

English Literature

General Certificate of Secondary Education

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

Mark Scheme for June 2011

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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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INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

ASSESSMENT OBJECTIVES

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

| | |
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| 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. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
 - 4 Band 'BELOW 5' should be used **ONLY for answers which fall outside (ie below) the range targeted by this paper.**

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.

A664H: Literary Heritage Prose

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 |

| 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 | |

A664H: Contemporary Poetry

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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| Question 1a (24 marks) | JANE AUSTEN: <i>Pride and Prejudice</i> |
| | Volume III, Chapter VI: <i>MY DEAR SIR ...to... I am, dear Sir,&c.&c.</i> How does Austen's writing here vividly reveal the character of Mr Collins? |
| <p>NOTES ON THE TASK: There should be understanding of the context of the letter: the elopement of Lydia and Wickham, the alarm of the Bennet family about the scandal and their efforts to trace Lydia. Mr Collins need not have written this letter, which, whilst superficially seeming to offer comfort and consolation, actually rubs quantities of salt into the family's wounds. A clergyman, he emphasises the disgrace to the family, offers no suggestion of forgiveness of a prodigal daughter, and opines that Lydia's death "in comparison of this" would have been a "blessing". The letter blames the Bennets for "a faulty degree of indulgence", an accusation that may have some truth about it, but which is thoroughly tactless. His self-congratulation on escaping a closer liaison with the family reveals his smugness, and his sharing of the news with Lady Catherine confirms his toadying attitude to her and her social position. There is more to be said besides ... Basic answers here will make relevant comments about the letter and Mr Collins. They will move through the bands as discussion of Mr Collins becomes more detailed and references to the letter are used in support. Best responses here will discuss the language of the letter in considerable detail and show insight into how Mr Collins's language, as well as what he says, reveals his character.</p> | |

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| Question 1b (24 marks) | JANE AUSTEN: <i>Pride and Prejudice</i> |
| | In what ways does Austen strikingly show the importance of money in <i>Pride and Prejudice</i> ? Remember to support your ideas with details from the novel. |
| <p>NOTES ON THE TASK: There is considerable material to draw upon, and it is hoped that candidates will select and evaluate relevant material; however, the material they select must be respected. They may choose to discuss the entailment; marrying into money to gain social advantage, contrasting this with marrying for love (and for both love and money); Mr Wickham and his attempts to gain money; Mr Darcy using money to secure Lydia's reputation ... Basic answers here will make some relevant comments about money and the role it plays in the novel. They will move through the bands as discussion becomes more detailed and textual references are used in support. Understanding of the importance of money and Austen's use of it as a recurrent theme in the novel will characterise better responses. Best responses here will show insight into the way Austen makes money and wealth so important and consider aspects of the author's writing.</p> | |

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| Question 2a (24 marks) | GEORGE ELIOT: <i>Silas Marner</i> |
| | Chapter 13: <i>Godfrey, too, had disappeared ...to... story of this night.</i> How does Eliot's writing powerfully convey Godfrey Cass's feelings at this moment in the novel? |
| <p>NOTES ON THE TASK: The dead woman is Godfrey's "unhappy hated wife", Molly Farren. Godfrey's feelings are quite complex and not much to his credit. He has accompanied the party principally to reassure himself that his wife is dead and therefore unable to reveal the secret of their marriage. He feels no pity for her and hopes only for release from her so that he can marry Nancy. His selfishness emerges in his thought that the child "shall be taken care of somehow" and his shallow undertaking to "be a good fellow in future", leaving Molly's body to be taken to the work-house. That he remembers "every line in the worn face" sixteen years later, however, suggests his guilty conscience. Basic answers will make some relevant comments about what Godfrey's feelings are here. They will move through the bands as these are explored in more depth and given fuller textual support with some attention to the word "powerfully" in the question. The best responses here will consider the extract in considerable detail, focusing with insight on the way Eliot conveys Godfrey's torn feelings represented by the different voices that he hears.</p> | |

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| Question 2b (24 marks) | GEORGE ELIOT: <i>Silas Marner</i> |
| | Explore some of the ways in which Eliot makes the worlds of Lantern Yard and Raveloe strikingly different. Remember to support your ideas with details from the novel. |
| <p>NOTES ON THE TASK: The church that assembled in Lantern Yard is described as a narrow religious sect, in which the voice of each member is given equal weight. Narrowness is perhaps the key word as they seem rather joyless and introverted. William Dane's feigned friendship is hidden behind religious fervour, first revealing itself in his opinion that Marner's catalepsy is "a visitation from Satan" and then in his framing of Marner for theft. He also steals Sarah from him, Sarah not wishing to stand by a man declared guilty by the "lots", a primitive way of having "truth" revealed. The false accusation leads Silas to abandon God. Raveloe is not without its villains (Dunsey) but is the place where, finally, Silas finds friends, fellowship and love. Towards the end of the novel Eliot is able to contrast the natural world of Raveloe with the ugly industrial slum where the church of Lantern Yard once assembled. Basic answers will make some relevant comments about the two places and narrate what happened to Marner in Lantern Yard. They will move through the bands as the contrast is explored in more depth and given fuller textual support with some attention to the word "strikingly" in the question. The best responses here will consider the contrast in considerable detail, considering the structure of the novel and the way Eliot's writing brings the two places to life.</p> | |

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| Question 3a (24 marks) | WILLIAM GOLDING: <i>Lord of the Flies</i> |
| | Chapter 11: <i>You're a beast ...to... Piggy was gone.</i> How does Golding make this such a powerful and significant moment in the novel? |
| <p>NOTES ON THE TASK: The moment is significant and powerful in a number of ways. The fight between Ralph and Jack is a crisis, a struggle to establish leadership over the island and all the boys. Boys tend to cheer a playground fight, but these are described as a tribe and savages, "a solid mass of menace that bristled with spears". Piggy's words, perhaps tactlessly uttered, recall a more civilised world, and state the opposition between what man has achieved and the state to which he could so easily relapse. His death and the disappearance of the body, so movingly described, and the smashing of the conch and what it represents, are powerful and significant. Basic answers will make some relevant comments about what happens, with little focus on "significant". Better ones will narrate with some understanding of how what happened is dramatic. They will move through the bands as the moment is explored in more depth. The best here will response to Golding's language, for example to the paragraph describing Piggy's death, with its blackly humorous references to grunting, the twitching combined with the horror of that death described in the language of a child "stuff came out and turned red". The significance of Piggy's death and the smashing of the conch will be well brought out in top band answers here.</p> | |

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| Question 3b (24 marks) | WILLIAM GOLDING: <i>Lord of the Flies</i> |
| | How does Golding vividly portray Ralph's growing understanding of human nature in the novel? Remember to support your ideas with details from the novel. |
| <p>NOTES ON THE TASK: At the end of the novel, Ralph weeps "for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy". Responses are likely to expand on this and provide detail to illustrate it. Ralph has learned what men/boys are capable of when civilisation's rules are removed. Basic responses here will make some relevant comments about what Ralph has learnt, with a little textual reference. Sound responses will show reasonably sustained understanding of incidents on the island that have broadened Ralph's experience of life, supported by some textual detail. Best responses here will show clear understanding of the way experiences on the island have taught Ralph lessons about human nature and how Golding uses Ralph to put forward central themes of the novel, with detailed textual reference in support.</p> | |

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| Question 4a (24 marks) | THOMAS HARDY: <i>The Withered Arm and Other Wessex Tales</i> |
| | <p data-bbox="480 264 1358 297"><i>The Distracted Preacher. On the evening ...to... her poor husband.</i></p> <p data-bbox="480 331 1385 398">How does Hardy's writing make this such a fascinating episode in the story?</p> |
| <p data-bbox="164 439 485 465">NOTES ON THE TASK:</p> <p data-bbox="164 472 1426 965">The distracted preacher is a puzzled man in this extract and it is hoped that most candidates will understand why he is puzzled, with the best showing in detail how Hardy makes his puzzlement fascinating. At this point in the story Stockdale and Lizzie are living as "indefinitely affianced lovers", so the male clothing suggests the possibility of a rival for Lizzy's affections, not least because Lizzy disposes of it very quickly, suggesting she has something to hide. When the greatcoat makes its second appearance, Lizzy again offers no explanation, and the love-lorn Stockdale is reduced to clutching at increasingly insubstantial straws in attempting to make sense of baffling events. Mrs Newberry's embarrassment at being observed as she cleans the greatcoat deepens the mystery and also hints at her affection for Stockdale. Some good responses here may comment briefly on Lizzie's conflicting wishes to hang on to Stockdale and also to continue with the smuggling. Sound responses here will be reasonably developed and supported, and make some comment on Hardy's language, such as the adjective "objectionable" and Stockdale's flinging of the articles to the floor. Responses will move to the higher bands as the language is considered in careful detail, and some of the humour of the situation is considered.</p> | |

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| Question 4b (24 marks) | THOMAS HARDY: <i>The Withered Arm and Other Wessex Tales</i> |
| | <p data-bbox="480 1146 1362 1214">How far does Hardy's portrayal of Sophy Twycott in <i>The Son's Veto</i> encourage you to feel sympathy for her?</p> <p data-bbox="480 1247 1267 1281">Remember to support your ideas with details from the novel.</p> |
| <p data-bbox="164 1321 485 1348">NOTES ON THE TASK:</p> <p data-bbox="164 1355 1426 1780">Candidates are likely to feel considerable sympathy for Sophy Twycott. When we first meet her, we discover that she is a slight invalid who needs the wheelchair to take her to the park. Her well educated son corrects her grammar. She became the vicar's second wife rather than Sam's first wife, as, being a simple country girl, she has a respect for him. Moving to London, she misses Gaymead. The principal reason for sympathising with her is the snobbery of her son and his selfish insistence that she must not marry without his consent, which he withholds, ensuring that she remains a frustrated widow until she dies. Candidates may find their sympathy tempered by her sacrifice of herself, at the expense of both her own and Sam Hobson's happiness. Basic answers here will make relevant comment on Sophy and respond to her life story, bearing sympathy in mind. They will move through the bands as understanding of Sophy and personal response to her become more informed and better supported. Best responses will make a powerful case for feeling about Sophy as they do, and focus closely and with insight on how Hardy's language affects feelings of sympathy for her.</p> | |

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| Question 5a (24 marks) | GEORGE ORWELL: <i>Animal Farm</i> |
| | Chapter IX: <i>For the next two days Boxer remained ...to... kick his way out.</i> How does Orwell make this such a moving moment in the novel? |
| <p>NOTES ON THE TASK: Movingly, Boxer hopes for another three years of life and peaceful days in the corner of the big pasture, relying on vague early promises of comfortable retirement for the animals. Pathetically, he hopes to overcome his inability to master the alphabet as part of his retirement plan. Clover and Benjamin's ministrations remind how much Boxer is loved, and responses might suggest why this is so. The pigs take advantage of the absence of Boxer's friends; another reason for finding this passage moving. Benjamin's totally uncharacteristic excitement in defence of Boxer is moving, as is the spontaneous racing back to the farm of the animals. Their initial stupid lack of recognition of what awaits Boxer is moving, as is their belated understanding. Boxer's lack of understanding and horrified awakening awareness of what is happening is moving. Basic responses here will engage with some details of Orwell's language, such as the description of the closed van, the sly-looking man, or the moving reference to the white stripe down Boxer's nose confined by the small window's frame. (Such infinite riches in a little room.) They will move up through the bands as understanding becomes clearer, and better sustained, of how this passage is central in exposing the villainy of the pigs (and their pink medicine) in betraying such a sympathetic and dedicated supporter of the revolution. Best responses here will show insight into Orwell's depiction of the betrayal of Boxer and the exploitation of the animals' feelings, with close attention to the language Orwell uses to create feelings of sympathy in readers.</p> | |

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| Question 5b (24 marks) | GEORGE ORWELL: <i>Animal Farm</i> |
| | Explore the ways in which Orwell makes Squealer such a significant figure in <i>Animal Farm</i> . Remember to support your ideas with details from the novel. |
| <p>NOTES ON THE TASK: Probably the key to Squealer's importance and significance in <i>Animal Farm</i> comes early in the novel when the other animals say of him that "he could turn black into white". Responses are expected to explore an occasion or occasions when he is clearly turning black into white, such as explaining Snowball's treachery, his version of the Battle of the Cowshed, or his claim that the Battle of the Windmill was a victory. Basic responses will make some relevant comments on Squealer and his lies, with a little support from the text. They will move up through the bands as his importance as a communicator, and re-writer of history, is better understood and supported. Best responses here will show insight into Orwell's depiction of Squealer and his significance in maintaining the pigs' control of Animal Farm, and suppressing dissent and opposition.</p> | |

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| Question 6a (24 marks) | R L STEVENSON: <i>The Strange Case of Dr Jekyll and Mr Hyde</i> |
| | Henry Jekyll's Full Statement of the Case: <i>Some two months ...to ...feint of breakfasting.</i> How does Stevenson make this such a fascinating moment in the novel? |
| <p>NOTES ON THE TASK: The passage records the first occasion that Dr Jekyll becomes Mr Hyde without the aid of drugs and Dr Jekyll's horror, not only at this involuntary transformation but also at the fear of discovery, is vividly conveyed. Jekyll's gradual realisation of what has occurred and the contrasting descriptions of the two hands make Jekyll's horror even more vivid. Characteristically, the figure of Hyde provokes revulsion in those who see him, in this case Bradshaw. The focus of answers is likely to be on the feelings of Dr Jekyll about this unforeseen and unsought usurpation and especially on his horror. The context alone is fascinating. Dr Jekyll has allowed the Hyde side of his nature full rein, as the reference to the Carew murder reminds us. This is the first of an increasing number of occasions when Hyde appears unbidden; Jekyll's inability to keep Hyde under control will lead to the destruction of both. Basic responses here will comment on the context and the passage. Sound responses will show a reasonably sustained understanding of both and offer comment on some aspect of Stevenson's language, for example on the descriptions of the hands. Responses will move through the higher bands as discussion of Stevenson's language becomes more detailed and better supported. The best responses here will show insight into and personal engagement with what fascinates about the extract.</p> | |

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| Question 6b (24 marks) | R L STEVENSON: <i>The Strange Case of Dr Jekyll and Mr Hyde</i> |
| | How does Stevenson's writing bring Dr Lanyon vividly to life in the chapter <i>Dr Lanyon's Narrative</i> ? Remember to support your ideas with details from the novel. |
| <p>NOTES ON THE TASK: Dr Lanyon becomes a vivid character because of what he witnesses and for his reaction to what he witnesses: "I feel that my days are numbered, and that I must die", and, indeed, he does. Hyde gives him the choice of remaining in the room or leaving it, boasting of his own superiority to Lanyon as a man of science. Lanyon's previous reaction to Hyde's appearance, revulsion, suggests that his integrity and goodness are memorably contrasted with Hyde's depravity. In the course of the chapter, Lanyon is changed from the confident and methodical figure he cuts at its beginning to one who screams and whose soul is sickened. Candidates might focus on the detail of his description of Hyde's transformation, the only account in the novel offered by a witness to it. Basic responses will make relevant comments on Lanyon. Better ones will offer a reasonably developed consideration of Lanyon. They will move through the bands as personal engagement and textual support become more developed. The best will explore, with skill and insight, exactly how Stevenson's writing makes Lanyon so vivid a character.</p> | |

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| Question 7a (16 marks) | SIMON ARMITAGE |
| | <p><i>The Convergence of the Twain</i> How do you think Armitage's writing makes <i>The Convergence of the Twain</i> such a powerful and moving poem?</p> <p>Remember to support your ideas with details from the poem.</p> |
| <p>NOTES ON THE TASK: The poem, perhaps unusually for Armitage, is a response, and a serious one, to an incident of international significance. It is also modelled closely on Hardy's <i>The Convergence of the Twain</i>, (<i>Reflections</i>: pages 57-58). However, comparison of the Armitage and Hardy is not required. The Armitage poem describes the site of the Twin Towers, Ground Zero, after the destruction quite objectively, a reporter's style, as if the event has numbed the mind. Moving details are recorded, but left to speak for themselves: "windows ... papered/with faces of the disappeared". In the last verses, the "force/still years and miles off" (geographically and ideologically?) makes contact as different worlds collide. No judgement is offered about the conflicting values of these worlds. The candidate's personal response to the poem is asked for (is it powerful/moving?) and should be supported by textual detail. There should be evidence in answers of personal engagement, and, in the best, detailed and insightful comments on the language.</p> | |

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| Question 7b (16 marks) | SIMON ARMITAGE |
| | <p>Explore the ways in which Armitage vividly brings a character to life in EITHER <i>About His Person</i> OR <i>Poem</i>.</p> <p>Remember to support your ideas with details from the poem you choose.</p> |
| <p>NOTES ON THE TASK: Understanding of, and some personal engagement with, the poem are looked for here. The life of the unnamed man in <i>About His Person</i> is vividly conveyed by his possessions, and by the description of his person in the final two lines. Sympathy for the man, who, it seems, took his own life ("a rolled-up note of explanation") is likely. The unnamed man in <i>Poem</i>, with his all-too-human contradictions, is again objectively described by recounting what he did, allowing the reader to come to his/her own judgement. Basic responses will make some relevant comments on the chosen poem, with some textual reference. They will move through the bands as personal engagement and textual support become more developed. The best will explore, with skill and insight, exactly how Armitage's writing brings the character so vividly to life.</p> | |

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| Question 7c (16 marks) | SIMON ARMITAGE |
| | <p>How does Armitage's writing make the violence so disturbing in EITHER <i>Gooseberry Season</i> OR <i>Hitcher</i>?</p> <p>Remember to support your ideas with details from the poem you choose.</p> |
| <p>NOTES ON THE TASK: Answers are expected to show a reasonably developed understanding of the chosen poem and focus on the violence it contains. <i>Gooseberry Season</i> focuses on the death by drowning of an unnamed man at the hands of people on whom he has billeted himself and who outstays his welcome. Despite the murder, or perhaps because of it, there is an element of black humour in the poem. The mysterious appearance of the victim, who, curiously, locked his dog in the coal bunker before leaving home; his behaviour in his hosts' house; the manner of his dispatching; the ransacking of his pockets; and being dragged like a mattress across a meadow: all add to the humour of the poem. There is an attempt to provide a motive for the murder in verses three and four, but, as with the motive for violence in <i>Hitcher</i>, this might seem rather flimsy. The tone of the poem is conversational, and the poem seems to begin at some point inside this conversation. The last verse, also humorous, links to the poem's opening three words. The violence in <i>Hitcher</i> seems to arise from the narrator's dissatisfaction with life, is crude, and baldly reported: "I let him have it". The odd details, such the attack taking place "on the top road out of Harrogate" and the ambiguous "The outlook for the day was moderate to fair" again provide touches of black humour. The humour, perhaps, makes the violence more disturbing. Basic responses will make some relevant comments on the chosen poem, with some textual reference. They will move through the bands as personal engagement and textual support become more developed. The best will explore, with skill and insight, exactly how Armitage's writing makes the poem disturbing.</p> | |

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| Question 8a (16 marks) | GILLIAN CLARKE |
| | <p><i>Baby-sitting</i> How do you think Clarke's writing makes this such a thought-provoking poem?</p> <p>Remember to support your ideas with details from the poem.</p> |
| <p>NOTES ON THE TASK: Responses here should show understanding of the poem and make a personal response, provoked by the word "thought-provoking", to it. The baby-sitter describes the baby as "roseate" (or, at least, its sleep as roseate) and "fair" implying more, perhaps than her colouring. That she is "perfectly acceptable" is unenthusiastic, but that the sitter is afraid of the baby is surprising. The picture she draws of its streaming nose and rage is unendearing. However, the sitter understands only too well that the waking baby, missing those nearest to it, in particular, her mother with her "milk-familiar comforting", will experience a sense of "absolute abandonment" that the sitter cannot assuage. The sitter is not so much unsympathetic as completely aware of her helplessness in the face of the baby's horror. Discussion/analysis of the comparisons with the lonely lover and the woman about to leave, for the last time, "the bleached bone in the terminal ward" should be a discriminator here. Another is likely to be an awareness of the complexity of the sitter's feelings in the last line's repetition of the comforting that "will not come". Basic responses will make some relevant comments on the poem with a little textual support. They will move through the bands as impressions of the babysitter's feelings become more defined and textual reference more frequent and detailed. The best will explore the language of the poem with skill and insight into how the poet conveys the baby-sitter's feelings in such a thought-provoking way.</p> | |

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| Question 8b (16 marks) | GILLIAN CLARKE |
| | Explore the ways in which Clarke's writing creates vivid impressions of family life in EITHER <i>Anorexic</i> OR <i>Sunday</i> . Remember to support your ideas with details from the poem you choose. |
| NOTES ON THE TASK: Both poems focus on a particular moment in family life. <i>Anorexic</i> is a memory of how the child would take cream from the dairy, attending carefully to the detail of filling the jug, carrying it, presumably to the kitchen, where the aunt poured it, blended it with cheese, over a cauliflower or field mushrooms. Only in the last verse (although we are prepared for this by the title), do we learn that the anorexic aunt cannot/will not eat the lovingly prepared food herself, and will die. The charming childhood memory is thus made very poignant. <i>Sunday</i> concerns another childhood memory concerning family life, a Sunday when "helping day" went horribly wrong, Sunday dinner ruined by the parents' anger (even the sprouts steam sourly), the day mending only when the parents would, separately, "nap". There are plenty of domestic details here, from wedding silver to blue tureens and activities of the family cat. Basic responses will provide relevant comments on the poem with a little support. They will move up through the bands as understanding of the poem becomes more developed and better supported by textual reference. Good answers will widen the discussion beyond the narrative of the poem and engage with how the language of the poem brings to life the rather commonplace family life in the poem. Best responses will consider the structure of the poem and engage closely with its language. | |

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| Question 8c (16 marks) | GILLIAN CLARKE |
| | How do you think Clarke's writing makes EITHER <i>Hare in July</i> OR <i>Miracle on St David's Day</i> so moving? Remember to support your ideas with details from the poem you choose. |
| NOTES ON THE TASK: Responses are very likely to find the description of the dying hare moving. The descriptions of the patients at the poetry reading, and especially the miraculous restoration of speech to the big, mild man through the experience of hearing poetry, are also very moving. Basic responses to <i>Hare in July</i> are likely to do little more than express pity for the hare, hounded (or "bitched") to death by a dog. More subtle responses will note that the "bitch" has "courted" the hare; that she brings the hare as a gift; that the hare's leaping too wildly "against the bitch's jaw" caused its death. The bitch, it appears, had no intention of killing the hare she courted. There is much that is moving about <i>Miracle on St David's Day</i> , the patients who are absent presences, for example, and the beautiful surroundings to which they are oblivious, but which, as the last two lines show, are not oblivious to the words of the man stricken so long by "the dumbness of misery". Basic responses will provide relevant comments on the poem with a little support. They will move up through the bands as understanding of the poem becomes more developed and better supported by textual reference. Good answers will show clear and sustained understanding and begin to engage with the language and structure of the poem. Best responses here will consider the structure of the poem and engage very closely with its language. | |

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| Question 9a (16 marks) | WENDY COPE |
| | <p><i>Reading Scheme</i> How does Cope make <i>Reading Scheme</i> such an entertaining poem?</p> <p>Remember to support your ideas with details from the poem.</p> |
| <p>NOTES ON THE TASK: Candidates should need to be aware of the style of early reading scheme books: the short sentences, the use of repetition, the simple and familiar period nouns, involving a happy family and their joyous acquisitions like a ball, a doll and a dog. The family is middle-class and anachronistic; Mummy has baked a bun (is this an innuendo?) and milk is delivered, not collected from a supermarket. The story tells of Mummy's fling with the milkman, the children's observation of their activities, Daddy's return and the milkman's precipitate departure pursued by a dog. Cope's humorous twisting of harmless if hackneyed children's reading schemes to record a more corrupt adult world existing around them provides much of the entertainment. Basic responses here will provide relevant comments on the poem with a little support. They will move up through the bands as understanding of the poem and what is entertaining about it becomes more developed and better supported by textual reference. Good answers will show clear and sustained understanding and begin to engage with the language and structure of the poem. Best responses here will consider the structure of the poem, the parody of a reading scheme's style, and thus engage very closely with its language.</p> | |

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| Question 9b (16 marks) | WENDY COPE |
| | <p>Explore the ways in which Cope's writing makes EITHER the lavatory attendant in <i>The Lavatory Attendant</i> OR Tich Miller in <i>Tich Miller</i> such a memorable character.</p> <p>Remember to support your ideas with details from the poem you choose.</p> |
| <p>NOTES ON THE TASK: What makes the lavatory attendant memorable will, in the best responses here, be the language Cope uses to describe him, his lavatories and his mop. However, basic responses here may comment only on the memorably unusual nature of his occupation. Responses to Tich Miller may comment on physical description and her premature death. Cope's language in <i>The Lavatory Attendant</i> offers plenty of opportunity for candidates to explore metaphors, including the mock-priestly: the body that "wants to be minus sign", the "overripe Wensleydale face", the "sacerdotal" white overalls, his guarding "a row of fonts" ... Responses which try to engage with the mix of comic and mock heroic should be well rewarded. Cope conveys much sympathy for Tich Miller, with her glasses and mis-matched feet, despite, or because of, her coming short of the narrator's own physical deficiencies. The poignant last line matches the poignancy of the last line of Heaney's <i>Mid-Term Break</i>. Candidates may note that Cope has a gift that extends beyond comedy and parody. Basic responses will make some relevant comments on the chosen poem, with some textual reference. They will move through the bands as personal engagement and textual support become more developed. The best will explore, with skill and insight, exactly how Cope's writing makes the characters memorable.</p> | |

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| Question 9c (16 marks) | WENDY COPE |
| | <p>How does Cope's writing make EITHER <i>Strugnell's Sonnets (iv)</i> OR <i>Strugnell's Sonnets (vii)</i> so amusing for you?</p> <p>Remember to support your ideas with details from the sonnet you choose.</p> |
| <p>NOTES ON THE TASK: Understanding of the chosen sonnet is expected here. <i>Sonnet (iv)</i> differs markedly from the Shakespearean sonnet which it parodies by declaring that neither the lover's beauty nor the poet's powerful rhyme will live, because of the rottenness of this particular poet's "gift". Candidates do not need to know the original to make some response to the poet's modesty and willingness to acknowledge a woeful lack of talent. However, knowledge of what is being parodied here will benefit answers. <i>Sonnet (vii)</i> is also amusing, in its demonstration of the usefulness of poetry in emptying railway carriages, either by brandishing a book of verse, or, better still, by reading the "stuff" aloud. There is much to be said about the language of each sonnet. In <i>Sonnet iv</i> there is considerable reference to unromantic details, like plastic toys and cornflakes packets, or places (Upper Norwood), that emphasise the absence of grandness and provide a sense of bathos. In <i>Sonnet (vii)</i> the reference in the poem to Andrew Motion's new anthology as a superlative carriage-emptier is a dig at the inspiration for the poem and is neat, and the well-known Wordsworth quotation is deftly worked in. Basic responses will make some relevant comments on the sonnet, with a little textual support. They will move through the bands as understanding of the poem becomes more developed and better supported by textual reference. The best will engage closely with the language of the sonnet, its humour, its structure, and rhyme scheme, particularly the effect of the concluding couplet.</p> | |

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| Question 10a (16 marks) | CAROL ANN DUFFY |
| | <p><i>In Mrs Tilscher's Class</i> How does Duffy vividly convey impressions of being a pupil in Mrs Tilscher's class?</p> <p>Remember to support your ideas with details from the poem.</p> |
| <p>NOTES ON THE TASK: It is expected that candidates will warm to the poem, though personal, elaborate reminiscences of the "good young days" will not move beyond low bands. There should be some response to the warmth of the description of the lessons and the involvement of the reader from the first word of the poem. The first verse suggests the fun of being in this class; there is chanting and the laughter of the bell. In the second verse there are suggestions of colour, sweetness, safety from outside dangers ("Brady and Hindley"), being loved and rewarded. The inevitable invasion of innocence by experience begins in the third verse; the tadpoles evolve and commas become erect; there is a dunce; there is roughness. The language becomes unattractive: the onomatopoeic "croaked" and the violence of "kicked". And Mrs Tilscher smiles and turns away as the sky becomes sexy, the thunderstorm of puberty arrives, and the innocent children ask questions that teachers of five-year-olds perhaps do not wish to answer. Basic responses will make some relevant comments on the poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer, the discussion of its mood and language fuller, and focus on the word "vividly" closer. The best will engage with the language and structure of the poem with insight.</p> | |

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| Question 10b (16 marks) | CAROL ANN DUFFY |
| | <p>How does Duffy make memories of the past so moving in EITHER <i>Brothers</i> OR <i>Nostalgia</i>?</p> <p>Remember to support your ideas with details from the poem you choose.</p> |
| <p>NOTES ON THE TASK: <i>Brothers</i> recalls childhood and the memories that bind her to the four men, the language they shared and moments such as one of them practising scales. The poem moves from the past, the mother's choice of names, to the future, the carrying of a box shouldered by the brothers. The nostalgia of the mercenaries is poignant, since mercenaries are often presented unsympathetically (though there is precedent in Housman). The repetition of "wrong" in the first verse suggests their pain and inability to adapt to lands that were not their own. The naming of the condition persuades others not to become mercenaries and leave home and such memories as the discovery of the yellow ball. Nostalgia is extended, by means of language, to more abstract dimensions; to the priest and schoolteacher who remember love, now presumably renounced because of the demands of their profession. Basic responses will make some relevant comments on the poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and language of the chosen poem.</p> | |

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| Question 10c (16 marks) | CAROL ANN DUFFY |
| | <p>How does Duffy make EITHER <i>Answer</i> OR <i>Who Loves You</i> such a striking love poem?</p> <p>Remember to support your ideas with details from the poem you choose.</p> |
| <p>NOTES ON THE TASK: Understanding of the chosen poem, and some personal engagement, are expected here. Candidates should find comment on the structure of <i>Answer</i> possible, the first four verses dealing with the four elements, the first line of each verse identifying the element and the following four poetically elaborating it. There is an obvious symmetry in the structure, but also a sense of passion and abandonment in each verse (not simply in the "yes, yes" which ends each verse). Comment should be made on the assenting to death itself in the poem's last two lines. <i>Who Loves You</i> is a calmer, more domestic poem registering concern for the safety and comfort of the loved one. The second line of each verse reflects the dangers that threaten, and the last line of each verse emphasises the need for the lover's safe return. (The last verse repeats the line.) Basic responses will make some relevant comments on the poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and structure of the chosen poem.</p> | |

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| Question 11a (16 marks) | SEAMUS HEANEY |
| | <p><i>Digging</i> How does Heaney powerfully convey his feelings about his family and himself in <i>Digging</i>?</p> <p>Remember to support your ideas with details from the poem.</p> |
| <p>NOTES ON THE TASK: Responses should be able to comment on Heaney's not following the tradition followed by both his father and grandfather. His admiration for both is clear from his detailed descriptions of their skill in digging. The smells of potato mould and peat associated with previous generations "awaken in" his head and remind him that he has no literal spade to follow such men. He has a pen to dig with metaphorically, and the final couplet converts the potentially dangerous image of it as a gun in the first couplet to something which he can use to celebrate the skill of his forebears. Basic responses will make some relevant comments on the poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and structure of the poem.</p> | |

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| Question 11b (16 marks) | SEAMUS HEANEY |
| | <p>How do you think Heaney makes EITHER <i>Mid-Term Break</i> OR <i>The Summer of Lost Rachel</i> such a moving poem?</p> <p>Remember to support your ideas with details from the poem you choose.</p> |
| <p>NOTES ON THE TASK: Both poems are about an accidental death. It is expected that candidates will be moved by the death of the four-year-old, the grief of the mother and father and the emotional detachment of the "voice" of the poem. In <i>The Summer of Lost Rachel</i>, candidates may be moved by the contrast between the growing plants, the "soft-soaping" rain and "the sentiments of growth", the description of Rachel, of the sun, of the scene of the accident and the alleviating effects of the rain. It is expected that good responses here will engage closely with the moving qualities of the language, like the poignant last line of <i>Mid-Term Break</i> or the rain and water imagery of <i>The Summer of Lost Rachel</i>. Basic responses will make some relevant comments on the chosen poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and structure of the poem.</p> | |

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| Question 11c (16 marks) | SEAMUS HEANEY |
| | <p>In what ways does Heaney vividly convey feelings of disappointment in EITHER <i>Blackberry-Picking</i> OR <i>Wheels within Wheels</i>?</p> <p>Remember to support your ideas with details from the poem you choose.</p> |
| <p>NOTES ON THE TASK:</p> <p>Both poems initially delight in picking blackberries and spinning bicycle wheels. The language of both poems brings this delight to life. The latter part of both poems deals with disappointment. Blackberries rot; the cycle wheel rusts. At least, in <i>Wheels within Wheels</i>, the wheeling cowgirls more than compensate for the disappointment of bicycle wheels rusting. The key to the question is that the writing conveys the feelings of disappointment vividly, so careful attention to the language and structure of the chosen poem is looked for in higher band answers. Basic responses will make some relevant comments on the poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and structure of the poem.</p> | |

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| Question 12a (16 marks) | BENJAMIN ZEPHANIAH |
| | <p>How does Zephaniah make his portrayal of love in <i>Deep in Luv</i> so thought-provoking?</p> <p>Remember to support your ideas with details from the poem.</p> |
| <p>NOTES ON THE TASK:</p> <p>Candidates may find the unromantic nature of what the title promises to be a love poem intriguing. The lists confirm that “Dere’s more to luv dan luv”, even to discovering a “place to squeeze your spots”. Favourite lines may be quoted, accompanied by explanation of why they interest the candidate. Responses which look at/analyse the language rather than simply explain it are heading towards high bands. Candidates may want to comment on the last four lines of the poem, on the developing spirituality of love. They may comment on aspects of the language, including the spelling, rhyme and possibly on performance poetry. Basic responses will make some relevant comments on the poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and structure of the poem.</p> | |

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| Question 12b (16 marks) | BENJAMIN ZEPHANIAH |
| | <p>Explore the ways in which Zephaniah's writing conveys powerful feelings in EITHER <i>Breakfast in East Timor</i> OR <i>Press Ups an Sit Ups</i>.</p> <p>Remember to support your ideas with details from the poem you choose.</p> |
| <p>NOTES ON THE TASK: There is controlled anger in <i>Breakfast in East Timor</i>, at what is going on and the apparent indifference of the Indonesian press. Equally there is strong sympathy for Ana Pereira. The monologue in <i>Press Ups</i> seems to be that of a reluctant keep-fit man. Candidates should recognise that he is driving himself on despite the hurt, and that his goals are trying to keep fit, being wealthy and impressing a woman with his fitness, goals that better candidates might find amusing. Certainly the rhythm, internal rhymes and the anti-climactic last line suggest that the speaker is not taking himself too seriously: a little amusement at his own expense, perhaps. Basic responses here will make some relevant comments on the poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and structure of the poem.</p> | |

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| Question 12c (16 marks) | BENJAMIN ZEPHANIAH |
| | <p>In what ways does Zephaniah's writing expose prejudice in EITHER <i>Three Black Males</i> OR <i>Room for Rent</i>?</p> <p>Remember to support your ideas with details from the poem you choose.</p> |
| <p>NOTES ON THE TASK: Zephaniah uses the word "injustice" and is angered by the treatment the "system" administers to the three. The final stanza defines areas that let the three down. Candidates have the opportunity to discuss the angry tone, the use of questions and imperatives. <i>Room for Rent</i> is written very simply, with much monosyllabic and unemotive language. The homeless man's colour seems to be why the "big tall white man" does not rent the room to him (the suggestion is that white men are afraid of black men); similarly the woman fobs him off ("Tom don't care" as either he has no opinion or is non-existent). The third stanza is more puzzling, since the removal of the hat leads to the refusal of the room. Candidates may probe at what the removal of the hat reveals about either the would-be tenant, the landlord, or, indeed, both. Basic responses here will make some relevant comments on the chosen poem, with a little textual support. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will engage closely with the language, tone and structure of the poem.</p> | |

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| Question 13 (16 marks) | UNSEEN POEM: <i>On The Motorway</i> (Anne Stevenson) |
| | <p>How does the poet make <i>From the Motorway</i> such a powerful attack on motorways?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • how the poet describes the scenery and the destinations on motorways • how the poet describes the experience of travelling on motorways • what travellers on motorways are missing • the tone of voice in the poem • the language the poet uses • how the poem is structured • anything else that you think important. |
| <p>NOTES ON THE TASK:</p> <p>The poem attacks motorways and travelling by motorway powerfully in the poem. The joyous reception of motorways in the first verse is tempered by the metaphor of a parcel the contents of which are unexamined; the metaphor is linked to the last verse. There is also irony in the second verse where bliss is supposed to arise from travelling identical miles to the accompaniment of music on demand to a “nulled mind”. Cities have no identity. There are traffic jams, road works, and coned-off, traffic-stopping areas where no work is being done. All the while, the unwrapped destinations (unlike the parcels) offer their non-motorway promise and attraction. Basic responses here will make relevant comments on what Stevenson says, largely through paraphrase. They will move through the bands as understanding becomes more secure and better supported by textual reference. Good responses will begin to explore the language of the poem. There are sound devices reflecting the miles travelled on a motorway that “thunder under”. Metaphors like “necklaces of fumes”, and the activities of the military Major Roadworks, protecting the shamelessly naked (and alluring) free lane might be discussed/analysed in high band answers here. Comment on structure might consider the use of enjambment, the constricted third line of verse five mirroring the traffic filtering because of a lane not taken (because closed), the way the last five verses hurry to the full stop at the end of verse 6. There is much that can be said about this poem (its title has ambiguities), and it is important to accept thoughtful exploration here. Best answers will discuss the poem, its language and structure with some insight.</p> | |

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