

English Literature

General Certificate of Secondary Education

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

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.

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Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

Telephone: 0870 770 6622
Facsimile: 01223 552610
E-mail: publications@ocr.org.uk

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:

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, except Band 4 where there are four marks. At Band 4 use the highest and lowest descriptions below and use the intervening marks for refinement.

- **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 , except Band 4 where there are three marks. At Band 4 use the highest/lowest/middle mark method above .

- 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 (eg) high Band 4 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.

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **27**.
- 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.

A664F: Literary Heritage Prose

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 	

A664F: Contemporary Poetry

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 	

Question 1a (16 marks)	JANE AUSTEN: <i>Pride and Prejudice</i>
	<p>Volume III, Chapter VI: <i>MY DEAR SIR ...to... I am, dear Sir, &c, &c.</i></p> <p>What do you think this letter so strikingly reveals about the writer, Mr Collins?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what he writes about Lydia and about what she has done • what he writes to Mr Bennet himself • some of the words and phrases Austen uses.
<p>NOTES ON THE TASK:</p> <p>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 some comment about the letter. 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 make a reasonably developed response to the way the character of Mr Collins is revealed, using some language discussion in support.</p>	

Question 1b (16 marks)	JANE AUSTEN: <i>Pride and Prejudice</i>
	<p>In what ways is money so important in <i>Pride and Prejudice</i>?</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>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 comment 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. Best responses here will make a reasonably developed response to the importance of money as a recurrent strand in the novel.</p>	

Question 2a (16 marks)	GEORGE ELIOT: <i>Silas Marner</i>
	<p>Chapter 13: <i>Godfrey, too had disappeared ...to... story of this night.</i></p> <p>What vivid impressions of Godfrey Cass does this passage convey to you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • his feelings about the dead woman • his feelings about Nancy • some of the words and phrases Eliot uses.
<p>NOTES ON THE TASK:</p> <p>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 comment about Godfrey Cass. Better ones will describe what Godfrey is feeling, with some textual support. They will move through the bands as the response becomes more detailed and better supported. The best here will engage with the word "vivid" and comment on some aspect of Eliot's language.</p>	

Question 2b (16 marks)	GEORGE ELIOT: <i>Silas Marner</i>
	<p>Explore some of the striking differences between the worlds of Lantern Yard and Raveloe.</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>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 comment about the two places. Better ones will 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.</p>	

Question 3a (16 marks)	WILLIAM GOLDING: <i>Lord of the Flies</i>
	<p>Chapter 11: <i>You're a beast ...to... Piggy was gone.</i></p> <p>What do you think makes this such a dramatic moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the way the "savages" behave here • what Piggy says and what happens to him • some of the words and phrases Golding uses.
<p>NOTES ON THE TASK:</p> <p>The moment is dramatic 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 dramatic and significant. Basic answers will make some comment about what happens, with little focus on "dramatic". Better ones will narrate, with some understanding that what happened is dramatic. They will move through the bands as the moment is explored in more depth. The best here will make some response to some of Golding's words and phrases.</p>	

Question 3b (16 marks)	WILLIAM GOLDING: <i>Lord of the Flies</i>
	<p>What do you think Ralph learns about human nature in the novel?</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>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 are likely to mention one lesson that he might have learned, but not develop it. Better responses are likely to rely on narrating one or two moments in the story and conclude with what Ralph may have learned. The best responses here are likely to develop the moment(s) more fully and provide sound textual support.</p>	

Question 4a (16 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 1426 365">What impressions of Stockdale does this passage vividly convey to you?</p> <p data-bbox="480 398 756 432">You should consider:</p> <ul data-bbox="480 439 1394 539" style="list-style-type: none"> • Stockdale's thoughts about the clothes • Stockdale's reactions to Mrs Newberry, and her reactions to him • some of the words and phrases Hardy uses.
<p data-bbox="164 568 485 602">NOTES ON THE TASK:</p> <p data-bbox="164 607 1426 1106">The distracted preacher is a puzzled man in this extract and it is hoped that most candidates here will understand why he is puzzled, with the best making some comment on how Hardy conveys his puzzlement. At this point in the story Lizzy and Stockdale 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. Basic answers will show a little awareness of the story in their comments on Stockdale. They will move up through the bands as understanding of Stockdale's puzzlement becomes more informed and better supported. Best responses here will be reasonably developed, soundly supported, and make some comment on Hardy's language, such as on the adjective "objectionable" and Stockdale's flinging of the articles to the floor.</p>	

Question 4b (16 marks)	THOMAS HARDY: <i>The Withered Arm and Other Wessex Tales</i>
	<p data-bbox="480 1283 1410 1317">How much sympathy do you feel for Sophy Twycott in <i>The Son's Veto</i>?</p> <p data-bbox="480 1350 1262 1384">Remember to support your ideas with details from the story.</p>
<p data-bbox="164 1413 485 1447">NOTES ON THE TASK:</p> <p data-bbox="164 1451 1426 1850">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 will show a little awareness of her story. They will move up through the bands as understanding of Sophy and personal response to her become more informed and better supported. Best responses here will be reasonably developed, soundly supported and make some comment on Hardy's language.</p>	

Question 5a (16 marks)	GEORGE ORWELL: <i>Animal Farm</i>
	<p>Chapter IX: <i>for the next two days Boxer remained ...to... kick his way out.</i></p> <p>What do you think makes this such a moving moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Boxer's hopes and what happens to him • what Benjamin and Clover say and do • some of the words and phrases Orwell uses.
<p>NOTES ON THE TASK:</p> <p>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 are moving. Basic responses will show a little awareness that a likeable animal is being harshly treated. They will move through the bands as personal engagement becomes clearer and better supported by textual reference. Best responses here will try to 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.)</p>	

Question 5b (16 marks)	GEORGE ORWELL: <i>Animal Farm</i>
	<p>What do you think makes Squealer such an important figure in <i>Animal Farm</i>?</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>Probably the key to Squealer's importance 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 here will comment on an aspect of Squealer's character/actions. 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 a reasonably developed understanding of Squealer and the way he influences the opinions of the animals, with sound textual reference.</p>	

Question 6a (16 marks)	R.L. STEVENSON: <i>The Strange Case of Dr Jekyll and Mr Hyde</i>
	<p>Henry Jekyll's Full Statement of the Case: <i>Some two months ...to... feint of breakfasting.</i></p> <p>What vivid impressions of Dr Jekyll and of Mr Hyde does this passage convey to you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what happened to Dr Jekyll while he was sleeping • Dr Jekyll's feelings • some of the words and phrases Stevenson uses.
<p>NOTES ON THE TASK:</p> <p>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. Basic responses will make brief comments on the passage. They will move through the bands as discussion of Jekyll's feelings becomes more detailed and better supported by textual reference to the passage. The best will offer comment on some aspect of Stevenson's language, for example on the descriptions of the hands.</p>	

Question 6b (16 marks)	R.L. STEVENSON: <i>The Strange Case of Dr Jekyll and Mr Hyde</i>
	<p>What do you think makes Dr Lanyon such a memorable character in the chapter <i>Dr Lanyon's Narrative</i>?</p> <p>Remember to support your ideas with details from the chapter.</p>
<p>NOTES ON THE TASK:</p> <p>Dr Lanyon becomes memorable for 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. Basic responses will make brief comment on Lanyon. Better ones will be dependent on narrative, making passing reference to Lanyon. They will move through the bands as personal engagement and textual support become more developed. The best will include comment on some aspect of the language.</p>	

Question 7a (11 marks)	SIMON ARMITAGE
	<p><i>The Convergence of the Twain</i> What do you think makes <i>The Convergence of the Twain</i> such a powerful and moving poem?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the after-effects of the collision (in the first five stanzas) • the build-up to the collision (in the last six stanzas) • some of the words and phrases Armitage uses.
<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. Basic responses will show some awareness of what the poem is about. They will move through the bands as understanding becomes clearer and better supported. The best will show a reasonably developed understanding and try to comment on Armitage's language and its effect.</p>	

Question 7b (11 marks)	SIMON ARMITAGE
	<p>What vivid impressions of a character does EITHER <i>About His Person</i> OR <i>Poem</i> convey to you?</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 brief comment on one of the poems. They will move through the bands as personal engagement and textual support become more developed. The best will offer comment on some aspect of the language.</p>	

Question 7c (11 marks)	SIMON ARMITAGE
	<p>What do you find particularly disturbing about the violence portrayed 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:</p> <p>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 enough, 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. 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. Basic responses will make brief comment on the chosen poem. They will move through the bands as personal engagement and textual support become more developed. The best will offer comment on some aspect of Armitage's language.</p>	

Question 8a (11 marks)	GILLIAN CLARKE
	<p><i>Baby-sitting</i></p> <p>What do you find memorable about the baby-sitter's feelings in this poem?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • how she describes the baby • what she thinks the baby will be feeling when it wakes • some of the words and phrases Clarke uses.
<p>NOTES ON THE TASK:</p> <p>Responses here should show understanding of the poem and make a personal response, provoked by the word "memorable", 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. Basic responses will make brief comment on the poem. They will move through the bands as impressions of the sitter's feelings become more defined and textual reference more frequent and detailed. The best will display a reasonably developed response to the poem and make a little engagement with its language.</p>	

Question 8b (11 marks)	GILLIAN CLARKE
	<p>What vivid impressions of family life does Clarke convey to you in EITHER <i>Anorexic</i> OR <i>Sunday</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 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 of 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 make brief comment on the poem. They will move through the bands as understanding of the poem becomes more developed and better supported by textual reference. The best will display a reasonably developed response to the poem and what is vivid, making a little engagement with the language and structure of the poem.</p>	

Question 8c (11 marks)	GILLIAN CLARKE
	<p>What do you think makes EITHER <i>Hare in July</i> OR <i>Miracle on St David’s Day</i> so moving?</p> <p>Remember to support your ideas with details from the poem you choose.</p>
<p>NOTES ON THE TASK:</p> <p>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 make brief comment on the poem. They will move through the bands as understanding of the poem becomes more developed and better supported by textual reference. The best will display a reasonably developed response to the poem and respond in some way to what is moving about it; this will involve some response to its language.</p>	

Question 9a (11 marks)	WENDY COPE
	<p><i>Reading Scheme</i> What do you find so entertaining about <i>Reading Scheme</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what happens in this story • the kind of story Cope is making fun of • some of the words and phrases Cope uses.
<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 will make a brief comment on the poem. They will move through the bands as understanding of the poem becomes more developed and better supported by textual reference. The best will display a reasonably developed response to the poem and respond in some way to what is entertaining about it, making some response to its language.</p>	

Question 9b (11 marks)	WENDY COPE
	<p>What do you think 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 the physical description and her premature death. Basic responses will make a brief comment on the chosen poem. They will move through the bands as understanding of the poem becomes more developed and better supported by textual reference. The best will display a reasonably developed response to the poem and respond to what they find memorable, making some response to its language.</p>	

Question 9c (11 marks)	WENDY COPE
	<p>What do you find amusing about EITHER <i>Strugnell's Sonnets (iv)</i> OR <i>Strugnell's Sonnets (vii)</i>?</p> <p>Remember to support your ideas with details from the sonnet you choose.</p>
<p>NOTES ON THE TASK: Basic understanding of the chosen sonnet is expected here. <i>Sonnet (iv)</i> differs markedly from the Shakespearean sonnet which it parodies by declaring that the lover's beauty will not outlive this powerful rhyme, 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. Basic responses will make a brief comment on the poem. They will move through the bands as understanding of the poem becomes more developed and better supported by textual reference. The best will display a reasonably developed response to the poem and respond to what they find amusing, making some comments on its language.</p>	

Question 10a (11 marks)	CAROL ANN DUFFY
	<p><i>In Mrs Tilscher's Class</i> What vivid impressions of being a pupil in Mrs Tilscher's class does this poem convey to you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the lessons and the classroom • Mrs Tilscher as a teacher • some of the words and phrases Duffy uses.
<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. 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 comment briefly on the poem. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will display a reasonably developed response to the poem and make some engagement with the language and structure of the poem.</p>	

Question 10b (11 marks)	CAROL ANN DUFFY
	<p>What makes 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 brief comment on the poem. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will display a reasonably developed response to the poem and make some engagement with the language of the poem.</p>	

Question 10c (11 marks)	CAROL ANN DUFFY
	<p>What do you think makes EITHER <i>Answer</i> OR <i>Who Loves You</i> such a memorable 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 brief comment on the poem. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will display a reasonably developed response to what is memorable about the poem and make some engagement with its language.</p>	

Question 11a (11 marks)	SEAMUS HEANEY
	<p><i>Digging</i> What powerful feelings does Heaney convey to you in <i>Digging</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • his memories of his father and grandfather • his feelings about himself • some of the words and phrases he uses.
<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 brief comment on the poem. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will display a reasonably developed personal response to the poem and make some engagement with its language.</p>	

Question 11b (11 marks)	SEAMUS HEANEY
	<p>What do you find particularly moving about EITHER <i>Mid-Term Break</i> OR <i>The Summer of Lost Rachel</i>?</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. Basic responses will make a brief comment on the chosen poem. They will move through the bands as understanding of the poem becomes clearer and better supported by textual reference. The best responses here will make a personal engagement with the poem and with some aspect of Heaney’s language.</p>	

Question 11c (11 marks)	SEAMUS HEANEY
	<p>What does Heaney find so disappointing about his experiences 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: 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. Basic responses here will show some awareness of what is disappointing. They will move up through the bands as understanding of the poem and the disappointment it records becomes clearer and better supported by reference to the poem. The best here will try to engage with the language and structure of the chosen poem.</p>	

Question 12a (11 marks)	BENJAMIN ZEPHANIAH
	<p><i>Deep in Luv</i> What do you find particularly interesting in Zephaniah's portrayal of love in <i>Deep in Luv</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the practical side of relationships • the way relationships develop • some of the words and phrases Zephaniah uses.
<p>NOTES ON THE TASK: Candidates may find the unromantic nature of what the title promises to be a love poem interesting. 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. 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 and rhyme. Basic responses will make some comment on the poem. They will move through the bands as discussion becomes more developed and supported. Best responses should comment on some aspect of the poem's language and structure.</p>	

Question 12b (11 marks)	BENJAMIN ZEPHANIAH
	<p>What feelings does Zephaniah powerfully convey to you 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 will make some comment on the chosen poem. They will move through the bands as discussion becomes more developed and supported. Best responses will try to comment on some aspect of the poem's language and structure.</p>	

Question 12c (11 marks)	BENJAMIN ZEPHANIAH
	<p>What strikes you as particularly unfair 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: "Unfair" is inadequate to apply to <i>Three Black Males</i>. 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. <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 will make some comment on the chosen poem. They will move through the bands as discussion of Zephaniah's attack becomes more developed and supported. Best responses will try to comment on some aspect of the poem's language, rhythm, use of repetition and structure.</p>	

Question 13 (11 marks)	Unseen Poem: <i>Your Dad Did What?</i> (Sophie Hannah)
	<p>What makes this poem so moving?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what the boy wrote • the word the boy hasn't spelled correctly • why, perhaps, he doesn't want to change what he has written • the teacher's attitude towards the pupils • what the teacher realises in the last stanza • some of the words and phrases the poet uses • anything else that you think is important.
<p>NOTES ON THE TASK:</p> <p>Lower band candidates will show a very basic awareness of what the boy wrote, with limited awareness of what he was trying, or perhaps not trying, to write. It is hoped that candidates will explore the teacher's brisk exasperation with this recalcitrant pupil and the boy's unexplored non-committal misery. Much about the teacher's attitude to his/her pupils is communicated in the first three lines, the exasperated questions, the short controlling sentences ("That's not a sentence"), non-exploration of the boy's not changing the words, <i>My Dad did</i>. His unchanged response, presumably worth only an 'E', offers the clue to the missing letter and what happened to Dad. Very basic responses here will show a little awareness of what the poem is about and of its structure and language. They will rise through the bands as understanding of the poem becomes more secure and better supported by reference to the poem and discussion of some features of language, structure and form. The best responses will focus on the word "moving" and consider how the language reflecting the teacher's lack of understanding of what must be, but which neither the teacher nor the poem explores, the boy's unhappiness.</p>	

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
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