word she has given him, renounce Tina and happiness, and accept marriage to a man she does not love. Consideration of Gould's words, in the light of later knowledge, makes clear that Gould has indeed treated her badly and that the present is a bribe to persuade her to get him "out of a mighty difficulty". Responses are expected to engage with the moving nature of the extract: Phyllis is sacrificing her own happiness, losing the man she loves, and saving an undeserving man from his father's disapproval.</p>	16	<p>Basic responses here will show some awareness of the context and Phyllis's decision. They will move through the bands as understanding of the choice she feels she has to make becomes clearer and better supported by textual detail. The best here will demonstrate a reasonably sustained understanding of her situation and what is moving about her renunciation of happiness. There will be some analysis of Gould's words, what they mean to Phyllis and how they affect the readers' response to Phyllis and her later life.</p>
4b	<p>Hardy : <i>The Withered Arm</i></p> <p>There is plenty of material available and candidates' ability to select sensitively and avoid simple narrative responses will be tested. Central material is to be found in the belief that Rhoda Brook is responsible for the withering of the arm; in the belief that "the clever man" Conjuror Trendle can reveal the identity of Gertrude's enemy through the concoction in the tumbler; in the belief that laying the withered arm on the mark round the neck of a hanged man can "turn the blood" and provide a cure.</p>	16	<p>Basic responses here will show a little awareness of the superstitions of the people in the tale. They will move through the bands as knowledge of the story and the superstitions becomes more secure and better supported. The best will demonstrate a reasonably developed understanding of the life presented in the tale and make some comment on Hardy's language and the structure of the story.</p>

Question	Indicative Content	Marks	Guidance
5a	<p>Orwell: <i>Animal Farm</i></p> <p>It is expected that candidates will focus on the breaking of the Commandment that <i>No animal shall sleep in a bed</i>, noting that, as ever, the pigs are looking out for their own greater comfort, and ignoring the seventh Commandment that <i>All animals are equal</i>. The extract vividly illustrates Squealer's ability to "turn black into white", the use of the dogs to intimidate the animals, and the animals' inability to understand the machinations of the pigs. There is plenty of material here for candidates to use: Squealer's use of "Leader", his sophistry, the threat that Jones might return; the trust of Boxer and the other animals in the pigs; their gullibility.</p>	16	<p>Basic comments here will show a little awareness of the way the pigs are manipulating both the Commandments and the other animals. They will move through the bands as they explore the extract in greater detail to illustrate the inequality of the relationship and some of the ways in which the pigs maintain their superiority over the other animals. The best here will focus quite closely on the extract and develop a reasonably sustained personal response to the relationship. They will provide relevant textual support for their ideas, and make some comment on Orwell's language.</p>
5b	<p>Orwell: <i>Animal Farm</i></p> <p>Responses are likely to offer some discussion of Napoleon's greed and intelligence, the animals' trustfulness and gullibility, the eloquence of Squealer, and the training and use of the dogs. They may note that any chance of curbing the power of Napoleon and maintaining some degree of equality on Animal Farm disappears with Snowball, whose value to the pigs as a scapegoat becomes another means whereby Napoleon can maintain control. Responses may consider that old Major's vision of what the farm might become was always unrealisable and impossibly utopian.</p>	16	<p>Basic responses will show a little awareness of Napoleon and a moment when his power affects the other animals. They will move through the bands as discussion of the methods employed by Napoleon becomes more thorough and better supported by textual details. The best will develop a reasonably developed response to Napoleon and the methods he uses to strengthen his grip on the farm, with a little comment on Orwell's language.</p>

Question	Indicative Content	Marks	Guidance
6a	<p>Stevenson: <i>The Strange Case of Dr Jekyll and Mr Hyde</i> <i>Dr Lanyon's Narrative</i></p> <p>Candidates are likely to comment on the reason for Hyde's visit to Dr Lanyon so late at night, Jekyll's urgent need of the potion that allows him to return to his own person. Hyde's appearance, in Jekyll's clothes that are far too big for him, is memorable, as is Lanyon's awareness that, despite Hyde's cutting a ludicrous figure, he is too revolting to inspire laughter. Hyde's emotions change in the extract from terrified impatience to boastfulness in the choice he offers Lanyon. Also memorable is the description of the "metamorphoses" of the tincture, and Lanyon's curiosity, which will bring about his death.</p>	16	<p>Basic comments here will show a little awareness of what is memorable about the extract, possibly commenting on Hyde's appearance. They will move up through the bands as the extract is explored in more detail, personal response is better developed and greater textual support for the response is offered. The best here will make a reasonably developed response to what is memorable about the extract, provide relevant textual support, and make some comment on Stevenson's language.</p>
6b	<p>Stevenson: <i>The Strange Case of Dr Jekyll and Mr Hyde</i></p> <p>Candidates have plenty of material from which to choose to show what they find disturbing about Mr Hyde. His actions, particularly the trampling of the little girl and the murder of Sir Danvers Carew are likely to be considered. Discussion may include the effect he has on others, on Dr Lanyon, on Mr Utterson, on all of the servants in Dr Jekyll's house, for example. His appearance might arouse comment, as might Dr Jekyll's account of him in his full statement. They may prefer to offer a more general description of his hateful nature, recognising that he represents the evil side of a man's personality, devoid of any goodness. It is important to be receptive to whatever grounds a candidate chooses.</p>	16	<p>Basic responses here will show a little awareness of the storyline involving Mr Hyde with a little textual support. They will move through the bands as personal engagement with Mr Hyde and what is disturbing about him becomes more fully developed and given greater textual support. The best answers here will offer a reasonably developed response to Mr Hyde with textual support and some comment on Stevenson's language.</p>

Question		Indicative Content	Marks	Guidance
7	(a)	<p>Armitage: <i>Mother, any distance greater than a single span</i></p> <p>This is an extended metaphor about measuring a house – measuring his relationship with his mother. Within it are other metaphors suggesting the scary space of the unfurnished house, his mother as the anchor and he as the kite which might fall or fly. It is to be hoped that candidates do find it moving. It sums up his mother's role in his life: protector, helper – ultimately the provider of his freedom. He is addressing his mother in terms that suggest tenderness – 'Mother....you...years between us...your fingertips' and which show that he knows how much she has done and continues to do for him. His freedom is important to him and he knows that this is a testing time 'where something has to give.' But although he talks mostly about himself, the poem and the sentiments are for his mother.</p>	11	<p>Basic answers may simply re-tell the poem, recognising that he is measuring up his first independent home with his mother. Answers will move through the bands depending on how well the candidate understands the metaphors and the emotions.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Armitage: <i>Hitcher</i> OR <i>Gooseberry Season</i></p> <p>Both poems reflect the half-understood nature of menace; neither gives the full details and both suggest psychotic personae. In <i>Hitcher</i>, the persona is work-shy and aggrieved. He hitches to a hired car – which may suggest planning – and it is ironic that when he finds the hitcher whom he picks up so free of encumbrances, he resents the other person's easy-come-easy-go attitude. He is very proud of his cool exterior ('...and didn't even swerve'), swaggers mentally with 'I dropped it into third' and lets this easy-come, easy-go person go, violently. There seems to be no motive aside from his resentment. <i>Gooseberry Season</i> starts in the middle of a conversation – possibly a confession. The guest is not named and again resentment seems to fuel the violence – 'not a stroke of work, a word of thanks...he was smoking my pipe/as we stirred his supper.' At least this persona reflects on how easily a good impulse becomes a bad in stanza 4. The family's method of killing and dumping the guest is detailed briskly and unemotionally. There may, again, be some pride about their coolness: 'Then we drove without headlights.' The last line is enigmatic and the reader is left without satisfactory explanation.</p>	11	Basic answers will re-tell the chosen poem. Detail and engagement will move answers up the bands while good understanding of techniques should gain a Band 4.

Question	Indicative Content	Marks	Guidance
(c)	<p>Armitage: <i>In Our Tenth Year</i> OR <i>Wintering Out</i></p> <p>'<i>In Our Tenth Year</i>' is a tender poem about a ten year marriage, the longevity of which has taken the couple somewhat by surprise. It is an irregular sonnet (the irregularity possibly suggesting that marriage is not necessarily placid) which deals with love, time and the past. The image of the pressed harebell – a flower which was once vivid and alive but has been preserved as something rather different, although it is still potent: 'bleeds' - which the persona seems to be looking at when his wife is away for a single night, suggests a sentimental attachment to the past which the persona needs to let go of at the end, marriage being something better than romantic. He remembers early difficulties. 'Doubled now with love' is ambiguous: does it refer to their love being doubly strong? Or are there children? The harebell still holds its magic but it is time to celebrate the marriage that they have today, which has changed, and in letting it go, presumably to let go any of the other niggles suggested in stanza 2.</p> <p>'<i>Wintering Out</i>' is a humorous reflection on how difficult it is to accept a mother-in-law's house and hospitality when you are desperate to be in your own house, alone with your wife, able to have nasty rows or to make love in the bath without anyone else able to hear (or see!) The house itself is twee and the young couple is at the mercy of not only the mother-in-law (if they are married) but also the neighbours' phone calls and 'back-to-back' bedrooms. Candidates may choose to interpret the words 'another person' as being the mother-in-law or her daughter, or both: all are acceptable.</p>	11	<p>Candidates may well find '<i>In Our Tenth Year</i>' difficult – certainly there is much more in it than first meets the eye – and may opt for the better-known (possibly) '<i>Wintering Out</i>.' Basic answers will re-tell the content of the chosen poem but answers will move up the bands as the different moods and purposes of the poems are recognised (or as the candidate's own interpretation is supported; eg: is <i>Wintering Out</i> amusing, or not?) even if there is never a very full or sophisticated reading offered. Answers which can comment on how language affects the mood and meaning should gain a band 4.</p>

Question	Indicative Content	Marks	Guidance
8a	<p>Clarke: <i>The Field-Mouse</i></p> <p>Responses are likely to suggest that the plight of the field-mouse, caught up presumably in the harvesting-process, is disturbing, as is the moving description of its death. The usually idyllic harvesting, however, here provides no escape from violence and fear; the field-mouse itself is a victim. The snare drum carries military suggestions; the jets are threatening; the field bleeds following its encounter with the blade. The disturbing spectre of war, probably in Bosnia, haunts the poem, the “saved” animals refugees from it. The nightmare vision of the dancing and vulnerable children, and the transformation of the neighbour bestowing sweetness into a stranger “wounding my land with stones” make the third stanza highly disturbing.</p>	11	<p>Basic responses will show a little awareness of some aspect of what happens to the field-mouse. They will move through the bands as understanding of the poem and its reflection of war elsewhere becomes more secure and better supported by textual reference. The best will try to select appropriate material to support the case that the poem is disturbing and will use some aspect of the language in further support.</p>
8b	<p>Clarke: <i>Marged</i> OR <i>Overheard in County Sligo</i></p> <p>Responses need to show understanding of the thoughts of the voice in the poem they choose. In <i>Marged</i>, the voice reveals her understanding of the hardship of “her” life (the earlier occupant is named only in the poem’s title) and the comfort of her own in the same cottage/farmhouse. The fourteen line form might invite comment. In <i>Overheard in County Sligo</i>, the voice contrasts the artistic life she had hoped for with the not unattractive simple life she now lives “at the back of beyond”. Despite the poem’s jaunty rhythm, her reflections on “the tumbled rooms” and “I ought to feel I’m a happy woman” fascinate because of her resignation to a life that once she did not imagine.</p>	11	<p>Basic responses will show a little awareness of some aspect of the voice’s thoughts in the chosen poem. They will move through the bands as understanding of those thoughts becomes more secure and better supported by textual reference. The best will try to select appropriate material to show that the thoughts are fascinating by referring to some aspect of the poem’s language.</p>

Question	Indicative Content	Marks	Guidance
8c	<p>Clarke: <i>The Angelus</i> OR <i>Sunday</i></p> <p><i>The Angelus</i> records the feelings of a child left by her family at a school, and the loneliness she feels. The first stanza, with its descriptions of wind, rain, fog, the echoing of the bell, and the overall bleakness, reflects the child's loneliness. The angelus bell, with its swing, surefootedness and dancing rope, offers some comfort amid the bleakness. The description of the family tea and the cakes "that tasted of dust" emphasise her misery, whilst the third stanza hints at her fear of the tunnel, the shadows and the dark corridors. <i>Sunday</i> brings alive an incident recalled in considerable detail of a Sunday "helping day" that ended in misadventure. Responses to either poem should focus on the detail Clarke uses to bring the memories to life.</p>	11	<p>Basic responses will show a little awareness of the memories recalled in the chosen poem. They will move through the bands as understanding becomes more secure and better supported by textual reference. The best will reveal a reasonably developed understanding of the chosen poem, select appropriate material to show what is recalled, and link it to some aspect of the poem's language.</p>

Question	Indicative Content	Marks	Guidance
9a	<p>Cope: <i>Exchange of Letters</i></p> <p>It is expected that candidates will find the letters a refreshing way of deflating the pretentiousness of the “advertisement”, a pompous lonely hearts ad. The biographies provided by the letter writers are entertaining, and in keeping with the lonely hearts style: the First Snowdrop is “assured”, “beautiful”, has “vital statistics”, a past that includes two husbands, and a life which has dwindled from cheap romance to an unromantic interest in trains: Death of the Zeitgeist is as pompous as his name suggests, and, though boasting a good line in sex and violence (not a taste that might appeal to the First Snowdrop) is a failure in the book world. The style of writing and the structure of the letters are likely areas of discussion.</p>	11	<p>Basic responses will show a little awareness of the content of the letters. They will move through the bands as understanding of the letters and the characters of their writers becomes more secure and better supported by textual reference. However, responses are likely to involve much paraphrase. The best will comment on the humour and respond to some aspect of Cope’s language in considering what makes the poem entertaining.</p>
9b	<p>Cope: <i>Manifesto</i> OR <i>Message</i></p> <p>It is expected that candidates will respond to the determination of the voice in <i>Manifesto</i> and the desperation of the voice in <i>Message</i> to win the heart of the person to whom the poems are addressed. The voice in <i>Manifesto</i> is modest (“I am no beauty”) persistent (the repetition of “win your heart”, “purpose in my art”) chatty/colloquial (“bloodless literary fart”), possibly ageing and with a sense of humour (“rusty allegoric dart”). The voice in <i>Message</i> is desperate (“very soon I’ll start to look elsewhere”) and she, and the object of her affections, are ageing (“while we’ve still got teeth and hair ... bear in mind that you are forty-eight”). The use of repetition, the villanelle form of <i>Manifesto</i>, the additional line in the last stanza, and the similarly tight rhyming pattern in <i>Message</i> are likely to attract comment.</p>	11	<p>Basic responses will show a little awareness of some aspect of the chosen poem, with a nod in the direction of “fascinating”. They will move through the bands as understanding of the voice and the poem becomes more secure and better supported by textual reference. The best will select appropriate material to show what is fascinating and, perhaps, amusing, about the poem and refer to some aspect of the poem’s language in support.</p>

<p>9c</p>	<p>Cope: <i>Reading Scheme</i> OR <i>Tich Miller</i></p> <p>What makes the children interesting in <i>Reading Scheme</i> is, paradoxically, the absence of any individualising characteristic. Jane has a big doll. Peter has a ball. They have a dog. Repeatedly the poet tells us that they like fun, so they may make out more of the “story” than their age and innocence might suggest. The domestic world in which the poet places them is one in which Mummy, who “likes them all”, is caught by tall Daddy with the milkman. Responses should be able to comment in some detail on the simple reading scheme words used to record a complicated relationship in the adult world. The villanelle form also invites comment, as does the conclusive and comic last line. Both the narrator of <i>Tich Miller</i> and Tich Miller herself are outsiders, no good at games, Tich because of her foot and patched up glasses, the narrator, “the lesser dud”, just seeming to be no games player. She and Tich have almost nothing in common, apart from not belonging. Movingly, the narrator over time learns how to get her own back on bullies, but the powerful last line makes clear that Tich never did learn.</p>	<p>11</p>	<p>Basic responses will show a little awareness of some aspect of the chosen poem, with a nod in the direction of “interesting”. They will move through the bands as understanding of the poem and the world of the children becomes more secure and better supported by textual reference. The best will select appropriate material to show what is so interesting about the children and their world, provide appropriate textual support and refer to some aspect of the poem’s language and structure in support.</p>
------------------	---	------------------	--

Question		Indicative Content	Marks	Guidance
10	(a)	<p>Duffy: <i>Before You Were Mine</i></p> <p>Quite a complex poem about how her own birth seems to have ruined the persona's mother's dreams. There are poignant moments because of this – not least when the title is repeated as the last four words – even though the mother's dreams were perhaps rather unrealistic, but there are also clues which suggest the child and her mother were close: 'You'd teach me the steps on the way home from Mass.' The mother had been a little wild, and the daughter loves this and wants the 'bold girl' back. There are cultural references to Marilyn Monroe, to dance halls and dances, but also references to memories everyone will probably have such as looking at a photograph of your mother when she was a teenager, and baby hands in the high-heeled shoes.</p>	11	<p>Basic answers may struggle to express the emotional and psychological complexities here but will be able to pick out some points. Answers will move up the bands if they show better understanding, and those that can comment effectively on some of the language should achieve band 4.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Duffy: <i>In Your Mind</i> OR <i>War Photographer</i></p> <p><i>In Your Mind</i> is an impressionistic poem, recalling a once-loved place from the tedious English desk the persona now inhabits. It is an attractive, possibly Mediterranean, place – a place of vivid colours, sounds, people and emotions. It may only be remembered in sensual glimpses but this other place can make the persona lose herself in a daydream, in which she revisits it – but then has to come ‘home’ again to dismal England.</p> <p><i>War Photographer</i> is set mainly in England where a war photographer is developing his pictures of the ‘blood stained into foreign dust.’ There may not be just one other place – ‘Belfast. Beirut. Phnom Penh’ – but the landscape of suffering is the same. Those in safe England who read the journalists’ stories and look at this man’s pictures are easily moved, but only as a sort of prelude to enjoying themselves.</p>	11	<p>Both poets have something to say beyond describing other places but basic answers may not recognise that and may simply describe the warm island (?) of <i>In Your Mind</i> or the war-torn fields of <i>War Photographer</i>. Some credit should be given but answers will move up the bands according to how well candidates understand how the poets use these other places and how they use language.</p>

Question	Indicative Content	Marks	Guidance
(c)	<p>Duffy: <i>Liar</i> OR <i>Stealing</i></p> <p><i>Liar</i> is written in the third person and seems to be judging the liar harshly: ‘Rotten...Liar...’ There is much about the woman’s behaviour to comment on, some of which may strike a reader as being just a more extreme version of the attempts to impress others which is a fairly common human failing. At the end, however, there is a brief recognition that those we think of as respectable and ‘normal’ may not be quite so.</p> <p><i>Stealing</i> is written in the first person, by a boastful persona who is also bored – boredom leading him, he claims, to steal unusual things. A snowman may seem extreme and weird – although there has been at least one case in the press - as he tells us at the end, and we are given fairly close detail of how he managed it. Clearly, the persona is disturbed: he wants the snowman as a ‘mate/with a mind as cold as the slice of ice/within my own brain’ and when he has stolen it, he is filled with anger and destroys it. It may be difficult for candidates to understand such behaviour – perhaps we should hope so – but there should be plenty of detail about his behaviour to comment on.</p>	11	Basic answers will probably run through the strangeness of either character but answers should rise up the bands depending on how well they show understanding of Duffy’s fascination with ‘anti-establishment-verging-on-psychotic’ minds and how she presents them. Answers which look at the techniques she uses should reach band 4.

Question	Indicative Content	Marks	Guidance
11a	<p><i>Heaney: Ancestral Photograph</i></p> <p>Memories of the past are triggered by the portrait of the uncle, now to be consigned to, put away in, the attic. Uncle, nephew, and great-nephew were part of a tradition which “heckled and herded” cattle at fairs, a tradition lost as farmers now shop “Like housewives at an auction ring”. The description of the uncle is unflattering but affectionate, and his demeanour at fairs, copied by his nephew, and that of the cattlemen who attended them, is charmingly old-fashioned. The great-nephew’s reluctance to consign these memories to the attic, thereby closing a “chapter of our chronicle” is shown in the images of the bandage being ripped from skin and the presence of the father’s stick still “parked” behind the door.</p>	11	<p>Basic responses will show a little awareness of the past recalled in the poem. They will move through the bands as understanding becomes more secure and better supported by textual reference. Better responses will show some understanding of Heaney’s feelings about the past and the appearance and behaviour of his father’s uncle, with relevant support. The best will show a reasonably developed understanding of the memories of the past and of Heaney’s feelings about it, with some reference to the language Heaney uses.</p>

Question	Indicative Content	Marks	Guidance
11b	<p>Heaney: <i>An Advancement of Learning</i> OR <i>Death of a Naturalist</i></p> <p>What is so frightening in <i>An Advancement of Learning</i> is the depiction of the rat, although responses are likely to include discussion of the unattractive river and its “dirty-keeled swans”. The first rat is described in a way that reflects the boy’s fear; and when the boy stares the rat out he notes the qualities that make him afraid. It is perfectly acceptable for candidates to go further and show that by crossing the bridge, the boy has now advanced his learning and is no longer afraid of rats. In <i>Death of a Naturalist</i> the focus should be on unpleasant description of the flax-dam with its rotted flax, but its redeeming “slobber” of frogspawn, and the powerful last section of the poem when the boy learns that the slime kings gathered for vengeance should be feared.</p>	11	<p>Basic responses will show a little awareness of what is frightening about the river, the rat, the flax-dam and the frogs depending on which poem is chosen. They will move through the bands as understanding of what is frightening becomes more secure and better supported by textual reference. The best will show a reasonably developed understanding of what is frightening, and why. They will respond to some aspect of Heaney’s language.</p>

Question	Indicative Content	Marks	Guidance
11c	<p>Heaney: <i>Punishment</i> OR <i>The Early Purges</i></p> <p>The portrayal of death in <i>Punishment</i> is both disturbing and complex. Responses are likely to focus on the description of the girl's body and how, and why, she met her death. The detail of Heaney's description of the body is disturbing, as are Heaney's thoughts about the treatment of women in modern Ireland who have suffered at the hands of "your betraying sisters". Also disturbing is the voice's own recognition of his own probable conniving non-intervention at the punishment of the girl and the punishment of girls who fraternised with the enemy. In <i>The Early Purges</i> the moving description of the drowning of the kittens, their dead bodies and Dan Taggart's callousness is disturbing. So too are the effects of the purges on the boy. Responses should make some engagement with the last two stanzas in which the voice, grown older, either adopts Dan Taggart's views, or provides an ironic comment on those views.</p>	11	<p>Basic responses will show a little awareness of the deaths. They will move through the bands as personal response to what is disturbing about them becomes more fully developed and better supported by textual reference. Better responses will show some understanding of what is disturbing about the death, with relevant support. The best will reveal a reasonably developed and sympathetic response to the death(s) and comment on some aspect of Heaney's language.</p>

Question	Indicative Content	Marks	Guidance
12a	<p>Zephaniah: <i>Breakfast in East Timor</i></p> <p>Candidates are likely to find moving the way Ana Pereira's morning is shadowed by the bloodstained oats (a horrific image of breakfast), the shower of bloodstained rain and the smell of death. They may also be moved by the apparent lack of interest from the Indonesian media which reports on European events that have no relevance to the situation in East Timor. She has carried the coffins of all her sisters, her father's whereabouts are unknown, and her brothers have left her. That she cannot escape "the death business" and can only hope to still be alive tomorrow is also moving.</p>	11	<p>Basic responses will show a little awareness of the life Ana Pereira leads with a little textual reference in support. They will move through the bands as understanding becomes more secure and better supported by textual reference. Better responses will show some response to "moving" in the question and some understanding, with relevant support. The best will show a reasonably developed understanding of what is moving and respond to some aspect of the language and the structure of the poem.</p>
12b	<p>Zephaniah: <i>Bought and Sold</i> OR <i>Having a Word</i></p> <p><i>Bought and Sold</i> powerfully conveys anger at the way black poetry is being killed off, not by traditional enemies like political repressors or censors, but by the willingness of black poets to sell their art for honours or the opportunity to mix with high society. If they accept honours or patronage, they curtail their liberty to criticise and to stop the weeping of the black dispossessed (dispossessed by the empire to which the black poets are selling themselves). There is much that can be said about the rhyme and rhythm of this example of a performance poem. The first stanza of <i>Having a Word</i> plays subtly with words, pointing out, for example, that being able to vote is not the exact equivalent of democracy. The poem contains plenty of anti-Establishment feeling and the command "Burn Babylon" becomes an incendiary cry.</p>	11	<p>Basic responses will show a little awareness of the chosen poem, with some comment on what feeling/s it conveys. They will move through the bands as response to the poem becomes better informed and supported. Sound responses will show some understanding of the feeling/s conveyed with some relevant textual support. The best will show a reasonably developed understanding of the feeling/s and comment on some aspect of Zephaniah's choice of language and structure.</p>

<p>12c</p>	<p>Zephaniah: <i>Deep in Luv</i> OR <i>The Woman Has to Die</i></p> <p>Responses are likely to find fascinating the warm domesticity of the first sixteen lines that establish that “Dere’s more to luv than luv”. Little in these lines suggests that “luv” is a heart-shaped romantic dream. The following eight lines illustrate more generalised problems that arise from “luv”, before the next sixteen return principally to the mundane detail of daily life. The final eight lines suggest the way “luv” develops, the fun of school days and physical “luv” being replaced by something “kinda spiritual”. “Dere’s more to luv” than romance and “luv” can change its shape. The love in <i>The Woman Has to Die</i> is “forbidden love”, and what holds the reader is the cruelty of killing a free-thinking woman who chose a lover “from another tribe”, by her own father and brother. Love is portrayed as a justification for murder, and the poem should persuade candidates to react strongly against the concept of honour killing. Some consideration of the poem’s language is needed for a high band mark at this Tier. Candidates may look at either poem as a poem for performance. Responses should not consist simply of paraphrase.</p>	<p>Basic responses will show a little awareness of how love is presented in the chosen poem. They will move through the bands as understanding becomes more fully developed and better supported by textual reference. Better responses will show some understanding of what the poem says about love and show some awareness of the poet’s feelings and of their own. The best will reveal a reasonably developed and sympathetic response to the portrayal of love and will respond to some aspect of Zephaniah’s language.</p>
-------------------	--	---

Question	Indicative Content	Marks	Guidance
13	<p><i>(Unseen) Oliver: Don't Mention Rosie</i></p> <p>The "voice" of the poem is elderly and probably female given her thoughts about seeing her children grow up. Her kitchen and house are just that, a kitchen and a house; no longer, the poem implies, the noisy and warm family home it once was. Silence is emphasised. It is interrupted only by the noises of things, the fridge, the washing machine, the clock which has "always stopped at/Odd times" and will someday stop permanently. The reference to the wedding present reminds the reader that there is no mention of a husband. He is probably dead. Movingly the voice repeats the question "Was it all a dream?" the second time to all she has left to show for her life, unfeeling machines. Thoughts of Rosie, whose every bark led her closer to death, appear too painful to contemplate ("Don't Mention Rosie") and the poem ends movingly with the four short lines that show her separation by distance from her children and by death from Rosie.</p>	11	<p>Basic responses here will show a limited awareness and understanding of the poem. They will move through the bands as understanding, conveyed through paraphrase, becomes clearer and better supported by textual references. The best will show a reasonably developed understanding of the poem with some focus on what is moving about it, with some comment on aspects of the poem's language and structure.</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"> reasonably developed personal response to the text(s) use of appropriate support from detail of the text(s) 	<ul style="list-style-type: none"> overall understanding that writers' choices of language, structure and form contribute to meaning/effect 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are mainly accurate meaning is clearly communicated
5	12 11 10	<ul style="list-style-type: none"> reasonably organised response to text(s) use of some relevant support from the text(s) 	<ul style="list-style-type: none"> understanding of some features of language, structure and/or form 	<ul style="list-style-type: none"> text is mostly legible some errors in spelling, punctuation and grammar meaning is clearly communicated for most of the answer
6	9 8 7	<ul style="list-style-type: none"> some relevant comments on the text(s) use of a little support from the text(s) 	<ul style="list-style-type: none"> a little response to features of language, structure and/or form 	<ul style="list-style-type: none"> text is sometimes illegible some errors in spelling, punctuation and grammar communication of meaning is sometimes hindered
7	6 5 4	<ul style="list-style-type: none"> a few straightforward points about the text(s) occasional reference to the text(s) 	<ul style="list-style-type: none"> a few comments on language, structure and/or form 	<ul style="list-style-type: none"> text is mostly illegible frequent errors in spelling, punctuation and grammar communication of meaning is hindered
8	3 2 1	<ul style="list-style-type: none"> a little awareness of the text(s) very limited comment about the text(s) 	<ul style="list-style-type: none"> a little awareness of language, structure and/or form 	<ul style="list-style-type: none"> text is often illegible multiple errors in spelling, punctuation and grammar communication of meaning is seriously impeded
	0	<ul style="list-style-type: none"> response not worthy of credit 	<ul style="list-style-type: none"> response not worthy of credit 	

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

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2014

