

GCSE

English Literature

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

General Certificate of Secondary Education

Mark Scheme for June 2015

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















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

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

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

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Annotations

Annotation	Meaning
	Unclear
	Context
	Caret sign to show omission
	Development (good development)
	Effective evaluation
	Knowledge and understanding
	Language and Structure
	Misread
	Paraphrase
	Focus on question
	Personal Response
	Repetition
	Text well used in support
	Tick

Subject-specific Marking Instructions

ROLE OF THE EXAMINER

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

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

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

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

ASSESSMENT OBJECTIVES

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

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

USING THE MARK SCHEME

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

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

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

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

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

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

INSTRUCTIONS TO EXAMINERS:**A INDIVIDUAL ANSWERS**

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

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

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

Contemporary Poetry: There are two marks at each band.

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

- 3 Be prepared to use the full range of marks. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.

B TOTAL MARKS

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

Question		Answer	Marks	Guidance
1	(a)	<p>Austen: <i>Pride and Prejudice</i></p> <p>Some context will be useful here, possibly a brief allusion to the society of the time considering a girl like Lydia to have behaved scandalously and her family to be socially damaged as a result. Elizabeth is obviously distraught, indicated not only by her tears and her physical attitude but also by her broken speech, her exclamations, her repetitive phrases and her questions. She blames herself, and emphasizes the 'I' several times to underline her feelings of guilt. Darcy is shocked too – the passage begins with a forceful exclamation, "Good God!" - but tender and concerned and although Elizabeth thinks, shortly after this passage, that she has lost him just as she knew she loved him, we find out that part of his distraction is because he thinks he can help recover Lydia, which he does.</p>	24	<p>It is to be hoped that candidates will be able to draw on the whole novel when answering this question, although precise analysis of the passage should form the bulk of the answer. Weaker candidates will offer basic comment on the two characters' reactions, while sophisticated answers should offer well-synthesised analysis with plenty of language detail and references to the characters within the whole novel, as their reactions here are characteristic.</p>
	(b)	<p>Austen: <i>Pride and Prejudice</i></p> <p>Used mainly early on in the novel, Caroline Bingley is one of the more unpleasant characters whose jealousy of Elizabeth could upset the reader if they were not aware of Darcy's indifference to his friend's sister. Because we <i>are</i> aware, she becomes more a figure of fun than hate and Austen nails her spite very clearly and entertainingly.</p>	24	<p>Basic answers will give a run-through of how and where she appears in the novel, or be over-personal in their comments, but most will hopefully recognise how clearly she exhibits her malice beneath a veneer of manners. The question could be reasonably fully answered by an examination of the Netherfield Park chapters and as long as candidates examine those in some depth and with some attention to Austen's method of presenting Caroline, they should be able to do well.</p>

2	(a)	<p>Eliot: <i>Silas Marner</i></p> <p>There should be no difficulty in finding Priscilla amusing. She is talkative, blunt (a word Nancy uses for her), rather vulgar but without malice: she just believes in the truth and is cheerfully accepting of her own lack of beauty. It is amusing that her prattle is met by silence; that she claims she's pleased to be ugly as it keeps the 'flies' (men) off, that she reveals to the Miss Gunns her opinion of their looks.....Some reference to the rest of the book should be made, although there is not much (Priscilla shows her feminist views more strongly at the start of chapter 17) and most of the essay will concentrate on this little scene.</p>	24	<p>Priscilla is not a very significant character in the novel although she does provide much comedy, as here. Candidates should have no difficulty in finding the humour in this passage and analysing how Eliot achieves it, with the best answers synthesising their comments rather than simply 'going through' the passage.</p>
	(b)	<p>Eliot: <i>Silas Marner</i></p> <p>There are plenty of dramatic episodes to choose from. The start of the novel and William Dane's perfidy....the loss of Silas's gold...Mollie's death and the arrival of Eppie...Godfrey and Nancy trying to 'buy' Eppie..</p> <p>The candidate's choice should be respected if possible, as long as there is an interpretation of 'dramatic' with exploration. It is to be hoped that the candidate will set the context, briefly, to show understanding of the novel as a whole.</p>	24	<p>Weaker candidates may simply re-tell their chosen moments. It may be that stronger ones will analyse their chosen moments and analyse them in detail, commenting on how Eliot achieves her purpose and showing good knowledge of the text as a whole.</p>

3	(a)	<p>Golding: <i>Lord of the Flies</i></p> <p>Candidates are likely to show knowledge of the context. The passage comes from the early pages of the novel and the boys have been identifying themselves. Future divisions are already evident at this early stage. Most obviously, the clash between Ralph and Jack is already apparent. The “most obvious leader” is Jack, the most intelligent of the boys is Piggy, but the most attractive is Ralph. Responses are likely to link Ralph’s attractiveness to the conch and what it will symbolise. The vote reflects the choir’s fear of Jack, who arrogantly assumes he will be elected, and Piggy’s reluctant acceptance that his intelligence will not compensate for his lack of leadership skills. Jack’s first reaction to the vote is to leave, an action which foreshadows his later formation of a breakaway “tribe”. Ralph’s eagerness to “offer something” leads him to make a potentially fatal move by allowing the choir, led by Jack, to become hunters. Candidates may comment on aspects of the language, such as the childish taking up of any suggestion “A chief! A chief!, “the dark boy” who here does not immediately endorse Jack as leader, “the toy of voting”...</p>	24	<p>Basic answers here will offer a reasonably organised response to this moment in the novel considering what conflicts and disagreements are featured with textual support. Responses will move through the bands as they become more detailed, explore the placing of the discussion at this point in the novel, and offer careful consideration of the disagreements here, their resolution or their uneasy resolution, and what they foreshadow. At Higher Tier candidates are expected to engage with the “how” of the question and consider the language of the passage as well as its content. The best will engage closely with Golding’s language, for example to “the toy of voting” that suggests that at this stage the situation is still a game, or the abrupt and undemocratic “Shut up” heralding the later lack of listening to others’ ideas.</p>
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	b)	<p>Golding: <i>Lord of the Flies</i></p> <p>Responses are likely to show some understanding of Simon and the part he plays in the novel. They are likely to focus on the way he differs from the other boys. They are likely to consider his encounter with the pig's head, his flight to the beach and his death at the hands of the others. Responses may well consider the way Simon is used as a means of exploring mankind's essential illness, focusing on the significance of the "dialogue" with the Lord of the Flies. Candidates are likely to suggest that Simon is a Christ-like figure who sacrifices himself for others. If such an interpretation is well supported and argued, it should be given due credit. The question refers to the writer, so there should be some consideration of Golding's language choices.</p>	24	<p>Basic answers here will show some awareness of what Simon, what he says and does, and his significance, with some textual support. They will move through the bands as responses become more developed and better supported by textual reference and quotation. Good response will consider Simon's significance in some detail, offering careful and thorough textual support for their views. The best will explore Simon's significance with insight, evaluating the text with precision and sensitivity in support.</p>
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4	(a)	<p>Thomas Hardy: <i>The Withered Arm and Other Wessex Tales</i></p> <p>Candidates will need to provide a brief context here to show why Rhoda Brook is initially so antagonistic towards Gertrude and also be able to refer to Rhoda's dream. Gertrude Lodge in real life is far removed from the "incubus" of Rhoda's dream, showing kindness and charity towards the boy in such a way that Rhoda feels that a light has gone from her dwelling when Gertrude leaves. The developing warmth between the women is fascinating in the light of Rhoda's initial hostility and lurid imaginings of the incubus. The contrast between the women is also fascinating, the one seemingly frail in the early pages but now stronger than Gertrude whose one "little ailment" will soon overwhelm her. Candidates may show knowledge of the confrontation over the boy's dead body, when any closeness between the women is dissipated by Rhoda's unsympathetic outburst. The question also focuses on Hardy's writing here so there should be increasingly careful and detailed consideration of the language of the passage and of the stage the passage marks in the relationship between the women.</p>	24	<p>Basic responses here will demonstrate knowledge of the context and some understanding of the relationship of the two women. They will move through the bands as understanding of what is memorable about the meetings is explored more fully, with textual detail in support. The best here will respond with some engagement and insight into Hardy's writing, both into his choice of language and into the way in which these meetings contribute to the effect of the tale.</p>
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(b)	<p>Thomas Hardy: <i>The Withered Arm and Other Wessex Tales</i></p> <p><i>Absentmindedness in a Parish Choir</i></p> <p>There is plenty of material for candidates to build up an interesting portrait of Longpuddle life. The choir is made up of instrumentalists whose names are comically rustic and whose instruments, the serpent for example, are nowadays rare. That the choir and not the organ provides the music is memorable, as is the way the tale records the passing of a musical tradition. The versatility of the choir/band, providing music for both church and tavern, is also memorable. The provision of “hot brandy and beer” to keep at bay the numbing weather is worthy of note, leading as it does to the inappropriate music and the coming of the barrel-organ. The frightened Levi Limpet and the astonished vicar are comical figures, whilst the head of the village hierarchy, the “wickedish” squire, offended before his guests, asserts his authority over the offending choir. The question asks about Hardy’s writing so there should be engagement with the language and structure of the tale.</p>	24	<p>Basic responses here will show some understanding of the tale, with appropriate textual support. They are likely to identify and consider details of the tale that contribute to the sense of the community of Longpuddle moving beyond narration/description. The structure of the story is notably tight, with events seeming to have inevitable consequences (the confusion of the players switching from secular to divine and back again during Christmas week, the effect of drink, even if taken by the thimbleful, the lengthy sermon, the hypocritical squire’s fury, the shamefaced departures of the players, the inevitable barrel-organ ...). Consideration of the language will inform good responses here (“one rattling randy after another”) the delightful names of the instruments (and their exponents), as will engagement with the narrator’s amused yet wistful tone; after all, this is the end of an era. The best responses will offer a full and insightful portrait of the Longpuddle community.</p>
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5	(a)	<p>George Orwell: <i>Animal Farm</i></p> <p>Candidates are likely to note that life on Animal Farm is highly organised. Analysis/discussion of the Spontaneous Demonstration should establish that, far from being spontaneous, the demonstration reflects the hierarchy of the farm, “the pigs leading” and the cockerel, “a kind of trumpeter” trumpeting the glory of Napoleon at the head. The flanking dogs reflect Napoleon’s ruthless control of the farm, and the whole occasion, with its recitations of poems and predictable speeches of Squealer, follows a regular procedure. The banner (later the horn and the hoof, features that the pigs do not possess, will be removed) proclaims the importance of Napoleon. Indeed, the whole demonstration shows the stranglehold Napoleon has on the farm and the animals. The sheep have been organised into becoming censors, and the practice of using Snowball as scapegoat and enemy of both farm and Napoleon continues. Reference is likely to be made to the harshness of life on the farm demonstrated elsewhere in the novel. The question asks about Orwell’s writing so responses should consider the language of the passage and not simply its content.</p>	24	<p>Basic responses will offer a reasonably organised response to the organisation of life on the farm, with some relevant support from the passage and elsewhere in the novel. They will move through the bands as they explore the passage in greater detail to illustrate how tightly regimented the farm is, and how all tends both to the concealment of the real state of things and the glorification of Napoleon. They will support their ideas with increasingly careful and thorough use of textual detail. The best will engage with insight into the ways in which Orwell makes the farm’s organisation so vivid, considering his language choices sensitively and evaluating them cogently. Comment might be made, for example, on the cynical irony of the term “Spontaneous Demonstration” or the list that ends the first paragraph, one that overwhelms the animals and lulls them into temporary forgetfulness of their hunger and misery.</p>
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(b)	<p>George Orwell: <i>Animal Farm</i></p> <p>The assumption of the question may appear to limit a candidate's response to Boxer, but it is difficult to imagine any response other than shock. However, if a candidate responds differently, for example arguing that Boxer's own stupidity indirectly creates the unhappy situation in which he finds himself, the quality of the argument and the textual support it receives should be rewarded. However, Boxer's selfless devotion and loyalty to the farm make the pigs' sale of him for a case of whisky particularly shocking. Discussion of parts of the novel involving Boxer should aim to go beyond narrative, with consideration of his departure from the farm and Squealer's account of his death expected. Candidates should focus on the wording of the question and remember in their answers to focus on Orwell's writing, for example in considering the presentation of Boxer as heroic in order to make the treatment he receives so shocking.</p>	24	<p>Basic responses will provide a reasonably organised response to the betrayal of Boxer. They will move through the bands as discussion of his importance to the farm and the brutal ingratitude of the pigs becomes more thorough and better supported by textual detail. Better responses will show clear understanding of Orwell's use of language and structure to make the betrayal shocking. The best will show critical insight into Orwell's methods, probably in an analysis of the moment when Boxer is taken away.</p>
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6	(a)	<p>Robert Louis Stevenson: <i>The Strange Case of Dr Jekyll and Mr Hyde</i></p> <p>Following two months of resisting the temptation to take the potion, Jekyll, “in an hour of moral weakness”, has swallowed the potion, liberating a Hyde inflamed by the period of confinement. With “the spirit of hell” awake in him, Hyde savagely murders Sir Danvers Carew. Hyde’s emotions are those of heightened pleasure; he gloats and pledges the dead man even with the potion that transforms him back to Jekyll. If he has any regret, it is only that he knows his life, as Hyde, is forfeit. Jekyll reflects on Hyde’s actions with horror and takes some comfort in applying himself to good works. However, he remains aware of his “duality of purpose” as his “lower side” begins to “growl for licence”, and will shortly prove to be beyond restraint. Jekyll’s language here clearly reflects the duality of his nature, animal and devil imagery used to describe Hyde, and more abstract language suggestive of holier virtues, to express Jekyll’s relief and his doomed determination to live a “beneficent and innocent life”. Sympathy may be felt for Jekyll’s remorse and determination to live a better life and repress the Hyde in him. Candidates may have little or no sympathy in the light of Hyde’s savagery and “lust for evil”, recognising that Hyde is a loathsome but integral part of Jekyll. The question focuses on Stevenson’s writing, so that good responses should engage with the language and structure of this passage.</p>	24	<p>Basic comments here will offer a reasonably organised response to Jekyll’s contrasting feelings about himself and the creature that has acted, once released, independently of him. They will move up through the bands as the passage is explored in more detail, greater textual support is offered, and the language and structure of the passage are more closely analysed. The emphasis of the question is on the word “How”, and responses that engage with aspects of the language (the description of Hyde’s behaviour, for example; “caged ... roaring out ...mauled”; Jekyll’s falling to his knees and “clasped hands to God”) and structure (the difficulty Jekyll now has in suppressing Hyde) should be well rewarded. The best will analyse the passage with critical insight.</p>
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(b)	<p>Robert Louis Stevenson: <i>The Strange Case of Dr Jekyll and Mr Hyde</i></p> <p>In both instances Hyde's violence is shocking. Responses are likely to note that the collision with the girl is accidental; "they ran into one another naturally enough". Hyde's indifference to the girl's condition is shocking, as is Stevenson's description of the calm trampling and Hyde's cool sneering manner. The murder of Sir Danvers is unpremeditated but even more shocking. Candidates might consider Sir Danvers' appearance and manner, Hyde's "great flame of anger"... "ape-like fury", the audible shattering of the bones, and "the insensate cruelty". The textual detail used to support the response is central to assessing the response. The emphasis of the question is on Stevenson's writing, so answers should move beyond narration and personal response and consider Stevenson's language choices.</p>	24	<p>Basic answers here will show some understanding of the violence displayed by Mr Hyde on both occasions. They will move through the bands as response to Mr Hyde's violence becomes more developed and better supported by textual reference. The best will evaluate Stevenson's portrayal of the violence in both incidents with sophistication, showing critical insight into how Stevenson shapes the reader's response to Mr Hyde.</p>
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7	(a)	<p>Armitage: <i>My Father Thought it Bloody Queer</i></p> <p>Candidates may find the father/son relationship perfectly normal or disturbingly abnormal, but will, it is hoped, still comment on the father's mild aggression and scorn and the son's older admission of his cowardice and of his own repetition of his father's voice.</p> <p>There is some of the father's language used without attribution – 'bloody queer; mop of hair' – and the northern toughness comes through. Candidates may be able to comment on the ending of the poem and its suggestion that the grown up son misses a father he loved in spite of the teenage period.</p>	16	<p>It's a fairly straightforward question on a poem which is perhaps not as straightforward or simple as it first appears. More able candidates should find enough 'between the lines' to be able to construct a well-supported argument.</p>
	(b)	<p>Armitage: <i>True North</i></p> <p>There should be quite a lot of material here. The speaker looks back on his new-fresher self and paints a picture of a young man rather too full of his own self-belief, too patronizing to old friends and relatives at home. There is some arrogant language – 'stir it up...I hosted a new game...I lectured,' deliberately used to mock his younger self and a recognition that others are not as impressed by him as he is by himself, which is very human and very amusing.</p>	16	<p>Weaker candidates will repeat what happens with comment on why it is amusing. More sophisticated candidates will be able to explore the poem and its presentation of the rather callow speaker in some detail, using the language and again, reading 'between the lines.'</p>

	(c)	<p>Armitage: <i>To Poverty</i></p> <p>Candidates should recognize that Poverty is a very depressing business although Armitage lightens the mood to some extent with his characteristically satirical style. Much will probably be made of personification – a term candidates love but don't always use well. There are many references, particularly in stanza 5, to contemporary people which is amusing especially in terms of the extended metaphor of Poverty being a thug who could just as profitably visit the Queen or the Dean. There are also echoes of other poems, the romantic Elizabeth Browning one coming in for particular parody.</p>	16	<p>It is hoped that candidates will be able to offer a personal response here which examines Armitage's methods in some detail. Skillful candidates may see that although the subject is depressing, Armitage introduces some mordant wit to express his angst, and should be able to illustrate it.</p>
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8	(a)	<p>Clarke: <i>Baby-sitting</i></p> <p>It is likely that candidates will find the baby-sitter's feelings about the baby, which, like all babies, should be very loveable, disturbing. The opening line and a half attract the attention, the room being "strange" and the baby "wrong". The baby is, in some ways, attractive, its sleep is "roseate", but being "fair" (an ambiguity?) and simply "perfectly acceptable", fails to arouse any enthusiasm or bond between the baby and the sitter. "Her hot midnight rage" and disgustingly streaming nose are disturbing because they seem to represent the worst of the baby. There is more sympathy for the baby in the second stanza, where its possible sense of abandonment is understood. The images of the lonely (abandoned?) lover and the woman waiting beside "the bleached bone" are desolate in the extreme, and far from the soothing comfort the baby might expect. The final line suggests the sitter's despair and the finality of her realisation that she cannot offer comfort. The question focuses on Clarke's writing so engagement with the language and structure is expected.</p>	16	<p>Basic responses will show some understanding of the poem, focusing on what is disturbing 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 Clarke makes the feelings so disturbing through her choice of language and structure. The best will show critical perception in interpreting the poem and sensitive understanding of the effects of Clarke's choice of language.</p>
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(b)	<p>Clarke: <i>The Angelus</i></p> <p>Responses need to look at the details of the school and its setting in <i>The Angelus</i>. In the past the school grounds were unwelcoming, the salt air and fog “sour with furnaceite”, the girl lonely and abandoned, aware of a night threatening to swallow her and of the “shadows in a hurry”. In the present are pretty rooms and bright girls racing. The elms and the angelus bell are now, however, gone. The description of the family tea and the cakes “that tasted of dust” emphasises her misery. The feelings of the girl then and her thoughts now in <i>The Angelus</i> should be explored here. Any exploration of her feelings about the bell and the elms should be rewarded. Was the bell a threat? Is she now regretting its loss? Do the dead elms suggest the death of an unhappy past? Or the loss of something living and vibrant? The question asks for focus on the poet’s writing and responses should engage with aspects of the poem’s language and structure.</p>	16	<p>Basic responses will show some understanding of the poem, exploring the presentation of the school and the feelings expressed reflecting both past and present. 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’s language powerfully reveals the voice’s feelings about the place at different times. The best will show critical perception in interpreting the chosen poem and sensitive understanding of the effects of Clarke’s choice of language and structure.</p>
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	(c)	<p>Clarke: <i>The Field-Mouse</i></p> <p>The danger in <i>The Field-Mouse</i> is initially to the field-mouse itself as the tractor blade trawls the field, incidentally killing flowers and causing agony “big as itself” to the field-mouse. The moving description of the creature should inspire comment. However, the greater danger is the “rumour of pain” and war, heralded by the “snare drum” and the air humming with jets. The last four lines of the poem reflect the speaker’s fears, the dream of dancing children vulnerable to gunfire and with bones as brittle as mouse-ribs. Summer in Europe, where fields on farms and elsewhere lie bleeding, is dangerous. The question refers to the poet, so responses should aim to engage with the poem’s language and structure and not simply its content.</p>	16	<p>Basic responses will show some understanding of the poem, focusing on the dangers posed in different ways to field-mouse and children, 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 develops the dangers. The best will show critical perception in interpreting the poem and sensitive understanding of the effects of Clarke’s choice of language and structure.</p>
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9	(a)	<p>Cope: <i>Tich Miller</i></p> <p>Candidates may find the poem disturbing for a variety of reasons. The early-years school experience was obviously unhappy for both girls, neither of whom had an aptitude for games, and whose nick-names suggest they were bullied because of their appearance. The speaker's later assertion of herself, her intelligence enabling her to get the better of semi-literate hockey-players, is by "sneering" (not perhaps the most admirable of qualities, though unsurprising) whereas the unfortunate Tich, with her endearing elastoplast-pink frames, dies at a disturbingly young age, presumably unable to escape the bullies and unbefriended by the speaker.</p> <p>The question refers to "Cope's writing" so responses should engage with this element of the question.</p>	16	<p>Basic answers here will provide a reasonably personal organised personal response to what is disturbing with apt textual reference in support. They will move through the bands as understanding of the poem and what is disturbing about it becomes more secure and better supported by textual reference. The best will engage closely with the poem's language and structure, considering, for example, the power of the last line and such words as "lesser dud" and "lolloped".</p>
	(b)	<p>Cope: <i>Mr Strugnell</i></p> <p>The landlady and her views on the poet Mr Strugnell are thoroughly entertaining, though candidates really need to know Larkin's <i>Mr Bleaney</i>. However, if they do not, they may still be able to show some understanding of the landlady's opinions of a man who kept his bicycle in the shed, whose taste in poetry differed from hers, whose tapping foot to the rhythms of jazz she found "tiresome", a man who seems the epitome of ordinariness... Strugnell's irony seems to have passed over her head. She is obviously suspicious of the post-1963 Strugnell and his activities, and dismissive of Strugnell's new environment in Hull. The entertaining aspect of the poem derives either from the landlady's ignorance of the poet's fame, or from the parallel/contrast between the lamentable versifier Strugnell and the distinguished Larkin. Candidates who know <i>Mr Bleaney</i> should be able to discuss Cope's gift for parody in some detail.</p>	16	<p>Basic responses will show some understanding of the poem, focusing on what is entertaining 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 entertaining about the landlady and her views and how Cope brings them 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>

	(c)	<p><i>Cope: The Stickleback Song</i></p> <p>The speaker is a teacher at a school that has undergone an inspection and has been informed that “someone should deal with the dead stickleback”. The teacher cheerfully and jauntily reflects on the fact that the school has no stickleback, either “quick or dead”, though its collection of other animals seems decidedly quick. The teacher’s imaginative speculation includes the possibility of a spectral stickleback, the effects of the inspectors’ work-load and the future of eager young teachers. The rhythm of the poem, its repetitions and liveliness contribute to its fascination.</p>	16	<p>Basic responses will show some understanding of the poem, focusing on what is fascinating about the speaker, 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 the teacher and her thoughts about the stickleback, and of how Cope achieves this through her choice of language and structure. The best will show critical perception in responding to the poem and reveal sensitive understanding of the effects of Cope’s choice of language.</p>
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10	(a)	<p>Duffy: <i>Mrs Lazarus</i></p> <p>One of Duffy's monologues using the possible point of view of the wife of an historically significant man, the poem is both amusing and saddening. Candidates will have been taught Lazarus's story and will know that the Bible hails his raising as a wondrous miracle. Duffy treats the episode, which she elongates, in a more ambiguous manner, recognising that a return from death is not necessarily to be desired. There is much to say about the language: candidates might notice the contrast of stanza 1's violent language with stanza 6's rather romantic, peaceful words; the sharp 'He lived'; the word 'stench' to describe more than the dead man's smell....</p>	16	<p>There is plenty to say here and it is to be hoped that candidates will not become distracted by re-telling what happens. The best answers should be able to show an understanding of Duffy's intention and how she achieves it, looking at the language in some detail.</p>
	(b)	<p>Duffy: <i>Brothers</i></p> <p>The poem begins with that wistful word of fairy-tale, 'Once'. Duffy chooses her family, mostly her brothers, as her subject matter but the memories, the fleeting images, will resonate with most people, even, it is to be hoped, adolescents for whom childhood is very near. Linguistically, it is rather a matter-of-fact poem, with apparently casual, throw-away phrases ('I don't have photographs'; 'Much in common, me...') which conceal a moving reflection on time and change.</p>	16	<p>It is to be hoped that more able candidates will find enough in the glimpses Duffy allows us into her memories to comment fruitfully on how much of our consciousness and life-experience she manages to encapsulate in the four brief stanzas.</p>

	(c)	<p>Duffy: <i>In Mrs Tilscher's Class</i></p> <p>Duffy uses the transition children make from one class to the next in school to explore growing up. The language is very rich, familiar classroom features such as punctuation and frogspawn and a 'heavy, sexy sky' symbolizing stages of growth and awareness. It is a poem of two halves: there is the mid-way change after stanza 2 which reflects the Innocence and Experience element of the poem. Candidates may also comment on pathetic fallacy, onomatopoeia...there is much to use.</p>	16	<p>This should be such a popular and accessible poem that even less able candidates may well be able to 'trace' how the pupils are growing through the images Duffy chooses and may be able to write quite a lot. More sophisticated candidates, will look closely at language and how particular effects are achieved.</p>
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11	(a)	<p>Heaney: <i>An Advancement of Learning</i></p> <p>It is expected that candidates will find the boy's encounter with the rats, and his overcoming of his fears, dramatic. The setting for the encounter is dreary and somewhat sinister, with the "oil-skinned" river and "dirty-keeled swans" notably unattractive features of the landscape. The appearance of the first rat sickens the boy, and the description, using repulsive language and alliteration ("slobbered", "slimed" and the aggressive "c" that cuts through the silence), conveys just how fearful the boy finds it. That another appears on the far bank causes the boy more fear, and makes the encounter still more dramatic, and the description of the rat's appearance, with its "knobbed skull" and "old snout" highlights the fear the boy feels. Though the pressure on the boy is almost intolerable, he "incredibly" establishes his bridgehead, trains on his antagonist, overcomes his fears and crosses the previously deferred bridge. Heaney's language heightens the drama of the situation, and comment on language here is expected.</p>	16	<p>Basic responses will show some understanding of the drama of the poem, focusing on the boy's feelings about the rats and how he overcomes his fears, 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 boy's 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>
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(b)	<p>Heaney: <i>Serenades</i></p> <p><i>Serenades</i> refers to and describes bird-songs; the nightingale, the sedge-warbler, the owl, the crow, the corncrake. The “wheeze of bats” is added for good measure. The “serenades”, which should be calm, serene and often sung at night, are here “unmusical”, “the musical nation” rather letting the poet down. The sedge-warbler’s all night “racket” and the owl’s hoot seem to have eluded Heaney, but the “broken voice of the crow” and the corncrake’s ack-ack (unsoothing, like gun-shot) do appear to have accompanied the voice’s slumbers. The poem ends with the putting of children to bed, the poet aware that the children’s serenade may disturb his slumber as would the “racket” of the sedge-warbler. There is a strong element of humour as well as tenderness in the poem which responses might reflect. The tender closing of the poem may well call forth comment. Language comment is expected here, for example on the link between the ack-ack and no man’s land, or the alliteration linking corncrake, combine and chemicals.</p>	16	<p>Basic responses will show some understanding of what is memorable about the description and the poem, with some relevant textual support. They will move through the bands as response to what is memorable becomes more fully developed and better supported. Sound responses will show clear and sustained understanding of how Heaney makes the descriptions so memorable through his choice of language and structure. The best will show critical perception in responding to the chosen poem and reveal sensitive understanding of the effects of Heaney’s choice of language and structure.</p>
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	(c)	<p>Heaney: <i>The Early Purges</i></p> <p>Dan Taggart is a frightening figure for the six-year-old boy, initially because of his drowning of the kittens and later killing off other, larger farm-yard pests. Taggart's callous indifference to the kittens ("scraggy wee shits") and their frantic efforts to escape the bucket frightens the boy, as does their fate, consigned to the dunghill. Responses may consider the totality of the older boy's agreement with what presumably is Taggart's view expressed in the last line of the poem. At this Tier, responses will engage closely with Heaney's vivid language and the apparent change in the boy's attitude in the last two stanzas.</p>	16	<p>Basic responses will show some understanding of the poem, focusing on what frightens the boy about Taggart with some relevant textual support. They will move through the bands as response to the poem, its language and its structure becomes better informed and supported. Sound responses will show clear and sustained understanding of how Heaney's writing brings the boy's fear to life through his choice of language and structure. The best will show critical perception in responding to the chosen poem and reveal sensitive understanding of the effects of Heaney's choice of language.</p>
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12	(a)	<p>Zephaniah: <i>Press Ups an Sit Ups</i></p> <p>The aspect of life dealt with here is a male's desire to keep fit. The poem runs through his regular routines and his reasons for doing them, these particularly in the final six lines of the poem. The pursuit of fitness seems not to involve gym sessions, but there's a regular "session each morning" with a variety of activities (Tang Sang Doo, Sumo ...) The tone of the poem, unusually in this anthology, is humorous with the marked rhythm, rhyme and colloquial language adding to the mood. The question invites discussion of Zephaniah's writing so focus on the language and structure of the poem is expected. Candidates may look at the poem as a poem for performance.</p>	16	<p>Basic responses will show some understanding of the poem, focusing on how feelings about getting and keeping fit are vividly conveyed, with some relevant textual support. They will move through the bands as response to the poem and its mood becomes better informed and supported. Sound responses will show clear and sustained understanding of how the feelings are vividly conveyed 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>
	(b)	<p>Zephaniah: <i>Three Black Males</i></p> <p>Candidates are likely to be disturbed by the feeling that society is unjust and that three black males, and, by association, most black males, face discrimination. There is no expectation or requirement that reference be made to the M25 Three; that injustice, suggests the poem, was not an isolated incident. The men have no human rights, according to the first stanza, and the arrest of three black men when the police claim to be searching for two white men flies in the face of reason and justice. Society is indifferent to what has happened, forgetting its "language", understanding and compassion. It needs to recognise that institutions like the Home Office, far from being god-like are fallible. Society, says the poem, needs its poets and story-tellers to "deal with dis white business" and allow the truth to be told. The sense that injustice has been done and truth suppressed is disturbing. The question refers to Zephaniah's writing so responses at this level should move beyond narration/paraphrase and engage with the poet's language.</p>	16	<p>Basic responses will show some understanding of the poem, focusing on the feelings it conveys, with some relevant textual support. They will move through the bands as response to the poem becomes better informed and supported. Sound responses will show clear and sustained understanding of how Zephaniah conveys feelings about social injustice through his choice of language and structure. The best will show critical perception in responding to the poem and reveal sensitive understanding of the effects of Zephaniah's choice of language and structure.</p>

(c)	<p>Zephaniah: <i>The Woman Has to Die</i></p> <p>The strong feelings the candidate is likely to express are those of anger. The first stanza makes clear that from the first, or, at least, “when she was a playful child” she “took her orders from a man”. The “strange love” that “visited her heart” is active, something she cannot resist, but, by not resisting and disobeying the male strongholds of “church and state”, she has to die. The horror of her death at the hands of her father and brother is simply and directly expressed in the third stanza before the poet cuts loose with his condemnation of the men responsible and for those who condoned it and even sang the murderers praises. The woman is described sympathetically; her smile is twice referred to, as is her playfulness and her free-thinking spirit, all in contrast to the men who misquote the Koran and are devils motivated by “family honour” and hatred. Not naming her suggests that her case is far from unique. At this Tier candidates should engage with the mood, language and structure of the poem and not depend solely on paraphrase/description.</p>	16	<p>Basic responses will show some understanding of the poem, focusing on the feelings of anger at the way the woman has been treated, 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’s writing conveys his feelings so vividly through his choice of language and structure. Although the feelings are angry and bitter, they are controlled and expressed quite simply and directly. At other points the anger is clear and undisguised. The best responses will show critical perception in responding to the poem and reveal sensitive understanding of the effects of Zephaniah’s choice of language.</p>
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13		<p>(Unseen) Godfrey: <i>The man on Crewe station</i></p> <p>The man is leaving Crewe station at the end of his working life, which has probably been spent on the railway; the poem suggests he was a train-driver (“the windows in the cabin”). Appropriately, he is watching departing trains, using quite precise technical language (“pointwork”); the description is vivid (“the coaches wag”) and the question that ends the first stanza is perhaps reflective of the man’s decision to retire. That he has “handed in his life” to a girl with green finger-nails (more suited perhaps to horticulture than life on the railways) who has no interest in it or him is sad. Movingly, he seems lost in the third stanza, his career beginning and ending in the same place, but not quite the same place. He seems like an actor, at the end of a film, in this case the ending of a life; a close-up would find him, despite the crowd around him, utterly alone, a desolate image to end the poem.</p>	16	<p>Basic responses here will offer a reasonably organised discussion of the man and his reflections, with relevant support, but probably depend on paraphrase. They will move through the bands as understanding of what is moving about the poem and how the writing makes it so are more fully developed and the language of the poem explored in more detail. The best will reveal critical perception, using relevant textual detail and close analysis of the language and structure of the poem, such as its powerful and moving conclusion.</p>
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APPENDIX 1

Higher Tier Band Descriptors for Passage-based and Essay questions

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
1	24 23 22	<ul style="list-style-type: none"> sophisticated critical perception in response to and interpretation of text(s) cogent and precise evaluation of relevant detail from the text(s) 	<ul style="list-style-type: none"> sensitive understanding of the significance and effects of writers' choices of language, structure and form 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate and assured meaning is very clearly communicated
2	21 20 19	<ul style="list-style-type: none"> engagement and insight in response to and interpretation of text(s) evaluation of well-selected reference to detail of text(s) 	<ul style="list-style-type: none"> critical insight into the significance and effects of writers' choices of language, structure and form 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate meaning is very clearly communicated
3	18 17 16	<ul style="list-style-type: none"> clear and sustained response to the text(s) support from careful and relevant reference to detail of the text(s) 	<ul style="list-style-type: none"> clear understanding of some of the effects of writers' choices of language, structure and form 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate meaning is clearly communicated
4	15 14 13	<ul style="list-style-type: none"> reasonably developed personal response to the text(s) use of appropriate support from detail of the text(s) 	<ul style="list-style-type: none"> overall understanding that writers' choices of language, structure and form contribute to meaning/effect 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are mainly accurate meaning is clearly communicated
5	12 11 10	<ul style="list-style-type: none"> reasonably organised response to text(s) use of some relevant support from the text(s) 	<ul style="list-style-type: none"> understanding of some features of language, structure and/or form 	<ul style="list-style-type: none"> text is mostly legible some errors in spelling, punctuation and grammar meaning is clearly communicated for most of the answer

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
Below 5	9-7	<ul style="list-style-type: none"> some relevant comments on the text(s) use of a little support from the text(s) 	<ul style="list-style-type: none"> a little response to features of language, structure and/or form 	<ul style="list-style-type: none"> text is sometimes illegible some errors in spelling, punctuation and grammar communication of meaning is sometimes hindered
	6-4	<ul style="list-style-type: none"> a few straightforward points about the text(s) occasional reference to the text(s) 	<ul style="list-style-type: none"> a few comments on language, structure and/or form 	<ul style="list-style-type: none"> text is mostly illegible frequent errors in spelling, punctuation and grammar communication of meaning is hindered
	3-1	<ul style="list-style-type: none"> very limited comment about the text(s) 	<ul style="list-style-type: none"> very little awareness of language, structure and/or form 	<ul style="list-style-type: none"> text is often illegible multiple errors in spelling, punctuation and grammar communication of meaning is seriously impeded
	0	<ul style="list-style-type: none"> response not worthy of credit 	<ul style="list-style-type: none"> response not worthy of credit 	

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

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
1	16 15	<ul style="list-style-type: none"> sophisticated critical perception in response to and interpretation of text(s) cogent and precise evaluation of relevant detail from the text(s) 	<ul style="list-style-type: none"> sensitive understanding of the significance and effects of writers' choices of language, structure and form 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate and assured meaning is very clearly communicated
2	14 13	<ul style="list-style-type: none"> critical engagement and insight in response to and interpretation of text(s) evaluation of well-selected reference to detail of text(s) 	<ul style="list-style-type: none"> critical insight into the significance and effects of writers' choices of language, structure and form 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate meaning is very clearly communicated
3	12 11	<ul style="list-style-type: none"> clear, sustained responses to the text(s) support from careful and relevant reference to detail of the text(s) 	<ul style="list-style-type: none"> clear understanding of some of the effects of writers' choices of language, structure and form 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate meaning is clearly communicated
4	10 9	<ul style="list-style-type: none"> reasonably developed personal response to the text(s) use of appropriate support from detail of the text(s) 	<ul style="list-style-type: none"> overall understanding that writers' choices of language, structure and form contribute to meaning/effect 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are mainly accurate meaning is clearly communicated
5	8 7	<ul style="list-style-type: none"> reasonably organised response to text(s) use of some relevant support from the text(s) 	<ul style="list-style-type: none"> understanding of some features of language, structure and/or form 	<ul style="list-style-type: none"> text is mostly legible some errors in spelling, punctuation and grammar meaning is clearly communicated for most of the answer

Band	Marks	AO1	AO2	QWC
Below 5	6-5	<ul style="list-style-type: none"> some relevant comments on the text(s) use of a little support from the text(s) 	<ul style="list-style-type: none"> a little response to features of language, structure and/or form 	<ul style="list-style-type: none"> text is sometimes illegible some errors in spelling, punctuation and grammar communication of meaning is sometimes hindered
	4-3	<ul style="list-style-type: none"> a few straightforward points about the text(s) occasional reference to the text(s) 	<ul style="list-style-type: none"> a few comments on language, structure and/or form 	<ul style="list-style-type: none"> text is mostly illegible frequent errors in spelling, punctuation and grammar communication of meaning is hindered
	2-1	<ul style="list-style-type: none"> very limited comment about the text(s) 	<ul style="list-style-type: none"> very little awareness of language, structure and/or form 	<ul style="list-style-type: none"> text is often illegible multiple errors in spelling, punctuation and grammar communication of meaning is seriously impeded
	0	<ul style="list-style-type: none"> response not worthy of credit 	<ul style="list-style-type: none"> response not worthy of credit 	

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