

GCSE

English Literature

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

General Certificate of Secondary Education

Mark Scheme for June 2016

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

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

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Annotations

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

ASSESSMENT OBJECTIVES

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

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

Question		Answer/Indicative content	Mark	Guidance
1	a	<p>Mr Bennet shows himself to be a somewhat weary and cynical foil for Mrs Bennet's garrulous tendencies. She herself refers to his 'set downs' at the end and we find his attempts to stop his wife in her tracks amusing. Elizabeth has not been one of the Bennet success stories at the ball but, close to her sister as she is, she "felt Jane's pleasure" and we know that she hasn't minded the snub from Darcy. Of course, this is the first complication in their love story, while Jane and Bingley's complication will come much later but all will work out to Mrs Bennet's satisfaction.</p> <p>Mrs Bennet's unstoppable boasting is highly amusing; her disdain of poor Charlotte Lucas is almost – but not quite – hidden; her fulsome praise for Mr Bingley's sisters will be seen later to be blind, as will her energetic dislike of Mr Darcy.</p>	16	<p>There is much material here which forms the springboard for later developments and it is to be hoped that candidates will not attempt to re-tell the rest of the novel; some weaker responses might, but we must reward to some extent responses which show knowledge of the text as a whole, and responses which show some awareness of language: Mr Bennet's irascible exclamations ('For God's sake...') contrast with Mrs Bennet's effusive ones ('I never in my life saw...')</p> <p>In stronger responses, there may be some reference to the contrast, deliberately created through the ways they speak, between Mr and Mrs Bennet and to the 'first [unfavourable] impressions' made of each other by Lizzie and Darcy. Answers which support the candidates' views with use of the text should be rewarded.</p>
1	B	<p>That Wickham seems first of all to be a highly agreeable young man to the reader, worthy of Lizzie's interest, should not be in doubt but will need exploring. His decline in our eyes begins with his lengthy story against Mr Darcy which we do not trust, although Elizabeth still does. The scales only begin to fall from her eyes much later on, when Darcy's evident sincerity in explaining the circumstances moves her to re-consider, and then of course when Wickham shows his true colours in his shameful behaviour with Lydia.</p>	16	<p>Weaker responses will re-tell the episodes which involve Mr Wickham but should be able to point out where and why Wickham's character is firstly being misunderstood and then understood.</p> <p>Stronger responses may be able to point out Austen's technique in suggesting to us early on that Wickham is not all he seems and that his interpretation of his childhood may not be very accurate. Later revelations about him are less subtle. His role in the novel – to form a contrast between his flighty self-esteem and Darcy's more solid, though less obvious, worth, and to be a catalyst for the eventual happiness of the main couple – should be recognized.</p> <p>There is much in the language used by Wickham which should alert a reader less attracted to him than Lizzie initially is – his accusations against Darcy seem overblown – and this may be noted by stronger candidates.</p>

Question		Answer/Indicative content	Mark	Guidance
2	A	<p>This is one turning point for Silas when his life begins to spiral downwards – the other turning point, when his life will start to improve will come with Eppie’s arrival – into lonely, money-gathering eccentricity. The betrayal by his friend William has an immediate effect on Silas and the passage should be examined for William’s hypocrisy (he has engineered this episode and refers again to the Satanic propensities Silas shows in his cataleptic fit), for Silas’s shock and dismay and for his decision that there can be no loving God. After this, he seems to lose his own ‘loving nature’ and the significance that has is profound. Ultimately, Eppie and other inhabitants of Raveloe redeem Silas and he ends the novel as one of ‘four united people.’</p>	16	<p>Weaker responses may well simply re-tell what happens as a result of this; stronger ones should be able to look at some of the details of the passage and the language Eliot uses – some of it a straightforward comment on Silas’s ‘shaken trust in God and man’; some of it more subtle as when Silas speaks sincerely but ‘feebly’ and William Dane speaks hypocritically ‘meekly.’ All responses should show some knowledge of the rest of the novel.</p>
2	B	<p>This will allow better responses to argue a case and show engagement with the novel. Of course the novel is very sad as far as Silas is concerned for a long time both before and after he settles at Raveloe. But his integration into the community is a steady and successful one with notable acts of kindness in its course. Stronger responses in this tier will see that his unselfish care for and guardianship of Eppie creates a series of positive turning points culminating in her decision to stay with Silas and reject the Cass’s offer of gentrification. Her statement “:nobody could be happier than we are’ is a direct reflection of the themes of personal responsibility and integrity Eliot has been developing.</p>	16	<p>Weaker responses will re-tell the conclusion of the story with references to Silas and his state of mind; stronger responses should be able to argue their case more effectively with some exploration of Eliot’s intention and technique.</p>

Question		Answer/Indicative content	Mark	Guidance
3	A	<p>There is much about Jack's behaviour here that candidates might legitimately find shocking. His irresponsible leading of the boys on the hunt has resulted in the fire going out and the subsequent failure to attract the attention of the passing ship. Jack vents his anger on Piggy ("able at last to hit someone"), the first real manifestation of physical violence in the novel. The breaking of Piggy's glasses weakens Piggy and makes the remaining lens crucial to making fire. Jack shows no remorse for his attack on Piggy; his "generous apology" refers only to the fire. Indeed his behaviour towards Piggy is both mocking and threatening. His "apology" is a means of reversing his "Humiliation", gaining the approval of the others and putting Ralph "obscurely, in the wrong".</p>	16	<p>Basic responses will offer a little undeveloped comment on Jack here, perhaps picking up on his attack on Piggy. They will move up through the bands as points about Jack's behaviour become more developed detailed and better supported by reference to and quotation from the extract. The best will show some personal response to Jack's behaviour in the extract, perhaps referring to his self-serving apology, with textual support. They will also make some reference to Golding's language; for example, to Jack's voice being "vicious with humiliation", his use of "Fatty", his parody of Piggy's speech ...</p>
3	B	<p>Candidates are likely to find a number of reasons for finding Piggy's death important. It is violent, and, unlike the earlier death of Simon, planned. Thus it marks another clear stage in the boys' descent into savagery. It is perhaps an inevitable conclusion to Piggy's life on the island where he has become increasingly victimised by Jack and his hunters. His death leaves Ralph isolated and exposed to the malice of Jack. Candidates might well consider what Piggy represents and link his death to the simultaneous smashing of the conch. Straightforward character studies are unlikely to engage with the question.</p>	16	<p>Basic answers here will show some awareness of Piggy's death, perhaps simply narrating what happens to him. They will move up through the bands as increasingly careful consideration is given to what Piggy represents and what his death tells us about the boys. They will also move through the bands as responses become more detailed and better supported by textual reference and quotation. The best will demonstrate a reasonably developed understanding of the importance of Piggy and how his death removes almost the last remnants of civilisation and reason from the island.</p>

Question		Answer/Indicative content	Mark	Guidance
4	A	<p>Extract from <i>The Distracted Preacher</i></p> <p>Candidates will need to provide some context here. Stockdale and Lizzy are parting because of their disagreement over “the contraband trade” which Stockdale takes up in his parting sermon. The extract is moving as it illustrates the love between them; Stockdale almost breaks down in the course of his sermon; he sees Lizzy as through a mist of emotion; Lizzy’s eyes are sad. There is poignancy in the meal being their first and potentially last together, and the gaiety on the part of each is “forced”. Almost their last words are a kind of challenge to the other to change the course of events. The final paragraph emphasises the emotion: the morning is grey; the panes glisten with wet; Stockdale will be carried away. The last sentence carries the weight of finality. Responses, of course, are expected to engage with the moving nature of the extract and not simply offer paraphrase.</p>	16	Basic responses here will show some awareness of the context and of Stockdale’s parting from Lizzy, largely through paraphrase. They will move through the bands as understanding of the emotions of the couple becomes clearer and better supported by textual detail. The best here will demonstrate a reasonably sustained understanding of the situation and of the emotions of both Lizzy and Stockdale, with some comment on the language.
4	b	<p>It is expected that candidates will provide a strong response to Randolph who, from his first appearance in the story, when he corrects his mother’s grammar, is portrayed as a contemptible snob. His interests are well represented by the <i>debris</i> at Lord’s so alien to Sophy. Randolph’s dismissal of the faithful Sam as “A miserable boor! a churl, a clown!” and resolute opposition to a marriage that would make his mother happy confirm him as an arrant snob. The last paragraph of the tale offers a moving contrast between the humble wet-eyed Sam and the “smooth-shaven priest” who looked “black as a cloud”, conscious to the last of his reputation as a “gentleman”.</p>	16	Basic answers here will show a little awareness of Randolph and make some response to him. They will move through the bands as knowledge of the story and Randolph’s role in it becomes more secure and better supported. The best will demonstrate a reasonably developed response to Randolph and his behaviour, and select some aspect of Hardy’s language concerning Randolph for comment.

Question		Answer/Indicative content	Mark	Guidance
5	A	<p>It is expected that candidates will response strongly to the violence of the executions that so clearly violate the Sixth Commandment: <i>No animal shall kill any other animal</i> and are utterly contrary to what Animal Farm stood for. Napoleon is ridding himself of any dissent (the four pigs) active rebels (the hens), and innocents that can be dispensed with one on the most absurd grounds (the “murderers” of an old ram suffering from a cough). The executions are shocking, as is the far from mad attempt to ensnare Boxer (though it is Boxer’s refusal to think the worst of Snowball that has put him in danger). The language is violent and dramatic, with words like “bounded”, “shrieked for mercy”, “tore their throats out”, “heavy with the smell of blood”, standing out.</p>	16	<p>Basic comments here will show a little awareness of the violence presented here and how alien it is to the vision of old Major. They will move through the bands as they explore the extract in greater detail to illustrate the violence and what Napoleon is looking to achieve by it. The best here will focus quite closely on the extract, linking the violence to earlier episodes in the novel involving dissent and develop a reasonably sustained personal response to what is happening. They will provide relevant textual support for their ideas, and make some comment on Orwell’s language.</p>
5	B	<p>Responses are likely to outline the history of the windmill, beginning with Snowball’s plan to improve the animals’ lives, the way the plan crystallises the rivalry between Snowball and Napoleon, and the driving out of Snowball. Napoleon almost immediately takes credit for planning the windmill. Presumably he should shoulder the blame when the windmill blows down; instead he seizes the opportunity to blame the “traitor” Snowball, a convenient scapegoat. When the windmill is re-built, it is destroyed by Frederick and his men as a consequence of Napoleon’s double-dealing over the timber. The windmill is also important in that it contributes to Boxer’s collapse and sale to Alfred Simmons, draining his strength and ruining his health. When it is finally built, its use is for generating income and not, as originally intended by Snowball, to improve the animals’ lives.</p>	16	<p>Basic responses will show a little awareness of the windmill, and its genesis in the mind of Snowball. They will move through the bands as discussion of the windmill becomes more detailed and better supported by textual reference. The best will avoid simply paraphrasing the windmill’s history, and will engage to some extent with what it represents; an element in the rivalry between Snowball and Napoleon; a sign of how the farm might have developed had Snowball remained on the farm; a counter in the political games played by Napoleon ... with a little comment on Orwell’s language.</p>

Question		Answer/Indicative content	Mark	Guidance
6	A	Candidates need to show awareness of the context: Jekyll has been transformed into Hyde without taking the potion. He has murdered Sir Danvers Carew and is thus “thrall to the gallows”. Hyde’s faculties are faster than Jekyll’s and he grapples with the problem of how to obtain the necessary drugs whilst concealing his identity. He thinks and reacts with characteristically diabolical energy. His questions come thick and fast as he searches for a solution. His actions inspire terror in others; the driver of the hansom, the servants at the hotel. Violence is just below the surface as Hyde is “shaken with inordinate anger, strung to the pitch of murder”; it flashes out at the woman offering the box of lights. Stevenson’s language is highly dramatic: the questions, the gnashing of teeth, the “child of Hell”, the animal-like chattering to himself, the skulking ...	16	Basic comments here will show a little awareness of the context and what is dramatic about Hyde’s behaviour here. They will move up through the bands as the extract is explored in more detail, personal response is better developed and greater textual support for the response is offered. The best here will make a reasonably developed response to what is dramatic about the extract, provide relevant textual support, and make some comment on Stevenson’s language.
6	B	Mr Utterson’s professional relationship with Dr Jekyll is that of lawyer and client. This allows Stevenson to filter in important details about Dr Jekyll, such as the mysterious provision he makes for Hyde in his will. This in turn leads him to make contact with Hyde and form an unfavourable opinion of him, seeing on his face “Satan’s signature”. Both as Jekyll’s lawyer and friend, Utterson can advise Jekyll about Hyde, establishing Jekyll’s fond belief that he can rid himself of Hyde whenever he wishes. Utterson plays an unobtrusive but central part in the plot, identifying Sir Danvers’s body, receiving the letter from Edward Hyde, observing the change in Lanyon, receiving Lanyon’s account of Hyde’s visit to him, being present on Jekyll’s last night and receiving Jekyll’s Full Statement. His relationship with Jekyll is quite central enough for candidates to find it memorable enough for discussion.	16	Basic answers here will show some personal response to Utterson and his relationship with Jekyll with some awareness of the narrative. They will move through the bands as the response to Utterson and his involvement with Jekyll and the plot of the story becomes more developed and better supported by textual reference. The best here will be reasonably developed responses to Utterson that avoid over-reliance on narrative, with some textual support and some comment on Stevenson’s use of him in the structure of the novel.

Question		Answer/Indicative content	Mark	Guidance
7	A	The bland title and the lack of a name convey the idea that this is a sonnet about Everyman, a very unusual sonnet in that it is about an ordinary person, capable of good and bad, rather than taking an elevated subject. It is a list of a man's doings: most of the lines are a sentence beginning with 'And', three items in the list of each stanza recording a man with a heart and a sense of responsibility, the fourth recording a less savoury side to him but one which may be recognizable to many. The shrug of the shoulders in the last line suggests that he was no better, no worse, than other people.	11	Past experience suggests that most candidates – unlike most teachers, maybe - are shocked by this man, finding him 'evil' for punching his wife and stealing from his mother. Perhaps we all have propensities that are good and bad. However, if candidates interpret the poem in a more judgmental way, then that is perhaps down to their age and should be allowed as long as their view is supported. It is to be hoped that they will note the sonnet form used ironically, and the sense of a list – possibly parodying the eulogies read at funerals. Less basic answers may pick up the detail and effect of the rhyme scheme.
7	B	The bitter scorn is apparent from the first two lines of this poem as the speaker tries to persuade himself that his 'Girl' has left him foolishly and that he's glad she's gone. She was only ever any good for domestic chores anyway and now she's conducting a simpering romance with a 'regular guy' who, the speaker implies, won't bring much macho excitement to her life.	11	It is to be hoped that candidates will respond to the force of the monologue (the scorn with which the speaker delivers 'Big deal!' and 'Girl' may be a starting point) and will see behind the bravado to the speaker's anguish: some may even feel sorry for him. Others will see him as an unreconstructed male who doesn't deserve a partner prepared to look after him. However the candidates' response to him should be respected if supported and illustrated.
7	C	Armitage brings the secret life of children in a gang <i>making things</i> vividly to life. Having found the perfect laboratory, an old disused mill, they are experimenting with making bricks and are loving every moment of the camaraderie – even the burns are welcome as a badge of honour. They are also, though they do not wholly recognize it, experimenting with friendship, with working as a group. Photographs could not evoke the multi sense experiences in anything like the same way.	11	A long poem with much detail that sets the scene, some of which should be quoted to prove the vividness of the memories. These seem very fresh and the grown speaker can recall the processes the boys embraced – a measure of how the 'playing' has stayed with him. Weaker responses may simply re-tell the poem; stronger ones should understand that whatever the group had 'got up to', it is the metaphor of friendship being forged which is important and beyond or apart from the need for visual prompt.

Question		Answer/Indicative content	Mark	Guidance
8	A	<p><i>The Hare</i></p> <p>There are many aspects of the poem that are very disturbing and candidates should have a choice of ways of getting in to a clear response. These may include an initial consideration of the speaker and/or her sister, their relationship then and now and/or the way in which the cries of the dying hare prompt thoughts of the sister's ugly death. The conclusion is even more disturbing: these memories of terrible experiences can actually calm the speaker at moments of stress as she contemplates life and death.</p>	11	<p>Weaker responses may simply track the lines and offer examples from the text: stronger ones will probe beneath the surface for the sound and movement, which runs from curiosity to confusion to horror and back again.</p>
8	B	<p><i>Coming Home</i></p> <p>The driver experiences a number of emotions as she drives back after teaching the poetry course. Perhaps the pre-dominant one is love of the countryside, of Lincolnshire's "fields of widening gold" and "Glaslyn, blue and silk". As she reflects on, presumably, members of her class, her pity extends, for example to old Bill, recently widowed, or Tracey "frail as glass from the doctor's" ominous silences. There is also fear, as Anne's lonely house "rehearses ... our house" one day. Their stories are often cryptic, undeveloped, as the driver's mind weaves them together with the sites, the towns and villages she passes, creating the impression of a journey. The title suggests returning to a place of safety, even though it may be threatened by what lies in the future.</p>	11	<p>Basic responses will show a little awareness of some aspect of the driver's emotions and thoughts. They will move through the bands as understanding of those emotions and their connection with the people in the class becomes more secure and better supported by textual reference. The best will try to select appropriate material to show that the emotions are powerful by referring to some aspect of the poem's language and structure</p>

Question		Answer/Indicative content	Mark	Guidance
8	C	<p><i>Cold Knap Lake</i></p> <p><i>Cold Knap Lake</i> records a childhood memory of a child pulled, apparently drowned, from the lake. Both the watching crowd and the child see the child has not actually drowned; “she lay for dead”. The narrator’s mother gives the child the kiss of life; the narrator’s father returns her to her home where she is “thrashed for almost drowning”. Parts of the scene are recorded in some detail; the child is beautifully “dressed in water’s long green silk”, her lips are blue and the narrator’s red-headed mother wears her wartime frock. Why the revived child is thrashed is unclear. The memories are selective, as a child’s might be, to the point that the narrator wonders “Was I there?”. There are fairy story elements present including an apparently miraculous re-birth. The difficult final stanzas play with the problem of memory and what lies ready to be stirred up just below the level of consciousness.</p>	11	Basic responses will show a little awareness of the experience recalled in the poem. They will move through the bands as understanding becomes more secure and better supported by textual reference. The best will reveal a reasonably developed understanding of the poem, select appropriate material to show what is being recalled, and link it to some aspect of the poem’s language.

Question		Answer/Indicative content	Mark	Guidance
9	A	<p><i>Sonnet of '68</i></p> <p>The changes in the poem principally map the transition from revolutionary left-wing idealism to a staid acceptance of a middle-aged/elderly lot. The first stanza uses alliteration to emphasise the excitement of the “fight for freedom”, while recognising that whatever goals were striven for were unrealistic; just “Utopian fantasies”. The last word, “goodnight”, seems a colloquial recognition of the abandonment of the struggle. The veterans, “turning grey”, concern themselves with day-to-day living, having out-grown the revolutionary fervour, the euphoria. Those who didn’t outgrow it are dead, either because of age or because of sacrificing their lives in the struggle. The tone of the poem suggests regret for what was lost and a wry recognition that the effort was perhaps misplaced: “Euphoria didn’t suit us anyhow”.</p>	11	Basic responses will show a little awareness of the change from revolutionary idealism to resigned acceptance. They will move through the bands, tending to paraphrase the poem, as understanding of the changes becomes more secure and better supported by textual reference. The best will comment on some aspect of Cope’s language and on the sonnet structure in considering what makes the change in the poem vivid.
9	B	<p>Cope: <i>Exchange of Letters</i></p> <p>It is expected that candidates will find the descriptions each provides a refreshing way of deflating the pretentiousness of the “advertisement”, a pompous lonely hearts ad. The biographies provided by the letter writers are memorable, entertaining, and in keeping with the lonely hearts style: the First Snowball describes herself as “assured”, “beautiful”, complete with “vital statistics”, a past that includes two husbands, and a life which has dwindled from cheap romance to unromantic interest in trains: Death of the Zeitgeist is as pompous as his name suggests, and, though boasting a good line in sex and violence (not a taste that might appeal to the First Snowdrop) is a failure in the book world. What is most memorable is perhaps the imaginative application of human qualities to a poem and a novel. The style of</p>	11	Basic responses will show a little awareness of the descriptions and some suggestion about what makes them memorable. They will move through the bands as understanding of the descriptions and the characters of The First Snowdrop and Death of the Zeitgeist becomes more secure and better supported by textual reference. However, responses are likely to involve much paraphrase. The best will comment on the humour and respond to some aspect of Cope’s language in considering what makes the poem memorable.

Question		Answer/Indicative content	Mark	Guidance
		writing and the structure of the letters are likely areas of discussion here.		
9	C	<p data-bbox="504 316 676 347"><i>Being Boring</i></p> <p data-bbox="405 387 1137 995">This dramatic monologue reveals the speaker's great satisfaction at being boring, concluding each of the three stanzas with the word "boring". She mentions her "turbulent past" in the second stanza and hints at a busy social life in the third, but elaborates on neither. Her husband is given no name; he is simply a "he" whose existence is as unexciting as hers. Candidates may find her satisfaction with her boring existence fascinating. Her use of language, very literal in the first stanza, occasionally rises to unimaginative metaphor ("my vegetable spirits" "found a safe mooring") but her preferred mode of utterance is the cliché ("No news is good news"; "steer well clear"). The rhyme scheme is predictable and the rhythm conversationally jaunty. This insight into a boring existence fascinates because it unusually celebrates being boring, with, behind it, the ironic suggestion that the speaker is extolling a life that many people lead.</p>	11	<p data-bbox="1317 319 2072 654">Basic responses will show a little awareness of some aspect of the chosen poem, with a nod in the direction of "fascinating". They will move through the bands as understanding of the poem and the speaker's boring world becomes more secure and better supported by textual reference. The best will select appropriate material to show what is fascinating about the speaker's view of herself, provide appropriate textual support and refer to some aspect of the poem's language and structure in support</p>

Question		Answer/Indicative content	Mark	Guidance
10	A	There is much material here. The change in children's lives from innocence to experience is done through concrete memories such as the geography lesson, gold stars, tadpoles becoming frogs, playground lunch queues etc., but also through vivid, age-centred metaphors ('the laugh of a swinging bell...the uneasy smudge of a mistake...'), transferred epithets ('the heavy, sexy sky'), pathetic fallacy (the thunderstorm), also through the brief phrases of the first two stanzas compared with the fuller sentences of the second, and through the two-part structure of the poem: much for candidates to get their teeth into, and much to allow them to show their understanding of how poetry works.	11	Weaker candidates will re-tell the poem, saying perhaps what life is like for Junior School children as opposed to Senior School ones, drawing maybe on their own experience. Responses should move up the grades according to how much of Duffy's techniques the candidate has understood and appreciated. The two-part 'innocence and experience' structure in this poem is particularly important.
10	B	Successful responses will need a clear sense of the poem's structure and the way that memory becomes an increasingly central idea. The memories that are considered are those of the speaker and her mother at different stages of their lives: from the mother's memory of "a hiding for the late one" to the speaker's "You'd teach me the steps" we have different memories and different ways of remembering.	11	Basic answers may start with the simple idea of the speaker looking at the old photograph of her mother and her friends and look straightforwardly at the memories that ensue. Better responses will engage with the greater complexities of different ages and generations that are represented here
10	C	<i>Mrs Lazarus</i> is one of Duffy's <i>The World's Wife</i> monologues and gives a typically different 'take' on the biblical story, amusing us but also making us think about easily-assimilated stories, in this case the unconfined joy that would have greeted Lazarus's return from the dead....or not. There is some resentment in the tone of the poem: the brief sentences, the vocabulary used to describe her 'bridegroom in his rotting shroud...' suggest her shock at the event; no happiness can be discerned!	11	Weaker responses will re-tell 'what happens' here, perhaps. More sophisticated answers will see that there is some fun to be had in re-writing an old story in a more realistic way, although the fun is tempered by our understanding of the horror a resurrection would bring. There is much dramatic language – both about Mrs Lazarus's initial grief and her later revulsion - to comment on to raise a candidate's performance.

Question		Answer/Indicative content	Mark	Guidance
11	A	<p><i>Servant Boy</i></p> <p>The poem is set in an earlier time, perhaps eighteenth-century. The Irish boy is a poorly treated servant whose living conditions are harsh (stanza one). Servant to “little barons”, people who do not belong in Ireland but rule/govern/exploit it, he is subject to their abuses (“work-whore, slave-blood”); he seems to be waiting, biding his time, “resentful and impenitent”. The poet is drawn to him and his trail which has led from “haggard” (stack-yard) to something better, the stable. The warm eggs he carries suggest a new life at some undetermined future time both for himself and Ireland. The treatment of the boy, his resentment and the suggestion of a future revenge are disturbing</p>	11	Basic responses will show a little awareness of what is disturbing about the poem. They will move through the bands as understanding becomes more secure and better supported by textual reference. Better responses will show some understanding of Heaney’s feelings about the boy with relevant support. The best will show a reasonably developed understanding of what is disturbing with some reference to the language Heaney uses.
11	B	<p>The boy’s feelings about wheels in the first part of the poem are excitement and curiosity. He loved turning the bicycle wheel, watching the spokes disappear and listening to the humming space. He loved the spun mush of the shredded potato and enjoyed the new momentum as the movement of the pedal gave power to the hand. In the second stanza he describes in detail spinning the bike’s tyres through the water in “The well “again savouring the smells and the touch of the water and his “own regenerate clays” as the activity puts him in contact with the past of the Irish earth. There is disappointment when the activity has to stop when the bike jams and the chain snaps; another advancement of learning. In the last brief stanza the image of the wheel re-appears in the circus ring and the girls at the centre of a lariat. The excitement returns, but the italicised <i>Stet!</i> at the end of the poem seems rather desperate as if, like the rusted bike, this wheel and the excitement cannot stay.</p>	11	Basic responses will show a little awareness of the uses to which the pedals and the wheels are put in the first two stanzas, depending largely on paraphrasing. They will move through the bands as understanding of what the boy feels becomes more secure and better supported by textual reference. The best will show a reasonably developed understanding of the feelings about wheels and will respond to some aspect of Heaney’s language.

Question		Answer/Indicative content	Mark	Guidance
11	C	<p><i>The Summer of Lost Rachel</i></p> <p>Rachel's death is memorable, without being specifically described. The accident is mentioned as is her laying-out. The details of the bright-rimmed bike, the twisted spokes and awful skid-marks tell the reader all s/he needs to know. The child is lovingly and tenderly described, her innocence emphasised by the use of "white" and "whited" and the grief seems raw twelve months later. The description of the natural world beginning the process of fruition in the first stanza reminds that the child will not live "the life you might have led". Rain might suggest growth (and tears) but its promise may simply be soft-soaping (an ambiguous term that candidates might explore). The poem ends with the resigned acceptance that events cannot be reversed, the film cannot be rewound, but memory and thoughts of what she might have become offer a soothing of grief. The rain and water imagery of the poem, as well as its structure offering the flash-back of events twelve months before, should attract comment here.</p>	11	<p>Basic responses will show a little awareness of Rachel's death. They will move through the bands as personal response to what is memorable about it becomes more fully developed and better supported by textual reference. Better responses will show some understanding of what is memorable about the death, with a little consideration of stanzas 1-3 and 8-9, with relevant support. The best will reveal show a reasonably developed and sympathetic response to the death and to the natural imagery Heaney uses here.</p>

Question		Answer/Indicative content	Mark	Guidance
12	A	<p>Zephaniah: <i>Chant of a Homesick Nigga</i></p> <p>The speaker is in “dis infernal bloody jail”, totally alone, the victim of physical and verbal abuse, and injustice. He misses family, is denied his rights, legal assistance, food, and contemplates his imminent death in custody. He recalls the racist abuse he has faced (“nigga, scum and wog”), and laments the hypocrisy of the police in “telling the kids how good you’ve been” while keeping “nigga(s) on your boot”. The speaker’s hopelessness is moving, as is his spirit in not knuckling under to the unjust forces of law and order, from the Home Secretary down, set against him. The last line makes clear that the speaker’s situation is not unique. The language is direct and colloquial, and the language directed against him (“nigga ...wog ...coon) moves the reader to anger towards those who employ it.</p>	11	Basic responses will show a little awareness of the speaker’s situation and the conditions he is enduring with a little textual reference in support. They will move through the bands as understanding becomes more secure and better supported by textual reference. They will make some response to “moving” in the question and show some understanding of the speaker’s feelings. The best will show a reasonably developed understanding of what is moving and respond to some aspect of the language and structure of the poem.
12	B	<p>The opposing views of the speakers are simply and memorably expressed. The old soldier defends war, and the War Memorial, as necessary, while the old pacifist praises peace, and the peace garden, because war has not succeeded in ending all wars as some of its defenders hoped. The language is restrained, though the trite epithet “chickens” is applied to the pacifists. The War Memorial and the peace garden are opposites in more than one sense. The old soldier offers the common justification for the memorial in that it commemorates those who died for the country, while the pacifist neatly turns the sentence around to show that people want to live for the country. He associates peace with God’s purpose, adapting the opening of St John’s Gospel to suit his argument. Though neither conclusively wins the argument it might be telling that the pacifist is given the last word and the longest stanza.</p>	11	Basic responses will show a little awareness of the poem, with some comment on the debate between the two. They will move through the bands as response to the poem becomes better informed and supported. Sound responses will show some understanding of the debate and what makes it memorable, with some relevant textual support. The best will show a reasonably developed understanding of the poem and comment on some aspect of Zephaniah’s choice of language and structure.

Question		Answer/Indicative content	Mark	Guidance
12	C	<p><i>Adultery</i></p> <p>The poem grapples with the problem of being honest to oneself as well as others. The opening lines state that we all say we love honesty, but nonetheless lie, claiming to be faithful when often we are not. The first stanza plays with the idea that it may be convenient to deceive ourselves rather than accept the falseness of others, leading to the oxymoron of “joyful misery” in the second stanza. The stanza suggests that one must accept the condition of joyful misery as it cannot finally be ducked. (“How often can you change your name?”) Not being honest to oneself leads to the torture of sleepless nights. Conforming to what is expected (“common norms and decency”) is not an option for the honest person, but nonetheless the community to which one belongs requires a loyalty that may be at odds with honesty to oneself. This is a very cryptic poem and candidates are likely to depend to a considerable extent on explanation.</p> <p>Comments may be expected on the title of the poem (is the poem only about physical adultery?) the repetition of the questioning final line with its challenge to the reader, the dialect and the change of rhyme pattern in the last stanza.</p>	11	Basic responses will show a little awareness of the problem of being honest. They will move through the bands as understanding becomes more fully developed and better supported by textual reference. Better responses will show some understanding of what the poem says about honesty and the difficulty of being honest. The best will reveal a reasonably developed response to the poem and will respond to some aspect of Zephaniah’s language.

Question	Answer/Indicative content	Mark	Guidance
13	<p>Nicolls: <i>Winter</i></p> <p>Winter is personified throughout the poem, its energy increasing stanza by stanza; it “crept ... prowled ...raced”. In the comparatively silent wood (“whispering”) it hushes and is speechless. The sea shivers as if afraid of what is prowling about it, lifting and nipping. It is at its most sinister in the last two lines and at its most ominous in the poem’s last word. In short it is something terrifying, death-bringing, and to be feared. Comment may be made on the short lines which begin each verse, hurrying on to the second lines without pausing. There is alliteration in each stanza, internal rhyme in the first stanza, half-rhyme, no rhyme for the fourth line of the last stanza helping the final lines to stand out.</p>	11	<p>Basic responses here will show a limited awareness and understanding of the poem. They will move through the bands as understanding, conveyed through paraphrase, becomes clearer and better supported by textual references. The best will show a reasonably developed understanding of the poem with some focus on what is powerful about it, with some comment on aspects of the poem’s language and structure.</p>

APPENDIX 1

Foundation Tier Band Descriptors for Passage-based and Essay questions

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
4	16 15 14 13	<ul style="list-style-type: none"> reasonably developed personal response to the text(s) use of appropriate support from detail of the text(s) 	<ul style="list-style-type: none"> overall understanding that writers' choices of language, structure and form contribute to meaning/effect 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are mainly accurate meaning is clearly communicated
5	12 11 10	<ul style="list-style-type: none"> reasonably organised response to text(s) use of some relevant support from the text(s) 	<ul style="list-style-type: none"> understanding of some features of language, structure and/or form 	<ul style="list-style-type: none"> text is mostly legible some errors in spelling, punctuation and grammar meaning is clearly communicated for most of the answer
6	9 8 7	<ul style="list-style-type: none"> some relevant comments on the text(s) use of a little support from the text(s) 	<ul style="list-style-type: none"> a little response to features of language, structure and/or form 	<ul style="list-style-type: none"> text is sometimes illegible some errors in spelling, punctuation and grammar communication of meaning is sometimes hindered
7	6 5 4	<ul style="list-style-type: none"> a few straightforward points about the text(s) occasional reference to the text(s) 	<ul style="list-style-type: none"> a few comments on language, structure and/or form 	<ul style="list-style-type: none"> text is mostly illegible frequent errors in spelling, punctuation and grammar communication of meaning is hindered
8	3 2 1	<ul style="list-style-type: none"> a little awareness of the text(s) very limited comment about the text(s) 	<ul style="list-style-type: none"> a little awareness of language, structure and/or form 	<ul style="list-style-type: none"> text is often illegible multiple errors in spelling, punctuation and grammar communication of meaning is seriously impeded
	0	<ul style="list-style-type: none"> response not worthy of credit 	<ul style="list-style-type: none"> response not worthy of credit 	

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

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
4	11 10 9	<ul style="list-style-type: none"> reasonably developed personal response to the text(s) use of appropriate support from detail of the text(s) 	<ul style="list-style-type: none"> overall understanding that writers' choices of language, structure and form contribute to meaning/effect 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are mainly accurate meaning is clearly communicated
5	8 7	<ul style="list-style-type: none"> reasonably organised response to text(s) use of some relevant support from the text(s) 	<ul style="list-style-type: none"> understanding of some features of language, structure and/or form 	<ul style="list-style-type: none"> text is mostly legible some errors in spelling, punctuation and grammar meaning is clearly communicated for most of the answer
6	6 5	<ul style="list-style-type: none"> some relevant comments on the text(s) use of a little support from the text(s) 	<ul style="list-style-type: none"> a little response to features of language, structure and/or form 	<ul style="list-style-type: none"> text is sometimes illegible some errors in spelling, punctuation and grammar communication of meaning is sometimes hindered
7	4 3	<ul style="list-style-type: none"> a few straightforward points about the text(s) occasional reference to the text(s) 	<ul style="list-style-type: none"> a few comments on language, structure and/or form 	<ul style="list-style-type: none"> text is mostly illegible frequent errors in spelling, punctuation and grammar communication of meaning is hindered
8	2 1	<ul style="list-style-type: none"> a little awareness of the text(s) very limited comment about the text(s) 	<ul style="list-style-type: none"> a little awareness of language, structure and/or form 	<ul style="list-style-type: none"> text is often illegible multiple errors in spelling, punctuation and grammar communication of meaning is seriously impeded
	0	<ul style="list-style-type: none"> response not worthy of credit 	<ul style="list-style-type: none"> response not worthy of credit 	

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