

GCSE English Literature

J352/21 Poetry across time

Sample Question Paper for Summer 2022

Please ensure you have referred to the [Changes for 2022](#) qualification web page

Time allowed: 1 hour, 15 minutes

You must have:

- The OCR 12–page Answer Booklet

Do not use:

- copies of the texts

INSTRUCTIONS

- Use black ink.
- Write your answer in the Answer Booklet. The question number must be clearly shown.
- Fill in the boxes on the front of the Answer Booklet.
- Answer **one** question.
- All questions have two parts a) and b). Answer **both** parts of the question on the poetry cluster you have studied.

INFORMATION

- The total mark for this paper is **40**.
- The marks for each question are shown in brackets [].
- This document has **12** pages

ADVICE

- Read each question carefully before you start your answer.

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Section A – Poetry across time	Question	Page
Love and Relationships	1	4
Conflict	2	6
Youth and Age	3	8

Poetry across time

Answer one question

1 Love and Relationships**Read the two poems below and then answer both part a) and part b).**

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

- a) Compare how the speakers in these poems express feelings of being let down in love.

You should consider:

- ideas and attitudes in each poem
- tone and atmosphere in each poem
- the effects of the language and structure used.

[20]**AND**

- b) Explore in detail one other poem from your anthology which expresses doubt or uncertainty in relationships.

[20]*A Broken Appointment* by Thomas Hardy

You did not come,
 And marching Time drew on, and wore me numb.
 Yet less for loss of your dear presence there
 Than that I thus found lacking in your make
 5 That high compassion which can overbear
 Reluctance for pure lovingkindness' sake
 Grieved I, when, as the hope-hour stroked its sum,
 You did not come.

You love not me,
 10 And love alone can lend you loyalty;
 –I know and knew it. But, unto the store
 Of human deeds divine in all but name,
 Was it not worth a little hour or more
 To add yet this: Once you, a woman, came
 15 To soothe a time-torn man; even though it be
 You love not me.

The Breather by Billy Collins

Just as in the horror movies
when someone discovers that the phone calls
are coming from inside the house

so too, I realized
5 that our tender overlapping
has been taking place only inside me.

All that sweetness, the love and desire—
it's just been me dialing myself
then following the ringing to another room

10 to find no one on the line,
well, sometimes a little breathing
but more often than not, nothing.

To think that all this time—
which would include the boat rides,
15 the airport embraces, and all the drinks—

it's been only me and the two telephones,
the one on the wall in the kitchen
and the extension in the darkened guest room upstairs.

2 Conflict

Read the two poems below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

- a) Compare how these poems present the effects of war on people's lives.

You should consider:

- ideas and attitudes in each poem
- tone and atmosphere in each poem
- the effects of the language and structure used.

[20]

AND

- b) Explore in detail one other poem from your anthology that presents lives transformed by conflict.

[20]

Anthem For Doomed Youth by Wilfred Owen

What passing-bells for these who die as cattle?

Only the monstrous anger of the guns.

Only the stuttering rifles' rapid rattle

Can patter out their hasty orisons.

5 No mockeries now for them; no prayers nor bells;

Nor any voice of mourning save the choirs,

The shrill, demented choirs of wailing shells;

And bugles calling for them from sad shires.

What candles may be held to speed them all?

10 Not in the hands of boys, but in their eyes

Shall shine the holy glimmers of good-byes.

The pallor of girls' brows shall be their pall;

Their flowers the tenderness of patient minds,

And each slow dusk a drawing-down of blinds.

In Times of Peace by John Agard

That finger – index to be exact –
 so used to a trigger's warmth
 how will it begin to deal with skin
 that threatens only to embrace?

5 Those feet, so at home in heavy boots
 and stepping over bodies –
 how will they cope with a bubble bath
 when foam is all there is for ambush?

10 And what of hearts in times of peace?
 Will war-worn hearts grow sluggish
 like Valentine roses wilting
 without the adrenalin of a bullet's blood-rush?

15 When the dust of peace has settled on a nation,
 how will human arms handle the death of weapons?
 And what of ears, are ears so tuned to sirens
 that the closing of wings causes a tremor?

As for eyes, are eyes ready for the soft dance
 of a butterfly's bootless invasion?

3 Youth and Age

Read the two poems below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

- a) Compare how these poems present the relationship between fathers and sons.

You should consider:

- ideas and attitudes in each poem
- tone and atmosphere in each poem
- the effects of the language and structure used.

[20]

AND

- b) Explore in detail one other poem from your anthology that presents a relationship between a parent and a child.

[20]

Farther by Owen Sheers

I don't know if the day after Boxing Day has a name
 but it was then we climbed the Skirrid again,
 choosing the long way round,
 through the wood, simplified by snow,
 5 along the dry stone wall, its puzzle solved by moss,
 and out of the trees into that cleft of earth
 split they say by a father's grief
 at the loss of his son to man.
 We stopped there at an altar of rock and rested,
 10 watching the dog shrink over the hill before continuing ourselves,
 finding the slope steeper than expected.
 A blade of wind from the east
 and the broken stone giving under our feet
 with the sound of a crowd sighing.
 15 Half way up and I turned to look at you,
 your bent head the colour of the rocks,
 your breath reaching me, short and sharp and solitary,
 and again I felt the tipping in the scales of us,
 the intersection of our ages.
 20 The dog returns having caught nothing but his own tongue
 and you are with me again, so together we climbed to the top
 and shared the shock of a country unrolled before us,
 the hedged fields breaking on the edge of Wales.
 Pulling a camera from my pocket I placed it on the trig point
 25 and leant my cheek against the stone to find you in its frame,
 before joining you and waiting for the shutter's blink
 that would tell me I had caught this:

the sky rubbed raw over the mountains,
us standing on the edge of the world, together against the view
30 and me reaching for some kind of purchase
or at least a shallow handhold in the thought
that with every step apart, I'm another closer to you.

Those Winter Sundays by Robert Hayden

Sundays too my father got up early
and put his clothes on in the blueblack cold,
then with cracked hands that ached
5 from labor in the weekday weather made
banked fires blaze. No one ever thanked him.

I'd wake and hear the cold splintering, breaking.
When the rooms were warm, he'd call,
and slowly I would rise and dress,
10 fearing the chronic angers of that house,

Speaking indifferently to him,
who had driven out the cold
and polished my good shoes as well.
What did I know, what did I know
15 of love's austere and lonely offices?

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Oxford Cambridge and RSA

...day June 2022 – Morning/Afternoon

GCSE (9–1) English Literature

J352/21 Poetry across time

SAMPLE MARK SCHEME

Duration: 1 hour, 15 minutes

MAXIMUM MARK 40



MARKING INSTRUCTIONS**PREPARATION FOR MARKING****SCORIS**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

TRADITIONAL

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**. Bring these **marked scripts** to the meeting.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% (traditional 50% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the scoris messaging system.

5. Work crossed out:
 - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
 - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. There is a NR (No Response) option. Award NR (No Response)
 - if there is nothing written at all in the answer space
 - OR if there is a comment which does not in any way relate to the question (e.g. 'can't do', 'don't know')
 - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question.Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).
8. The scoris **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your Team Leader, use the phone, the scoris messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response:
 - a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. Annotations

Annotation	Meaning

12. Subject-specific Marking Instructions

INTRODUCTION

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 their ability to:

AO1	Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none"> maintain a critical style and develop an informed personal response use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.

WEIGHTING OF ASSESSMENT OBJECTIVES

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

Optional route 1 with Poetry across time

Component	% of GCSE				Total
	AO1	AO2	AO3	AO4	
<i>Modern prose or drama</i> (J352/11)	15	11.66	6.67		33.33
<i>Poetry across time</i> (J352/21)	15	18.33			33.33
<i>Shakespeare</i> (J352/22)	10	11.67	6.66	5	33.33
Total	40	41.66	13.33	5	100

Optional route 2 with Poetry across time

Component	% of GCSE				Total
	AO1	AO2	AO3	AO4	
<i>19th century prose</i> (J352/12)	11.67	13.33	8.33		33.33
<i>Poetry across time</i> (J352/21)	15	18.33			33.33
<i>Shakespeare</i> (J352/22)	10	11.67	6.66	5	33.33
Total	36.67	43.33	14.99	5	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.

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 indicative content for each question will help you to understand how the Level of Response band descriptors may be applied. However, this indicative content does not constitute the mark scheme: it is material that candidates might use, grouped according to each assessment objective tested by the question. For each specific task, the intended balance between different assessment objectives is highlighted in the Mark Scheme: dominant assessment objectives are flagged, or where assessment objectives are equally weighted, this is flagged, too. 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 part through the range and relevance of their references to the text (bearing in mind that this is a closed text examination). Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS:**A INDIVIDUAL ANSWERS**

- 1 The INDICATIVE CONTENT indicates the sort of material candidates might use in their answers, but be prepared to recognise and credit unexpected and alternative approaches where they are relevant.
- 2 Using 'best-fit', decide first which set of **LEVEL OF RESPONSE BAND DESCRIPTORS** for the relevant assessment objectives assessed in the task best describes the overall quality of the answer. In Unit J352/02, the AOs have different intended weightings in the different sections:

Component <i>Exploring poetry and Shakespeare</i> (J352/02)	Intended weightings (% of GCSE)				Total
	AO1	AO2	AO3	AO4	
Section A: Poetry across time Part a)	6.66	10			16.66
Section A: Poetry across time Part b)	8.33	8.33			16.66
Total	14.99	18.33			33.3

Keep in mind the intended weightings of assessment objectives targeted by the question when initially identifying the correct Level of Response band. For each specific task, the intended balance between different assessment objectives is highlighted in the Mark Scheme: dominant assessment objectives are flagged, or where assessment objectives are equally weighted, this is flagged, too. Using 'best-fit', adjust the mark within the band according to the dominant (if applicable) assessment objectives following the guidelines below:

- **Highest mark:** If clear evidence of all the qualities in the band descriptors is shown, the HIGHEST Mark should be awarded.
- **Lowest mark:** If the answer shows the candidate to be borderline (i.e. 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 descriptors.
- Further refinement can be made by using the intervening marks, if appropriate.

- 3 Be prepared to use the full range of marks. Do not reserve high band marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in the band descriptors, reward appropriately.

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 The maximum mark for the paper is **40**.

Level Descriptors: Poetry across time, Part (a)

Component <i>Poetry across time (J352/21)</i>	Intended weightings (% of GCSE)				Total
	AO1	AO2	AO3	AO4	
Poetry across time Part (a)	6.66	10			16.66

SKILLS:	<p>AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.</p> <p>AO1: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.</p> <p>Critically compare and contrast texts, referring where relevant to theme, characterisation, context (where known), style and literary quality.</p> <p>The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO2 is the dominant assessment objective.</p>
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Level 6 (18–20 marks)	<p>Sustained critical style in an informed personal response to both text and task</p> <ul style="list-style-type: none"> • Detailed and sensitive analysis of writer’s use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skillfully interwoven (AO1) • Achieves a sustained, interwoven comparison of texts
Level 5 (15–17 marks)	<p>Convincing critical style in a well-developed personal response to both text and task</p> <ul style="list-style-type: none"> • Thoughtful examination of writer’s use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Maintains a convincing critical style in a well-developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well-selected and fully integrated (AO1) • Achieves a sustained comparison of texts

Level 4 (11–14 marks)	<p>Credible critical style in a detailed personal response to both text and task</p> <ul style="list-style-type: none"> • Some analytical comments on writer’s use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Develops some key points of comparison between texts
Level 3 (7–10 marks)	<p>A reasonably developed personal response to both text and task</p> <ul style="list-style-type: none"> • Reasonable explanation of writer’s use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to support the response (AO1) • Makes some explicit, relevant comparisons between texts
Level 2 (4–6 marks)	<p>A straightforward personal response to both text and task</p> <ul style="list-style-type: none"> • Simple comments on writer’s use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Some identification of key links between texts
Level 1 (1–3 marks)	<p>A basic response to both text and task</p> <ul style="list-style-type: none"> • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • Limited, if any, attempt to make obvious links between texts
0 marks	<ul style="list-style-type: none"> • No response or no response worthy of credit.

Indicative Content: Poetry across time, Part (a)

Question		Indicative content	Marks
1	a	<p><i>A Broken Appointment</i> by Thomas Hardy and <i>The Breather</i> by Billy Collins</p> <p>Compare how the speakers in these poems express feelings of being let down in love. You should consider:</p> <ul style="list-style-type: none"> • ideas and attitudes in each poem • tone and atmosphere in each poem • the effects of the language and structure used. <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO2:</p> <ul style="list-style-type: none"> • Hardy's imagery of marching and destructive Time compared to Collins's image of the horror movie. • Hardy's imaginary narrative of "that high compassion which can overbear/ Reluctance for pure loving kindness' sake" compared with the imaginary "airport embraces, and all the drinks" in the fantasy of Collins's speaker. • The presentation of rejection in each poem: Hardy's question "Was it not worth a little hour or more" compared to Collins's metaphor of "the two telephones" and "following the ringing to another room". • The impact of the final line of each poem: "You love not me" completing Hardy's pattern of stark monosyllabic repetition contrasted with the sadness/emptiness of dialing "the extension in the darkened guest room upstairs". <p>AO1:</p> <ul style="list-style-type: none"> • Understanding of Hardy's expression of rejection, lack of compassion and the relentless animosity of time compared to Collins's presentation of a relationship based on delusions of intimacy. • Both speakers arguably question the reality of their relationship. Hardy states "love alone can lend you loyalty; - I know and knew it" suggesting self-deception compared with the speaker in <i>The Breather</i> questioning being loved at all – 'our tender overlapping...taking place only inside me'. • Expressions of loss in both poems – in Hardy's poem the loss of the "hope-hour" compared to Collins's speaker "following the ringing to another room/to find no one on the line". Different tone/atmosphere created e.g. could identify Collins's use of horror film metaphor and the speaker calling himself, or alternatively, more literal interpretation of poem could view it as simply sad. 	20

Question		Indicative content	Marks
2	a	<p><i>Anthem for Doomed Youth</i> by Wilfred Owen and <i>In Times of Peace</i> by John Agard</p> <p>Compare how these poems present the effects of war on people's lives. You should consider:</p> <ul style="list-style-type: none"> • ideas and attitudes in each poem • tone and atmosphere in each poem • the effects of the language and structure used. <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO2:</p> <ul style="list-style-type: none"> • The effect of war on the senses (immediate and afterwards): Owen's use of sound to convey "the shrill demented choirs of wailing shells" compared with Agard's "ears so tuned to sirens / that the closing of wings causes a tremor" . • Contrast of harsh and soft language to emphasise physical reality/brutality of war: Owen's "patter' of bullets" compared to Agard's "heavy boots...stepping over bodies" or contrasted with "a bubble bath" and "the tenderness of patient minds". • Different images of denial in both poems: Owen's "a drawing-down of blinds" might be compared with Agard's "the dust of peace has settled on a nation". • Use of rhetorical questions in both poems to reinforce situation of those blighted by war. <p>AO1:</p> <ul style="list-style-type: none"> • Both poems contrast lives at war and at home: Owen's grim contrast of the mourning rituals at home and the brutal realities of the front line compared to Agard's presentation of the hardened warriors' return to the softer embraces of peaceful times. • Effects of war on soldiers shown through Owen's "no mockeries now for them" compared to Agard's "war-worn hearts". • In <i>Anthem</i> the effect on the "doomed" soldiers is physical death but the effect presented in <i>In Times</i> is a psychological one. 	20

Question		Indicative content	Marks
3	a	<p>Farther by Owen Sheers and Those Winter Sundays by Robert Hayden</p> <p>Compare how these poems present the relationship between fathers and sons. You should consider:</p> <ul style="list-style-type: none"> • ideas and attitudes in each poem • tone and atmosphere in each poem • the effects of the language and structure used. <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO2:</p> <ul style="list-style-type: none"> • Form reflects content in both poems: Sheers’s irregular rhythms imitate the action of climbing to the summit, while his use of occasional end-rhyme highlights the harmony between father and son. Hayden’s curt, self-contained stanzas enact the distance between parent and child. • Both use imagery of winter to contrast the cold outside with the warmth of the relationship: Sheers feels “a blade of wind from the east” and Hayden hears “the cold splintering, breaking”. • Both re-imagine the physical labouring bodies of their fathers, with images that combine strength, age and pain: “your bent head the colour of the rocks” compared to “cracked hands that ached/ from labor in the weekday weather”. • Both use metaphor to describe emotional bonds. Hayden’s father is shown to have “driven out the cold” even if he is not thanked for it; while Sheers says he has “found a shallow handhold” which has drawn father and son closer together despite their growing difference. <p>AO1:</p> <ul style="list-style-type: none"> • Both poems present the relationship of fathers and sons through physical actions rather than the expression of emotions: climbing the Skirrid and “choosing the long way round” in Sheers’s poem and polishing Sunday shoes and making “banked fires blaze” in Hayden’s verses. • They contrast in their presentation of closeness and distance: Sheers feels “the intersection of our ages” while Hayden fears “the chronic angers of that house,” and speaks indifferently to his father. • That sense of closeness is confirmed in Sheers’s poem by the photograph taken on the summit “standing on the edge of the world, together against the view”. The end of Hayden’s poem suggests that “love’s austere and lonely offices” are only appreciated in retrospect. 	20

Level Descriptors: Poetry across time, Part (b)

Component <i>Poetry across time (J352/21)</i>	Intended weightings (% of GCSE)				Total
	AO1	AO2	AO3	AO4	
Poetry across time Part (b)	8.33	8.33			16.66

SKILLS:	<p>AO1: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.</p> <p>AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.</p> <p>The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are equally weighted.</p>
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Level 6 (18–20 marks)	<p>Sustained critical style in an informed personal response to both text and task</p> <ul style="list-style-type: none"> • Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and sensitive analysis of writer’s use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2)
Level 5 (15–17 marks)	<p>Convincing critical style in a well-developed personal response to both text and task</p> <ul style="list-style-type: none"> • Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful examination of writer’s use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2)
Level 4 (11–14 marks)	<p>Credible critical style in a detailed personal response to both text and task</p> <ul style="list-style-type: none"> • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analytical comments on writer’s use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2)

Level 3 (7–10 marks)	<p>A reasonably developed personal response to both text and task</p> <ul style="list-style-type: none"> • Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer’s use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2)
Level 2 (4–6 marks)	<p>A straightforward personal response to both text and task</p> <ul style="list-style-type: none"> • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Simple comments on writer’s use of language, form or structure (AO2) • Limited use of subject terminology (AO2)
Level 1 (1–3 marks)	<p>A basic response to both text and task</p> <ul style="list-style-type: none"> • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2)
0 marks	<ul style="list-style-type: none"> • No response or no response worthy of credit.

Indicative Content: Poetry across time, Part (b)

Question		Indicative content	Marks
1	b	<p>Explore in detail one other poem from your anthology which expresses doubt or uncertainty in relationships.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>Possible poems might include: Jackie Kay's <i>Dusting the Phone</i>, James Fenton's <i>In Paris With You</i>, Emily Bronte's <i>Love and Friendship</i>, Helen Maria Williams's <i>A Song</i> or Edward Thomas's <i>The Sorrow of True Love</i>, all of which explore the paradoxes of love.</p> <p>AO1:</p> <ul style="list-style-type: none"> • Critical overview of how another poem expresses doubt or uncertainty in relationships, e.g. Kay 'imagining the worst that could happen'. • Textual reference and quotation demonstrates appreciation of both surface meaning and deeper implications, e.g. Thomas finding he 'can mistake lack of despair for hope'. <p>AO2:</p> <ul style="list-style-type: none"> • Appreciation of the impact of poetic conventions, such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. Fenton's presentation of 'one of your talking wounded'. • Evaluation of the impact of language, aspects of poetic form and structure and the poet's choice of images to encourage the reader to reflect on doubt or uncertainty in relationships, e.g. Bronte's image that 'Love is like the wild rose-briar'. 	20

Question		Indicative content	Marks
2	b	<p>Explore in detail one other poem from your anthology that presents lives transformed by conflict.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>Possible poems might include: William Wordsworth's <i>Boat Stealing</i>, Keith Douglas's <i>Vergissmeinnicht</i>, Denise Levertov's <i>What Were They Like?</i> Gillian Clarke's <i>Lament</i> or Seamus Heaney's <i>Punishment</i> all of which present how lives and perceptions are reshaped by conflict of different kinds.</p> <p>AO1:</p> <ul style="list-style-type: none"> • Confident critical overview of how another poem presents lives transformed by conflict, e.g. Douglas's soldier's corpse 'mocked at by his own equipment' personifying mechanised war's triumph over humanity. • Apt textual reference and quotation will demonstrate understanding of both surface meaning and deeper implications, e.g. Wordsworth's boy moved by "huge and mighty forms that do not live/ Like living men" and shape his moral being. <p>AO2:</p> <ul style="list-style-type: none"> • Sensitive and perceptive appreciation of the impact of poetic conventions, such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. Levertov's villagers' 'light hearts turned to stone' as a metaphor for the destructiveness of the Vietnam War. • Evaluation of the impact of language, aspects of poetic form and structure and the poet's choice of images to encourage the reader to reflect on lives transformed by conflict, e.g. Clarke's natural history of destruction through 'the long migrations and the slow dying'. 	20

Question		Indicative content	Marks
3	b	<p>Explore in detail one other poem from your anthology that presents a relationship between a parent and a child.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>Possible poems might include: Anne Sexton's <i>Red Roses</i>, Thom Gunn's <i>Baby Song</i>, Sylvia Plath's <i>You're</i>, Sharon Olds's <i>My First Week</i>, or Kate Clanchy's <i>Love</i>, all showing intense relationships between parents and children.</p> <p>AO1:</p> <ul style="list-style-type: none"> • Confident critical overview of how another poem presents relationships between children and parents, e.g. Gunn's witty portrayal of the pain of childbirth from the baby's perspective. • Apt textual reference and quotation will demonstrate understanding of both surface meaning and deeper implications, e.g. Sexton's complex/disturbing portrayal of the child's bond with his mother: 'For he loves Blue Lady and the spots/of red roses he gives her'. <p>AO2:</p> <ul style="list-style-type: none"> • Sensitive and perceptive appreciation of the impact of poetic conventions, such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. Plath's simile for the child 'like a sprat in a pickle jug'. • Evaluation of the impact of language, aspects of poetic form and structure and the poet's choice of images to encourage the reader to reflect on relationships between children and parents, e.g. Clanchy's parental wonder and trepidation: 'if you could meet/such a beast, if you could/get so near'. 	20

Mark Scheme Assessment Objectives (AO) Grid

Question	AO1	AO2	AO3	AO4	Total
1a, 2a, 3a	8	12			20
1b, 2b, 3b	10	10			20
Totals	18	22			40

Summary of updates

Date	Version	Change