

**GCSE**

**English Literature**

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

General Certificate of Secondary Education

**Mark Scheme for June 2014**

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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
	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:

<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.

- **Highest mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
- **Lowest mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
- **Middle mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.

**Contemporary Poetry:** There are two marks at each band.

- Use the **Higher mark** if clear evidence of the qualities in the band descriptor is shown.
- Use the **Lower mark** if the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question).

- 3 Be prepared to use the full range of marks. 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 HIGHER TIER: The maximum mark for the paper is **40**.
- 3 Quality of Written Communication is assessed in this paper. Candidates are expected to:
- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
  - present information in a form that suits its purpose;
  - use a suitable structure and style of writing.

Question		Answer	Marks	Guidance
1	(a)	<p>Jane Austen: <i>Pride and Prejudice</i></p> <p>Candidates probably don't 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>	24	<p>Less able candidates will observe, perhaps, that everything pleases Mr Collins immensely and will detail aspects of his married life. More detail, a fairly close look at <i>exactly</i> what we are being told here and awareness that Elizabeth has a rather different view from his, will move the answer up the bands. Sophisticated answers will examine Austen's sly style, and the fact that we are shown how things are rather than told.</p>

Question		Answer	Marks	Guidance
	(b)	<p>Jane 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 (although when we first meet her in chapter 7, she is characteristically expressing her admiration for Capt. Carter, to her father's disgust) become the catalyst of Elizabeth's near-heartbreak and eventual happiness. Like Kitty and Mary, she forms a contrast to Lizzie and Jane.</p>	24	<p>Basic answers will give a run-through of 'what Lydia does' 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 move the answer up the bands. Sophisticated answers will note that while Mr Bennet correctly identifies Lydia as 'silly' – much like her mother – she will become much more powerful than this adjective suggests and will also look at Austen's satirical methods of presentation.</p>

2	(a)	<p>George 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>	24	<p>Even fairly brief answers should understand how dramatic Molly's appearance on the scene is. They should be able to provide a context – Godfrey is making a little progress with Nancy at the New Year's Eve dance at the Red House as his wife crawls towards him. Better answers will examine the structure and the language of the passage; sophisticated ones will show much engagement with the novel, knowing, perhaps, how Dunsey had a hand in Godfrey's marriage to Molly.</p>
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	<b>(b)</b>	<p>George Eliot: <i>Silas Marner</i></p> <p>Money is a major aspect of the novel and HT candidates should 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>	24	<p>This should provide scope for less able candidates to show understanding of how money is seen to be ineffective in producing happiness, and for more able candidates to discuss the theme in a synthesised and conceptualised way.</p>
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3	(a)	<p>William 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 the Coral Island emphasise the horror that has engulfed the boys on the island. Responses may engage with the contrast between the orderly, authoritative presence of the officer and the appearance and earlier behaviour of the boys (though even here Jack briefly attempts to assert himself, as he has in many other instances in the novel). Some responses may offer to connect the mayhem on the island with the war in the world beyond the island.</p>	24	<p>Basic answers here will offer a reasonably organised response to this moment in the novel considering how Golding makes it so powerful. Responses will move through the bands as they become more detailed, discuss the placing of the rescue at this point in the novel, and offer some consideration of the boys’ appearance and how this contrasts with their appearance at the beginning of the novel. There will be more fully developed textual reference and quotation. The best will engage closely with Golding’s language, the descriptions of some of the boys, the reference to the fire (now seemingly “detached”), the irony of the salvation by smoke, the “shuddering” of the island...</p>
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	<b>b)</b>	<p>William 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>	24	<p>Basic answers here will show some understanding 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 developed and better supported by textual reference and quotation. Good responses will consider how the idea of the “beast” develops from a childish fear of the unknown to the very legitimate and horrifying conclusion that the “beast” is within us, just beneath the veneer of civilisation. The best will consider this development and aspects of Golding’s language relevant to the “beast” with insight.</p>
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4	(a)	<p>Thomas 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>	24	<p>Basic responses here will demonstrate knowledge of her life story and some understanding of her unhappiness. They will offer a reasonably sustained understanding of what is moving about the extract, perhaps by considering its structure and the way expectation is speedily replaced by disappointment, the prospect of happiness by the acceptance of suffering. Responses will move through the bands as focus becomes closer on the extract and especially upon Gould's words that suggest, despite his somewhat ambiguous praise of Phyllis, that he is a somewhat peevish and unworthy man. The best responses will show insight into how Hardy makes this extract so moving: Phyllis's decision to "preserve her self-respect" has terrible consequences for her and, presumably, beneficial ones for Gould. (A different decision might not have helped Tina and Christoph, but the proximity of her grave to their unmarked places of burial is also moving.)</p>
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	<b>(b)</b>	<p>Thomas 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. The question asks how Hardy vividly conveys impressions of superstitions and thus invites comment on the language and structure of a story which begins with the inflicting of a curse and ends with its lifting and its fatal consequences.</p>	24	<p>Basic responses here will show some understanding of the centrality of superstition in some people's lives, with some textual support. They will move through the bands as textual support becomes more secure and detailed, and Hardy's ways of making superstitions vivid are considered. The best will provide insight into how Hardy's language and the way he structures the story make people's beliefs so vivid.</p>
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5	(a)	<p>George 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 ... Responses are expected to discuss the ways in which Orwell makes the extract vivid, so close focus on the writing is expected in good answers.</p>	24	<p>Basic comments here will show some understanding of the relationship Orwell presents here between the pigs and the other animals, with relevant textual support. They will move through the bands as focus on the writing becomes closer. They will consider the ways in which the pigs manipulate both the Commandments and the other animals, for example by detailed consideration of Squealer's long speech, or with reference to such details as "suddenly moved", "seemed to remember", Squealer's adoption of "Leader" to refer to Napoleon, Napoleon's "dignity" which sets him above the lesser animals... The best responses here will be those that show insight into Orwell's portrayal of the relationship and into the language of the extract.</p>
	(b)	<p>George 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. Candidates should focus on the wording of the question and remember in their answers to focus on Orwell's writing.</p>	24	<p>Basic responses will offer a reasonably organised discussion of the methods employed by Napoleon with some textual support. They will move through the bands as discussion of the methods whereby Napoleon takes control of Animal Farm and make it so total and inescapable becomes ever more detailed and better supported by textual reference. There may be discussion of the structure of the novel and how what begins as a bid to create a community of equals becomes a ruthless totalitarian state, with the lower animals even worse off than they were under Jones. The best will show insight and skill in discussing the language Orwell uses to portray Napoleon and his methods.</p>

6	(a)	<p>Robert Louis Stevenson: <i>The Strange Case of Dr Jekyll and Mr Hyde</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. Lanyon's horrified reaction to Hyde is one of the ways in which Stevenson makes the extract memorable: he finds him "abnormal and misbegotten" and his touch sends an "icy pang" through his blood.</p>	24	<p>Basic comments here will show some response to what is memorable about this encounter and make some reference to Stevenson's language. They will move up through the bands as the extract is explored in more detail, greater textual support is offered, and the language and structure of the extract are more closely analysed. The emphasis of the question is on the word "How", and responses that engage with aspects of the language (the description of Hyde's appearance, for example) and structure (the change in Hyde's emotions from "hysteria" to boastful control of both himself and Lanyon) should be well rewarded. The best will analyse the extract with critical insight.</p>
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(b)		<p>Robert Louis 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. The question asks about Stevenson's writing and good responses will show how this shapes the reader's response to Mr Hyde.</p>	24	<p>Basic responses here will show some understanding of Mr Hyde and what is disturbing about him with some textual support. They will move through the bands as personal engagement with moments in the narrative becomes more fully developed and they give greater textual support. Sound responses will show clear and sustained understanding of how Stevenson makes a reader respond to Mr Hyde. The best responses here will develop a close engagement with appropriate moments and show insight into how his writing is so influential in making the reader respond to the character.</p>
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7	(a)	<p>Armitage: <i>Mother, Any Distance</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>	16	<p>Less able candidates will explain the poem. Answers will move through the bands depending on how well the candidate understands the metaphors and the emotions and how well they can synthesise language comments with a full reading of the poem.</p>
	(b)	<p>Armitage: <i>Hitcher</i> <b>OR</b> <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.</p> <p><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</p>	16	<p>Either poem should give plenty of scope for exploring the dark ideas. Less able candidates may write showing plenty of personal response but not, perhaps, much grasp of how Armitage carefully drops clues though withholds full explanation. Sophisticated answers will show full engagement, with the ability to analyse language competently and thoroughly.</p>

		<p>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>		
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(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 a rather dead reminder, although it is still potent: 'bleeds' - which the persona seems to have looked at when his wife was away for a single night, suggests a sentimental attachment to the past which the persona needs to let go of at the end, marriage, for all its ups and downs, being something better than romantic. He remembers early difficulties. 'Doubled now with love' suggests that their love is doubly strong now. 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 also 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>	16	<p>There is much to say about the sonnet although less able candidates may not see the subtleties and may give a rather explanatory answer. Answers should move up the bands according to how well the poem's deeper meanings and its packed language are understood. Sophisticated answers should show engagement and the ability to conceptualise. <i>'Wintering Out'</i> may be a more popular choice but some candidates could be seduced into re-telling the story rather than exploring the meanings and effects of this lengthy poem, which is what will be needed to move an answer up the bands. Sophisticated answers should see the wry humour very clearly as well as engaging with the persona's problems.</p>
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8	(a)	<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. The focus of the question is on Clarke’s skill in making the poem so disturbing to readers, so good responses should consider its language and its structure (its use of comparison/contrast for example) in some detail.</p>	16	<p>Basic responses will show some understanding of the poem, focusing on what is disturbing, with some relevant textual support. They will move through the bands as response to the poem becomes better informed and supported. Sound responses will show clear and sustained understanding of how Clarke makes the poem so disturbing through her choice of language and structure. The best will show critical perception in interpreting the poem and sensitive understanding of the effects of Clarke’s choice of language.</p>
	(b)	<p>Clarke: <i>Marged</i> <b>OR</b> <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>	16	<p>Basis responses will show some understanding of the chosen poem, focusing on what is fascinating about the thoughts, with some relevant textual support. They will move through the bands as response to the poem becomes better informed and supported. Sound responses will show clear and sustained understanding of how Clarke makes the voice’s thoughts fascinating. The best will show critical perception in interpreting the chosen poem and sensitive understanding of the effects of Clarke’s choice of language and structure.</p>

		<p>The rhyme scheme may attract comment; in the third verse the first and third lines and the second and fourth rhyme, suggesting contentment. The last verse at best provides half-rhymes. In the second line, the alliteration suggests contentment, where the explosive “b” in the last line suggests anything but.</p>		
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(c)	<p>Clarke: <i>The Angelus</i> <b>OR</b> <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.</p> <p><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. The focus of the question is on Clarke's writing, so responses should consider the language in detail. The structure of <i>The Angelus</i> should attract comment, not least on the way the last stanza contrasts the misery of the child on that traumatic first day with the apparent cheeriness of the "bright girls" with their "pretty rooms". However, the comforting bell has gone and the elms are dead.</p>	16	<p>Basic responses will show some understanding of the chosen poem, focusing on the memories, and how Clarke's writing brings them to life, with some relevant textual support. They will move through the bands as response to the poem becomes better informed and supported. Sound responses will show clear and sustained understanding of how Clarke makes the memories so vivid. The best will show critical perception in interpreting the poem and sensitive understanding of the effects of Clarke's choice of language and structure.</p>
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9	(a)	<p><i>Cope: 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 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>	16	<p>Basic responses will show some understanding of the poem, focusing on what is memorable about the letters and their writers with some relevant textual support. They will move through the bands as response to the poem becomes better informed and supported. Sound responses will show clear and sustained understanding of how Cope makes the letters memorable through her choice of language and structure. The best will show critical perception in responding to the poem and reveal sensitive understanding of the effects of Cope’s choice of language.</p>
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(b)	<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>	16	<p>Basic responses will show some understanding of the chosen poem, focusing on what is intriguing about the speaker with some relevant textual support. They will move through the bands as response to the speaker and the poem becomes better informed and supported. Sound responses will show clear and sustained understanding of what is intriguing and how Cope brings the speaker to life through her choice of language and structure. The best will show critical perception in responding to the poem and reveal sensitive understanding of the effects of Cope’s choice of language.</p>
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(c)	<p><i>Cope: Reading Scheme OR Manifesto</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>	16	<p>Basic responses will show some understanding of the chosen poem, focusing on what is memorable about the children and their world, with some relevant textual support. They will move through the bands as response to the poem becomes better informed and supported. Sound responses will show clear and sustained understanding of what is memorable about the world of the children and how Cope achieves this through her choice of language and structure. The best will show critical perception in responding to the poem and reveal sensitive understanding of the effects of Cope’s choice of language.</p>
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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 4 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>	16	<p>It is to be hoped that even lower ability candidates will recognise the emotional and psychological complexities going on here, and the tenderness. Answers will move up the bands according to how well those complexities, and the techniques Duffy uses, are explained. Sophisticated answers should be able to synthesise, conceptualise and analyse interestingly.</p>
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	(b)	<p>Duffy: <i>In Your Mind</i> <b>OR</b> <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 also 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>	16	<p>Less able candidates may not be able to say much about how the poet uses another place/other places in either poem but should be able to examine the places and compare them with England. They should also be able to comment on language to some extent while better answers will have plenty, it is hoped, to say about the messages given and how impressions of the other places are created.</p>
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(c)	<p>Duffy: <i>Liar</i> <b>OR</b> <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 of his behaviour to comment on.</p>	16	<p>Candidates should be able to comment on the apparently strange behaviour and show how the chosen character has been vividly presented. Answers will climb the bands according to how well the candidate's ideas have been synthesised and conceptualised. Sophisticated answers should reveal personal engagement and thorough analysis.</p>
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11	(a)	<p>Heaney: <i>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. Responses are expected to consider the language and structure of the poem: for example, the way the uncle is described, the lively description of the actions of the cattlemen; the switch from present to past in the third stanza, and the switch back to the present in the last; the emphatic opening of the poem, “Jaws”...</p>	16	<p>Basic responses will show some understanding of the poem, focusing on the portrait of the uncle and what it triggers about memories, with some relevant textual support. They will move through the bands as response to the poem becomes better informed and supported. Sound responses will show clear and sustained understanding of how Heaney makes the memories so striking through his choice of language and structure. The best will show critical perception in responding to the poem and reveal sensitive understanding of the effects of Heaney’s choice of language.</p>
	(b)	<p>Heaney: <i>An Advancement of Learning</i> <b>OR</b> <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</p>	16	<p>Basic responses will show some understanding of the chosen poem, focusing on what is so repulsive about the river, the rat, the flax-dam and the frogs, depending on which poem is chosen, with some relevant textual support. They will move through the bands as response to the poem becomes better informed and supported. Sound responses will show clear and sustained understanding of how Heaney makes the descriptions so repulsive through his choice of language and structure. The best will show critical perception in responding to the chosen poem and reveal sensitive understanding of the effects of Heaney’s choice of language.</p>

			be feared. The question asks about Heaney's writing, accordingly, responses should focus on the language Heaney uses, going beyond simple narrative.		
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(c)	<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. The focus of the question is on the writing, how Heaney makes these deaths so disturbing. Responses should move beyond narrative/paraphrase and look at the writing in some detail.</p>	16	<p>Basic responses will show some understanding of the chosen poem, focusing on what makes the deaths disturbing, with some relevant textual support. They will move through the bands as response to the poem becomes better informed and supported. Sound responses will show clear and sustained understanding of how Heaney's writing makes the deaths disturbing through his choice of language and structure. The best will show critical perception in responding to the chosen poem and reveal sensitive understanding of the effects of Heaney's choice of language.</p>
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12	(a)	<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. There may be some discussion of performance poetry.</p>	16	<p>Basic responses will show some understanding of the poem, focusing on what the candidate finds moving, with some relevant textual support. They will move through the bands as response to the poem becomes better informed and supported. Sound responses will show clear and sustained understanding of how Zephaniah makes the situation so moving through his choice of language and structure. The best will show critical perception in responding to the poem and reveal sensitive understanding of the effects of Zephaniah's choice of language.</p>
	(b)	<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>	16	<p>Basic responses will show some understanding of the chosen poem, focusing on the feelings it conveys, with some relevant textual support. They will move through the bands as response to the poem becomes better informed and supported. Sound responses will show clear and sustained understanding of how Zephaniah conveys his feelings through his choice of language and structure. The best will show critical perception in responding to the poem and reveal sensitive understanding of the effects of Zephaniah's choice of language and structure.</p>

(c)	<p>Zephaniah: <i>Deep in Luv</i> <b>OR</b> <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.</p>	16	<p>Basic responses will show some understanding of the chosen poem, focusing on the way love is portrayed, with some relevant textual support. They will move through the bands as response to the poem becomes better informed and supported. Sound responses will show clear and sustained understanding of how “luv” is portrayed through Zephaniah’s choice of language and structure. The best will show critical perception in responding to the chosen poem and reveal sensitive understanding of the effects of Zephaniah’s choice of language.</p>
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13		<p>(Unseen) Roethke: <i>The Meadow Mouse</i></p> <p>Strong feelings about animals are evident from the speaker's care and concern for the baby mouse he finds in the meadow. "Cradled" indicates his care. Although his description of the mouse is not without humour, it is detailed and not unkind. The speaker provides it with three kinds of cheese (the mouse's) and his own "watering trough", and watches it sleep describing it again in detail at rest, again with some amused affection. The last part of the first section almost hints at the beginning of a friendship or understanding, a losing of fear. The empty shoe-box "house" built for the mouse suggests a kind of permanence, but the "child" has left home. The danger the mouse now faces from predators is real. The mouse, earlier described as a "little quaker" (a pun?) and whose smallness has been emphasised ("little lizard feet", "minuscule puppy", "thumb of a child") is now loose in the world of the hawk, the great owl and the monosyllabically dangerous "shrike...snake...tom-cat". The strong feelings extend beyond the mouse in the last three lines to embrace "All things, innocent, helpless, forsaken", and to include the nightmare image of the human animal "paralytic stunned in the tub and the water rising".</p>	16	<p>Basic responses here will offer a reasonably organised discussion of the feelings conveyed about the actions of the speaker in rescuing the mouse and making it comfortable, with relevant support, and probably much paraphrase. They will move through the bands as understanding of the feelings conveyed is more fully developed and the language of the poem explored in more detail. The best will reveal critical perception, using relevant textual detail and close analysis of the language and structure of the poem, such as its powerful and moving conclusion.</p>
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## APPENDIX 1

## Higher Tier Band Descriptors for Passage-based and Essay questions

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
1	24 23 22	<ul style="list-style-type: none"> <li>sophisticated critical perception in response to and interpretation of text(s)</li> <li>cogent and precise evaluation of relevant detail from the text(s)</li> </ul>	<ul style="list-style-type: none"> <li>sensitive understanding of the significance and effects of writers' choices of language, structure and form</li> </ul>	<ul style="list-style-type: none"> <li>text is legible</li> <li>spelling, punctuation and grammar are accurate and assured</li> <li>meaning is very clearly communicated</li> </ul>
2	21 20 19	<ul style="list-style-type: none"> <li>engagement and insight in response to and interpretation of text(s)</li> <li>evaluation of well-selected reference to detail of text(s)</li> </ul>	<ul style="list-style-type: none"> <li>critical insight into the significance and effects of writers' choices of language, structure and form</li> </ul>	<ul style="list-style-type: none"> <li>text is legible</li> <li>spelling, punctuation and grammar are accurate</li> <li>meaning is very clearly communicated</li> </ul>
3	18 17 16	<ul style="list-style-type: none"> <li>clear and sustained response to the text(s)</li> <li>support from careful and relevant reference to detail of the text(s)</li> </ul>	<ul style="list-style-type: none"> <li>clear understanding of some of the effects of writers' choices of language, structure and form</li> </ul>	<ul style="list-style-type: none"> <li>text is legible</li> <li>spelling, punctuation and grammar are accurate</li> <li>meaning is clearly communicated</li> </ul>
4	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>

Band	Marks	AO1	AO2	QWC
<b>Below 5</b>	<b>9-7</b>	<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>
	<b>6-4</b>	<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>
	<b>3-1</b>	<ul style="list-style-type: none"> <li>very limited comment about the text(s)</li> </ul>	<ul style="list-style-type: none"> <li>very 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>	

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

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
1	16 15	<ul style="list-style-type: none"> <li>sophisticated critical perception in response to and interpretation of text(s)</li> <li>cogent and precise evaluation of relevant detail from the text(s)</li> </ul>	<ul style="list-style-type: none"> <li>sensitive understanding of the significance and effects of writers' choices of language, structure and form</li> </ul>	<ul style="list-style-type: none"> <li>text is legible</li> <li>spelling, punctuation and grammar are accurate and assured</li> <li>meaning is very clearly communicated</li> </ul>
2	14 13	<ul style="list-style-type: none"> <li>critical engagement and insight in response to and interpretation of text(s)</li> <li>evaluation of well-selected reference to detail of text(s)</li> </ul>	<ul style="list-style-type: none"> <li>critical insight into the significance and effects of writers' choices of language, structure and form</li> </ul>	<ul style="list-style-type: none"> <li>text is legible</li> <li>spelling, punctuation and grammar are accurate</li> <li>meaning is very clearly communicated</li> </ul>
3	12 11	<ul style="list-style-type: none"> <li>clear, sustained responses to the text(s)</li> <li>support from careful and relevant reference to detail of the text(s)</li> </ul>	<ul style="list-style-type: none"> <li>clear understanding of some of the effects of writers' choices of language, structure and form</li> </ul>	<ul style="list-style-type: none"> <li>text is legible</li> <li>spelling, punctuation and grammar are accurate</li> <li>meaning is clearly communicated</li> </ul>
4	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>

and	Marks	AO1	AO2	QWC
<b>Below 5</b>	<b>6-5</b>	<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>
	<b>4-3</b>	<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>
	<b>2-1</b>	<ul style="list-style-type: none"> <li>very limited comment about the text(s)</li> </ul>	<ul style="list-style-type: none"> <li>very 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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