

## **GCSE**

### **English Literature**

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

General Certificate of Secondary Education

### **Mark Scheme for June 2016**

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















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

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

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## Annotations

| Annotation  | Meaning                        |
|---|--------------------------------|
|    | 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                           |

**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  |            |            |            |              |
|---|------------|------------|------------|------------|--------------|
|   | <b>AO1</b> | <b>AO2</b> | <b>AO3</b> | <b>AO4</b> | <b>Total</b> |
| 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           |
| <b>Total</b>  | <b>35</b>  | <b>35</b>  | <b>15</b>  | <b>15</b>  | <b>100</b>   |

| Question |   | Answer/Indicative content   | Mark | Guidance  |
|----------|---|---|------|---|
| 1        | A | <p>The passage is revealing about character: Mr Bennet shows himself to be a somewhat weary and cynical foil for Mrs Bennet's garrulous tendencies. She herself refers to his 'set downs' at the end and we find his attempts to stop his wife in her tracks amusing. Elizabeth has not been one of the Bennet success stories at the ball but, close to her sister as she is, she "felt Jane's pleasure" and we know that she hasn't minded the snub from Darcy. It is significant because this is the first complication in their love story, while Jane and Bingley's complication will come much later but all will work out to Mrs Bennet's satisfaction.</p> <p>Mrs Bennet's unstoppable boasting is highly amusing; her disdain of poor Charlotte Lucas is almost – but not quite – hidden; her fulsome praise for Mr Bingley's sisters will be seen later to be blind, as will her energetic dislike of Mr Darcy.</p> | 24   | <p>There is much material here which forms the springboard for later developments and it is to be hoped that candidates will not attempt to re-tell the rest of the novel; some weaker responses might, but we must reward to some extent responses which show knowledge of the text as a whole.</p> <p>In stronger responses, there should be some reference to the contrast, deliberately created through the ways they speak, between Mr and Mrs Bennet – Mr Bennet's irascible exclamations contrast with Mrs Bennet's effusiveness, for example. The modern reader may find Jane Austen's punctuation irritating but in spite of 'unnecessary' semi-colons, the speed and passion of Mrs Bennet's exclamations should be obvious - and to the 'first [unfavourable] impressions' made of each other by Lizzie and Darcy.</p> |
| 1        | B | <p>It is to be hoped – but would not necessarily spoil a well-argued answer if omitted – that some reflection on our 'first impressions' of Wickham would be the starting point for the response. That he seems first of all to be a highly agreeable young man to the reader, worthy of Lizzie's interest, should not be in doubt but will need exploring. His decline in our eyes begins with his lengthy story against Mr Darcy which we do not trust, although Elizabeth still does. He seems at first to form an agreeable contrast with Mr Darcy, which may be fruitfully explored. The scales only begin to fall from her eyes much later on, when Darcy's evident sincerity in explaining the circumstances moves her to re-consider, and then of course when Wickham shows his true colours in his shameful behaviour with Lydia.</p>  | 24   | <p>Weaker responses will re-tell the episodes which involve Mr Wickham.</p> <p>Stronger responses should be able to point out Austen's technique in suggesting to us early on that Wickham is not all he seems and that his interpretation of his childhood may not be very accurate. Later revelations about him are less subtle. His role in the novel – to form a contrast between his flighty self-esteem and Darcy's more solid, though less obvious, worth, and to be a catalyst for the eventual happiness of the main couple – should be recognized, and there is plenty to comment on in the language Jane Austen chooses for Wickham, as well as his contribution to the structure of the novel.</p>  |

| Question |   | Answer/Indicative content  | Mark | Guidance  |
|----------|---|--|------|---|
| 2        | A | <p>This is the first turning point for Silas when his life begins to spiral downwards – the other turning point, when his life will start to improve will come with Eppie’s arrival – into lonely, money-gathering eccentricity.</p> <p>The betrayal by his friend William has an immediate effect on Silas and the passage should be examined for William’s hypocrisy (he has engineered this episode and refers again to the Satanic propensities Silas shows in his cataleptic fit), for Silas’s shock and dismay and for his decision that there can be no loving God. After this, he seems to lose his own ‘loving nature’ and the significance that has is profound, and should attract some comment. Ultimately, Eppie and other inhabitants of Raveloe redeem Silas and he ends the novel as one of ‘four united people.’</p>  | 24   | <p>Weaker responses may well simply re-tell what happens as a result of this; stronger ones should be able to look in telling detail at the passage and the language Eliot uses – some of it a straightforward comment on Silas’s ‘shaken trust in God and man’; some of it more subtle as when Silas speaks sincerely but ‘feebly’ and William Dane speaks hypocritically ‘meekly.’ All responses should show good knowledge of the rest of the novel.</p> |
| 2        | B | <p>This will allow better responses to argue a case and show engagement with the novel. Of course the novel is very sad as far as Silas is concerned for a long time both before and after he settles at Raveloe. But his integration into the community is a steady and successful one with notable acts of kindness in its course.</p> <p>Candidates will see that his unselfish care for and guardianship of Eppie creates a series of positive turning points culminating in her decision to stay with Silas and reject the Cass’s of gentrification. Her statement “:nobody could be happier than we are is a direct reflection of the themes of personal responsibility and integrity Eliot has been developing. As she said: ‘it is intended to set in a strange light the remedial influences of pure, natural human relationships,’ and it is to be hoped that that idea may have struck candidates who may not be able to express it quite so elegantly.</p> | 24   | <p>Weaker responses will re-tell the conclusion of the story with references to Silas and his state of mind; stronger responses should be able to argue their case more with detailed exploration of Eliot’s intention and technique.</p>   |

| Question |   | Answer/Indicative content  | Mark | Guidance   |
|----------|---|--|------|--|
| 3        | A | <p>There is much about Jack's behaviour here that candidates might legitimately find shocking. His irresponsible leading of the boys on the hunt has resulted in the fire going out and the subsequent failure to attract the attention of the passing ship. Jack vents his anger on Piggy ("able at last to hit someone"), the first real manifestation of physical violence in the novel. The breaking of Piggy's glasses weakens Piggy and makes the remaining lens crucial to making fire. Jack shows no remorse for his attack on Piggy; his "generous apology" refers only to the fire. Indeed his behaviour towards Piggy is both mocking and threatening. His "apology" is a means of reversing his "Humiliation", gaining the approval of the others and putting Ralph "obscurely, in the wrong". Golding shows the effect of Jack's irresponsibility on the boys, some of whom "wail" when they realise that the opportunity for rescue has been lost. Jack's violence and association with blood ("the bloodied knife ... the smudged blood over his forehead") contrast with the greater maturity of Ralph who knows the importance of the shelters and understands Jack's "verbal trick". The question includes reference to Golding the writer, so comment on the language and context is expected here.</p> | 24   | <p>Basic answers here will offer a reasonably organised response to Jack's behaviour at this moment in the novel considering how Golding makes it shocking. Responses will move through the bands as they become more detailed, with more fully developed textual reference and quotation. The best will engage closely with Golding's language, for example to Jack's violence, his hacking, pulling, his bully-like picking on the physically weak, his drawing himself up to emphasise the grandness of his apology. The contrast between the two worlds Jack and Ralph represent, one of hunting and "fierce exhilaration", the other of "longing and ... common-sense", is clearly illustrated. The clash between them will, of course, deepen.</p> |
| 3        | B | <p>Candidates are likely to find a number of reasons for finding Piggy's death important. It is violent, and, unlike the earlier death of Simon, planned. This it marks another clear stage in the boys' descent into savagery. It is perhaps an inevitable conclusion to Piggy's life on the island where he has become increasingly victimised by Jack and his hunters. His death leaves Ralph isolated and exposed to the malice of Jack. Candidates might well consider what Piggy represents and link his death to the simultaneous smashing of the conch. It is hoped that candidates will focus on the significance of his death, and the way he dies, and use narration sparingly.</p>   | 24   | <p>Basic answers here will show some understanding of the manner of Piggy's death and what is lost with him. They will move through the bands as responses become more developed and better supported by textual reference and quotation. Good responses will consider in some detail what Piggy and the conch represent and consequently how his death is a turning-point. The best will consider Piggy and his qualities with close textual support and some insight.</p>  |

| Question |   | Answer/Indicative content  | Mark | Guidance  |
|----------|---|--|------|---|
| 4        | A | <p>Extract from <i>The Distracted Preacher</i></p> <p>Candidates will need to provide some context here. Stockdale and Lizzie are parting because of their disagreement over “the contraband trade” which Stockdale takes up in his parting sermon. The extract is moving as it illustrates the love between them; Stockdale almost breaks down in the course of his sermon; he sees Lizzie as through a mist of emotion; Lizzie’s eyes are sad. There is poignancy in the meal being their first and potentially last together, and the gaiety on the part of each is “forced”. Almost their last words are a kind of challenge to the other to change the course of events. The final paragraph emphasises the emotion: the morning is grey; the panes glisten with wet; Stockdale will be carried away. The last sentence carries the weight of finality and is the conclusion to the story that Hardy preferred. The poignancy is increased by the popularity of the departing Stockdale; their almost monosyllabic language; the kiss Lizzie “involuntarily” returns ... and so on.</p> | 24   | <p>Basic responses here will demonstrate knowledge of the context, of the love Lizzie and Stockdale feel, and why Stockdale feels they must part. They will offer a reasonably sustained understanding of what is moving about the extract, looking in a little detail at the words and actions of both characters. Responses will move through the bands as focus becomes closer on the extract and given greater textual support. The best responses will show insight into how Hardy makes this extract so moving, by focusing closely on the characters’ emotions and on the detail of the language Hardy uses.</p> |
| 4        | B | <p>It is expected that candidates will provide a strong response to Randolph who, from his first appearance in the story, when he corrects his mother’s grammar, is portrayed as a contemptible snob. His interests are well represented by the <i>debris</i> at Lord’s so alien to Sophy. Randolph’s dismissal of the faithful Sam as “A miserable boor! a churl, a clown!” and resolute opposition to a marriage that would make his mother happy confirm him as an arrant snob. The last paragraph of the tale offers a moving contrast between the humble wet-eyed Sam and the “smooth-shaven priest” who looked “black as a cloud”, conscious to the last of his reputation as a “gentleman”.</p> <p>The question asks about Hardy’s portrayal of Randolph, thus inviting and expecting comment on the language and structure of the story.</p>   | 24   | <p>Basic responses here will show some understanding of Randolph, what is so contemptible about him and his behaviour, with some textual support. They will move through the bands as textual support becomes more secure and detailed, and Hardy’s ways of shaping the reader’s response to Randolph are considered. The best will provide insight into how Hardy’s language and the way he structures the story, for example contrasting Randolph’s arrogance with the self-sacrifice of Sophy and the selfless loyalty of Sam, affects the response to Randolph.</p>   |



| Question |   | Answer/Indicative content   | Mark | Guidance   |
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| 5        | A | It is expected that candidates will respond strongly to the violence of the executions that so clearly violate the Sixth Commandment: <i>No animal shall kill any other animal</i> and are utterly contrary to what Animal Farm stood for. Napoleon is ridding himself of any dissent (the four pigs) active rebels (the hens), and innocents that can be dispensed with on the most absurd grounds (the “murderers” of an old ram suffering from a cough). The executions are shocking, as is the far from mad attempt to ensnare Boxer (though it is Boxer’s refusal to think the worst of Snowball that has put him in danger). The language is violent and dramatic, with words like “bounded”, “shrieked for mercy”, “tore their throats out”, “heavy with the smell of blood” standing out. The brutality marks a further descent into a dystopia worse than anything of the Jones era.   | 24   | Basic responses here will show some understanding of and personal response to the shocking nature of this moment, with relevant textual support. They will move through the bands as focus becomes closer on the way the Sixth Commandment is being broken, the element of reprisal and especially on the language Orwell uses. The best responses here will show insight into Orwell’s depiction of this show trial and execution scene and into the details of the language of the extract.  |
| 5        | B | Responses are likely to outline the history of the windmill, beginning with Snowball’s plan to improve the animals’ lives, the way the plan crystallises the rivalry between Snowball and Napoleon and the driving out of Snowball. Napoleon almost immediately takes credit for planning the windmill. Presumably he should shoulder the blame when the windmill blows down; instead he seizes the opportunity to blame the “traitor” Snowball, a convenient scapegoat. When the windmill is re-built, it is destroyed by Frederick and his men as a consequence of Napoleon’s double-dealing over the timber. The windmill is also important in that it contributes to Boxer’s collapse and sale to Alfred Simmons, draining his strength and ruining his health. When it is finally built, its use is for generating income and not, as originally intended by Snowball, to improve the animals’ lives. Candidates should focus on the wording of the question, avoid over-reliance on narrative/paraphrase and remember to focus on Orwell’s writing. | 24   | Basic responses here will offer a reasonably organised account of the windmill’s origin in the mind of Snowball and of what happens to it in the novel. They will move through the bands as discussion of what the windmill comes to signify becomes more detailed and more fully developed: a mark of the rivalry between Snowball and Napoleon; a sign of how the farm might have evolved under Snowball; the cause of Boxer’s demise ... Discussion of what the windmill represents will become more detailed and better supported by textual reference. The best will show insight and skill in discussing the language Orwell uses to show the significance of the windmill throughout the novel. |

| Question |   | Answer/Indicative content   | Mark | Guidance   |
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| 6        | A | Candidates need to show awareness of the context: Jekyll has been transformed into Hyde without taking the potion. He has murdered Sir Danvers Carew and is thus “thrall to the gallows”. Hyde’s faculties are faster than Jekyll’s and he grapples with the problem of how to obtain the necessary drugs whilst concealing his identity. He thinks and reacts with characteristically diabolical energy. His questions come thick and fast as he searches for a solution. His actions inspire terror in others; the driver of the hansom, the servants at the hotel. Despite his “fury” he is capable of cool planning, exhibiting a capacity for self-preservation Jekyll remarks on elsewhere in his Full Statement. Violence is just below the surface as Hyde is “shaken with inordinate anger, strung to the pitch of murder”; it flashes out at the woman offering the box of lights. Stevenson’s language is highly dramatic: the gnashing of teeth, the “child of Hell”, the animal-like chattering to himself, the skulking ... The question refers to Stevenson so good answers here will look to engage closely with the language he uses here. | 24   | Basic comments here will show some response to what is dramatic about Hyde’s thoughts and actions 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 more closely analysed. The emphasis of the question is on the word “How”, and responses that engage with aspects of the language should be well rewarded. The best will analyse the extract with critical insight |
| 6        | B | Mr Utterson’s professional relationship with Dr Jekyll is that of lawyer and client. This allows Stevenson to filter in important details about Dr Jekyll, such as the mysterious provision he makes for Hyde in his will. This in turn leads him to make contact with Hyde and form an unfavourable opinion of him, seeing on his face “Satan’s signature”. Both as Jekyll’s lawyer and friend, Utterson can advise Jekyll about Hyde, establishing Jekyll’s fond belief that he can rid himself of Hyde whenever he wishes. Utterson plays an unobtrusive but central part in the plot, identifying Sir Danvers’s body, receiving the letter from Edward Hyde, observing the change in Lanyon, receiving Lanyon’s account of Hyde’s visit to him, being present on Jekyll’s last night and receiving Jekyll’s Full Statement. His logical dry mind provides a significant contrast to the emotionally tumultuous Hyde and tortured Jekyll. As a means of providing information about all the central figures in the story, Jekyll, Hyde, Lanyon and Utterson himself, his relationship with Jekyll is significant. As a link in the plotting of the       | 24   | Basic answers here will show an understanding of Utterson and his relationship, both professionally and personally with Dr Jekyll. They will move through the bands as response to Utterson and his relationship with Jekyll becomes more developed and better supported by textual reference. The best will evaluate Stevenson’s portrayal of the relationship with some sophistication, showing critical insight into how Stevenson makes the relationship important in the structure of the novel.    |

| Question | Answer/Indicative content   | Mark | Guidance  |
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|          | story, and as central participant in <i>The Last Night</i> , he is significant also to Stevenson as story-teller.   |      |   |
| 7        | A<br>The bland title and the lack of a name add to the idea that this is a sonnet about Everyman, a very unusual sonnet in that it is about an ordinary person, capable of good and bad, rather than taking an elevated subject. It is a list of a man's doings: most of the lines are a sentence beginning with 'And', three items in the list of each stanza recording a man with a heart and a sense of responsibility, the fourth recording a less savoury side to him but one which should be recognizable to many. The shrug of the shoulders in the last line suggests that he was no better, no worse, than other people. | 16   | Past experience suggests that most candidates – unlike most teachers, maybe - are shocked by this man, finding him 'evil' for punching his wife and stealing from his mother. However, if candidates interpret the poem in a more judgmental way, then that is perhaps down to their age and should be allowed as long as their views are supported. It is to be hoped that they will note the sonnet form used ironically, and the sense of a list – possibly parodying the eulogies read at funerals. It is interesting that the rhyme scheme sometimes does this, sometimes does that. They may also pick up the significances of the title. |
| 7        | B<br>The bitter scorn is apparent from the first two lines of this poem as the speaker tries to persuade himself that his 'Girl' has left him foolishly and that he's glad she's gone. She was only ever any good for domestic chores anyway and now she's conducting a simpering romance with a 'regular guy' who, the speaker implies, won't bring much macho excitement to her life. Candidates could take a different line and support the speaker but they would, of course, have to examine his attitudes and language convincingly.  | 16   | It is to be hoped that candidates will respond to the force of the monologue and will see behind the bravado to the speaker's anguish: some may even feel sorry for him. Others will see him as an unreconstructed male who doesn't deserve a partner prepared to look after him. However the candidates respond to him should be respected if supported, illustrated and argued through. The question <i>How?</i> must be addressed quite fully for candidates to achieve the higher bands.  |
| 7        | C<br>The poem is about vivid childhood memories that are so strong that photographs are not required to for them to be evoked in very specific detail. There is much more here than visual imagery: eventually all<br>Sense experiences are engaged to the full. The boys are experimenting both with things: evoked in some detail: and with friendship: each has its own level of intangibility.  | 16   | A long poem with much detail that sets the scene, some of which should be quoted to prove the vividness of the memories. These seem very fresh and the grown speaker can recall the processes the boys embraced – a measure of how the 'playing' has stayed with him. Weaker responses may simply re-tell the poem; stronger ones should understand that whatever the group had 'got up to', it is the metaphor of friendship being forged  |

| Question | Answer/Indicative content  | Mark | Guidance  |
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|          |  |      | which is important because it is that goes beyond visual recall or the need for a visual prompt. Stronger responses will make connections between the different aspects of the poem and their own experiences.  |
| 8        | <p>A</p> <p><i>The Hare</i></p> <p>There are many aspects of the poem that are very disturbing and candidates should have a good choice of ways of getting in to a rich response. These include an initial consideration of the speaker and/or her sister, their relationship then and now and/or the way in which the cries of the dying hare prompt thoughts of the sister's gruesome demise. The conclusion is even more disturbing and atypical: these memories of terrible experiences can actually calm the speaker at moments of stress as she contemplates the juxtaposition of death in life and life in death.</p>   | 16   | Weaker responses may simply track the lines and offer examples from the text: stronger ones will probe beneath the surface for the sound and movement, which runs from curiosity to confusion to horror and back again.   |
| 8        | <p>B</p> <p><i>Coming Home</i></p> <p>The driver experiences a number of emotions as she drives back after teaching the poetry course. Perhaps the pre-dominant one is love of the countryside, of Lincolnshire's "fields of widening gold" and "Glaslyn, blue and silk". As she reflects on, presumably, members of her class, her pity extends, for example to old Bill, recently widowed, or Tracey "frail as glass from the doctor's" ominous silences. There is also fear, as Anne's lonely house "rehearses ... our house" one day. Their stories are often cryptic, undeveloped, as the driver's mind weaves them together with the sites, the towns and villages she passes, creating the impression of a journey. The title suggests returning to a place of safety, even though it may be threatened by what lies in the future.</p> | 16   | Basic responses will show some understanding of the poem and of some of the driver's emotions, 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 conveys the voice's thoughts. The best will show critical perception in interpreting the poem and sensitive understanding of the effects of Clarke's choice of language and structure. |

| Question | Answer/Indicative content   | Mark | Guidance   |
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| 8        | <p data-bbox="237 245 297 272">C</p> <p data-bbox="315 245 528 272"><i>Cold Knap Lake</i></p> <p data-bbox="315 320 1205 895"><i>Cold Knap Lake</i> records a childhood memory of a child pulled, apparently drowned, from the lake. Both the watching crowd and the child see the child has not actually drowned; “she lay for dead”. The narrator’s mother gives the child the kiss of life; the narrator’s father returns her to her home where she is “thrashed for almost drowning”. Parts of the scene are recorded in some detail; the child is beautifully “dressed in water’s long green silk”, her lips are blue and the narrator’s red-headed mother wears her wartime frock. Why the revived child is thrashed is open to interpretation. The memories are selective, as a child’s might be, to the point that the narrator wonders “Was I there?”. There are fairy story elements present including an apparently miraculous re-birth. The difficult final stanzas play with the problem of memory and what lies ready to be stirred up just below the level of consciousness. There is much to comment on about the language Clarke uses, and about the poem’s structure, which moves from the particular to the general concluding with a final couplet that is mysteriously epigrammatic.</p> | 16   | <p data-bbox="1346 245 2089 619">Basic responses will show some understanding of the poem, focusing on the experience being recalled and consider how Clarke’s writing brings that experience 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 experience 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> |

| Question | Answer/Indicative content  | Mark | Guidance   |
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| 9<br>A   | <p><i>Sonnet of '68</i></p> <p>The changes in the poem principally map the transition from revolutionary left-wing idealism to a staid acceptance of a middle-aged/elderly lot. The first stanza uses alliteration to emphasise the excitement of the “fight for freedom”, while recognising that whatever goals were striven for were unrealistic; just “Utopian fantasies”. The last word, “goodnight”, seems a colloquial recognition of the abandonment of the struggle. The veterans, “turning grey”, concern themselves with day-to-day living, having out-grown the revolutionary fervour, the euphoria. Those who didn’t outgrow it are dead, either because of age or because of sacrificing their lives in the struggle. The tone of the poem suggests regret for what was lost and a wry recognition that the effort was perhaps misplaced: “Euphoria didn’t suit us anyhow”. The question refers to Cope as the writer, so responses should consider the sonnet’s language and tone, for example the apparent desolation of lines 9-11, and its structure.</p> | 16   | <p>Basic responses will show some understanding of the poem, focusing on the change 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 speaker’s feelings about the change vivid 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>   |
| 9<br>B   | <p><i>Cope: Exchange of Letters</i></p> <p>It is expected that candidates will find the descriptions each provides a refreshing way of deflating the pretentiousness of the “advertisement”, a pompous lonely hearts ad. The biographies provided by the letter writers are memorable, entertaining, and in keeping with the lonely hearts style: the First Snowball describes herself as “assured”, “beautiful”, complete with “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. What is most memorable is perhaps the imaginative application of human qualities to a poem and a novel, and the way bot characters take themselves so seriously. The style of writing and the structure of the letters are likely areas of discussion here.</p>                            | 16   | <p>Basic responses will show some understanding of the poem, focusing on what is memorable about the writers and how they describe themselves with some relevant textual support. They will move through the bands as response to the First Snowdrop and Death of the Zeitgeist becomes better informed and supported. Sound responses will show clear and sustained understanding of what the candidate considers memorable, and how Cope brings the writers 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> |

| Question |   | Answer/Indicative content   | Mark | Guidance   |
|----------|---|---|------|--|
| 9        | C | <p><i>Being Boring</i></p> <p>This dramatic monologue reveals the speaker's great satisfaction at being boring, concluding each of the three stanzas with the word "boring". She mentions her "turbulent past" in the second stanza and hints at a busy social life in the third, but elaborates on neither. Her husband is given no name; he is simply a "he" whose existence is as unexciting as hers. Candidates may find her satisfaction with her boring existence fascinating. Her use of language, very literal in the first stanza, occasionally rises to unimaginative metaphor ("my vegetable spirits" "found a safe mooring") but her preferred mode of utterance is the cliché ("No news is good news"; "steer well clear"). The rhyme scheme is predictable and the rhythm conversationally jaunty. This insight into a boring existence fascinates because it unusually celebrates being boring, with, behind it, the ironic suggestion that the speaker is extolling a life that many people lead.</p> | 16   | <p>Basic responses will show some understanding of the poem, focusing on what is fascinating about the speaker and her view of herself, 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 fascinating about this dramatic monologue 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> |

| Question |   | Answer/Indicative content  | Mark | Guidance   |
|----------|---|--|------|--|
| 10       | A | There is much material here. The change from innocence to experience is done through concrete memories such as the geography lesson, gold stars, tadpoles becoming frogs, playground lunch queues etc., but also through vivid, age-centred metaphors ('the laugh of a swinging bell....the uneasy smudge of a mistake...'), transferred epithets ('the heavy, sexy sky'), pathetic fallacy (the thunderstorm); also through the brief phrases of the first two stanzas compared with the fuller sentences of the second, and through the two-part structure of the poem: much for candidates to get their teeth into, and much to allow them to show their understanding of how poetry works. | 16   | It is to be hoped that candidates will find a great deal to say and will be able to discuss the ideas, the structure and the language. Responses will move up the bands according to how well the candidate has understood the metaphors, the techniques and the ideas.  |
| 10       | B | Successful responses will need a clear sense of the poem's structure and the way that memory becomes an increasingly central idea. The memories that are juxtaposed are those of the speaker and her mother at different stages of the lives: from the mother's memory of "a hiding for the late one" to the speaker's "You'd teach me the steps" we have a multiplicity of different memories and ways of remembering.  | 16   | Basic answers may start with the simple idea of the speaker looking at the old photograph of her mother and her friends and look straightforwardly at the memories that ensue. More sophisticated responses will engage with the greater complexities of different ages and generations that are represented and intertwined here.   |
| 10       | C | <i>Mrs Lazarus</i> is one of Duffy's <i>The World's Wife</i> monologues and gives a typically different 'take' on the biblical story, amusing us but also making us think about easily-assimilated stories, in this case the unconfined joy that would have greeted Lazarus's return from the dead....or not. There is some resentment in the tone of the poem: the brief sentences, the vocabulary used to describe her 'bridegroom in his rotting shroud...' suggest her shock at the event; no happiness can be discerned!  | 16   | Weaker responses will re-tell 'what happens' here, perhaps. More sophisticated answers will see that there is some fun to be had in re-writing an old story in a more realistic way, although the fun is tempered by our understanding of the horror a resurrection would bring and a more sober reflection on how the living must 'move on.' The language yields much to comment on and responses will move up the bands according to how closely the candidate can analyse Duffy's techniques. |



| Question |   | Answer/Indicative content   | Mark | Guidance   |
|----------|---|---|------|--|
| 11       | A | <p><i>Servant Boy</i></p> <p>The poem is set in an earlier time, perhaps eighteenth-century. The Irish boy is a poorly treated servant whose living conditions are harsh (stanza one). Servant to “little barons”, people who do not belong in Ireland but rule/govern/exploit it, he is subject to their abuses (“work-whore, slave-blood”) he seems to be waiting, biding his time, “resentful and impenitent”. The poet is drawn to him and his trail which has led from “haggard” (stack-yard) to something better, the stable. The warm eggs he carries suggest a new life at some undetermined future time both for himself and Ireland. The treatment of the boy, his resentment and the suggestion of a future revenge are disturbing. The question refers to Heaney the writer and some consideration of the language and structure of the poem is expected. The use of kennings (“work-whore, slave-blood”) casts an ominous Anglo-Saxon shadow on the poem’s content; the repeated use of the plosive “b” suggests the boy’s resentment; the eggs are symbolic of new life; even the abrupt curt title suggests harshness ... The poem begins with the servant-boy seen at something of a distance, but the poet, drawn to his trail, comes to identify with him and his resentment.</p> | 16   | <p>Basic responses will show some understanding of the poem, focusing on the servant boy and what is disturbing about his situation, 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 poem so disturbing 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>                             |
| 11       | B | <p>The boy’s feelings about wheels in the first part of the poem are excitement and curiosity. He loved turning the bicycle wheel, watching the spokes disappear and listening to the humming space. He loved the spun mush of the shredded potato and enjoyed the new momentum as the movement of the pedal gave power to the hand. In the second stanza he describes in detail spinning the bike’s tyres through the water in “The well “again savouring the smells and the touch of the water and his “own regenerate clays” as the activity puts him in contact with the past of the Irish earth. There is disappointment when the activity has to stop when the bike jams and the chain snaps; another advancement of learning. In the last brief stanza the image of the wheel re-appears in the circus ring and the girls at the centre of a lariat. The excitement returns, but the italicised <i>Stet!</i> At the end of the poem seems rather desperate as if,</p>  | 16   | <p>Basic responses will show some understanding of the poem, focusing on the boys’ feelings, considering the third part of the poem as well as the first two, 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 feelings so memorable 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> |

| Question | Answer/Indicative content   | Mark | Guidance   |
|----------|---|------|--|
|          | like the rusted bike, this wheel and the excitement cannot stay. The question asks about Heaney the writer; accordingly, responses should focus also on the language and structure of the poem, going beyond simple narrative.  |      |  |
| 11       | <p data-bbox="237 386 300 416">C</p> <p data-bbox="315 386 696 416"><i>The Summer of Lost Rachel</i></p> <p data-bbox="315 421 1205 1027">Rachel's death is memorable, without being specifically described. The accident is mentioned as is her laying-out. The details of the bright-rimmed bike, the twisted spokes and awful skid-marks tell the reader all s/he needs to know. The child is lovingly and tenderly described, her innocence emphasised by the use of "white" and "whited" and the grief seems raw twelve months later. The description of the natural world beginning the process of fruition in the first stanza reminds that the child will not live "the life you might have led". Rain might suggest growth (and tears) but its promise may simply be soft-soaping (an ambiguous term that candidates might explore). The poem ends with the resigned acceptance that events cannot be reversed, the film cannot be rewound, but memory and thoughts of what she might have become offer a soothing of grief. The rain and water imagery of the poem, as well as its structure offering the flash-back of events twelve months before, should attract comment here. Heaney is referred to in the question, so responses are expected to address issues of language and structure.</p> | 16   | <p data-bbox="1350 386 2092 826">Basic responses will show some understanding of the poem, focusing on what makes Rachel's death memorable, with some relevant textual support. They will move through the bands as response to the poem becomes better informed and supported and consideration is given to the imagery which frames details of the accident. Sound responses will show clear and sustained understanding of how Heaney's writing makes the death memorable 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 and structure here.</p> |

| Question |   | Answer/Indicative content  | Mark | Guidance  |
|----------|---|--|------|---|
| 12       | A | <p>Zephaniah: <i>Chant of a Homesick Nigga</i></p> <p>The speaker is in “dis infernal bloody jail”, totally alone, the victim of physical and verbal abuse, and injustice. He misses family, is denied his rights, legal assistance, food, and contemplates his imminent death in custody. He recalls the racist abuse he has faced (“nigga, scum and wog”), and laments the hypocrisy of the police in “telling the kids how good you’ve been” while keeping “nigga(s) on your boot”. The speaker’s hopelessness is moving, as is his spirit in not knuckling under to the unjust forces of law and order, from the Home Secretary down, set against him. The last line makes clear that the speaker’s situation is not unique. The language is direct and colloquial, and the language directed against him (“nigga ...wog ...coon) moves the reader to anger towards those who employ it. 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>                  |
| 12       | B | <p>The opposing views of the speakers are simply and memorably expressed. The old soldier defends war, and the War Memorial, as necessary, while the old pacifist praises peace, and the peace garden, because war has not succeeded in ending all wars as some of its defenders hoped. The language is restrained, though the trite epithet “chickens” is applied to the pacifists. The War Memorial and the peace garden are opposites in more than one sense. The old soldier offers the common justification for the memorial in that it commemorates those who died for the country, while the pacifist neatly turns the sentence around to show that people want to live for the country. He associates peace with God’s purpose, adapting the opening of St John’s Gospel to suit his argument. Though neither conclusively wins the argument it might be telling that the pacifist is given the last word and the longest stanza. Discussion of the language (AO2) is expected here.</p> | 16   | <p>Basic responses will show some understanding of the poem, focusing on the points the speakers make, 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 views expressed memorable 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> |

| Question |   | Answer/Indicative content   | Mark | Guidance  |
|----------|---|---|------|---|
| 12       | C | <p><i>Adultery</i></p> <p>The poem grapples with the problem of being honest to oneself as well as others. The opening lines state that we all say we love honesty, but nonetheless lie, claiming to be faithful when often we are not. The first stanza plays with the idea that it may be convenient to deceive ourselves rather than accept the falseness of others, leading to the oxymoron of “joyful misery” in the second stanza. The stanza suggests that one must accept the condition of joyful misery as it cannot finally be ducked. (“How often can you change your name?”) Not being honest to oneself leads to the torture of sleepless nights. Conforming to what is expected (“common norms and decency”) is not an option for the honest person, but nonetheless the community to which one belongs requires a loyalty that may be at odds with honesty to oneself. This is a very cryptic poem and candidates are likely to depend to a considerable extent on explanation.</p> <p>Comments may be expected on the title of the poem (is the poem only about physical adultery?) the repetition of the questioning final line with its challenge to the reader, the dialect and the change of rhyme pattern in the last stanza. Candidates may look at the poem as a poem for performance. Engagement with language is needed for a high band mark at this Tier.</p> | 16   | <p>Basic responses will show some understanding of the poem, focusing on the way honesty and the problem of being honest are portrayed, with some relevant textual support. They will move through the bands as response to the poem and its tone becomes better informed and supported. Sound responses will show clear and sustained understanding of the poem through Zephaniah’s 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>  |
| 13       |   | <p>Wilbur: <i>April 5, 1974</i></p> <p>As the title, and the question, make clear what the voice in the poem is witnessing is the coming of spring. Though the air is soft and promising, the ground is cold and the pasture dull. However, the coming of spring seems instantaneous, the sliding, heaving and twitching suggesting a being rousing itself after a long sleep. As the voice questions whether matter is breaking the natural law, he becomes aware of “a subtle flood of steam” replicating the act of creation when God moved upon the face of the waters. Winter is personified as an army giving ground and the simile of the set mind relaxing into mother-wit deserves comment. The poem which begins with cold ground and dull pasture ends with the promise of flowers.</p>  | 16   | <p>Basic responses will show some understanding of the poem, focusing on what is fascinating about it, 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 Wilbur makes this coming of spring fascinating 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 the poet’s choice of language and structure.</p> |

## APPENDIX 1

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

| Answers will demonstrate: |                |   |   |  |
|---------------------------|----------------|---|---|--|
| Band                      | Marks          | AO1   | AO2   | QWC  |
| 1                         | 24<br>23<br>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<br>20<br>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<br>17<br>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<br>14<br>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<br>11<br>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> |

| Answers will demonstrate: |            |   |  |   |
|---------------------------|------------|---|--|---|
| Band                      | Marks      | AO1   | AO2  | QWC   |
| <b>Below<br/>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<br>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<br>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<br>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<br>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<br>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> |

| Band           | 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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