

**GENERAL CERTIFICATE OF SECONDARY EDUCATION  
ENGLISH LITERATURE**

**A664/02**

Unit 4: Literary Heritage Prose and Contemporary Poetry (Higher Tier)

**SPECIMEN PAPER**

Candidates answer on the Answer Booklet

**Duration:** 1 hour 30 minutes

**OCR Supplied Materials:**

- 8 page Answer Booklet

**Other Materials Required:**

- This is an open book paper. Texts should be taken into the examination. **They must not be annotated.**



\* CUP/T41.137\*

**INSTRUCTIONS TO CANDIDATES**

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Use Black ink.
- Read each question carefully and make sure that you know what you have to do before starting your answer.
- Answer **two** questions: **one** on Literary Heritage Prose and **one** on Contemporary Poetry.

**Literary Heritage Prose**

Answer **one** question on the prose text you have studied

|   |               |                    |
|---|---------------|--------------------|
| <i>Pride and Prejudice</i> : Jane Austen                            | pages 2 - 3   | questions 1(a)-(b) |
| <i>Silas Marner</i> : George Eliot                                  | pages 4 - 5   | questions 2(a)-(b) |
| <i>Lord of the Flies</i> : William Golding                          | pages 6 - 7   | questions 3(a)-(b) |
| <i>The Withered Arm and Other Stories</i> : Thomas Hardy            | pages 8 - 9   | questions 4(a)-(b) |
| <i>Animal Farm</i> : George Orwell                                  | pages 10 - 11 | questions 5(a)-(b) |
| <i>The Strange Case of Dr Jekyll and Mr Hyde</i> :<br>R L Stevenson | pages 12 - 13 | questions 6(a)-(b) |

**Contemporary Poetry**

Either answer **one** question on the poet you have studied **OR** answer the question on the Unseen Poem.

|                    |               |                     |
|--------------------|---------------|---------------------|
| Simon Armitage     | pages 14 - 15 | questions 7(a)-(c)  |
| Gillian Clarke     | pages 16 - 17 | questions 8(a)-(c)  |
| Wendy Cope         | page 18       | questions 9(a)-(c)  |
| Carol-Ann Duffy    | pages 20 - 21 | questions 10(a)-(c) |
| Seamus Heaney      | pages 22 - 23 | questions 11(a)-(c) |
| Benjamin Zephaniah | pages 24 - 25 | questions 12(a)-(c) |
| <b>Unseen Poem</b> | pages 26 - 27 | question 13         |

**INFORMATION FOR CANDIDATES**

- Do **not** write in the bar codes.
- The number of marks for each question is given in brackets [ ] at the end of each question or part question.
- Your Quality of Written Communication is assessed in this paper.
- The total number of marks for this paper is **40**.
- This document consists of **28** pages. Any blank pages are indicated.

**JANE AUSTEN: *Pride and Prejudice***

'This is not to be borne. Miss Bennet, I insist on being satisfied. Has he, has my nephew, made you an offer of marriage?'

'Your ladyship has declared it to be impossible.'

'It ought to be so; it must be so, while he retains the use of his reason. But *your* arts and allurements may, in a moment of infatuation, have made him forget what he owes to himself and to all his family. You may have drawn him in.'

5

'If I had, I shall be the last person to confess it.'

'Miss Bennet, do you know who I am? I have not been accustomed to such language as this. I am almost the nearest relation he has in the world and am entitled to know all his dearest concerns.'

10

'But you are not entitled to know *mine*; nor will such behaviour as this ever induce me to be explicit.'

'Let me be rightly understood. This match, to which you have the presumption to aspire, can never take place. No. never. Mr Darcy is engaged to *my daughter*. Now what have you to say?'

15

'Only this; that if he is so, you can have no reason to suppose he will make an offer to me.'

Lady Catherine hesitated for a moment, and then replied,

'The engagement between them is of a peculiar kind. From their infancy, they have been intended for each other. It was the favourite wish of *his* mother, as well as of her's. While in their cradles, we planned the union: and now, at the moment when the wishes of both sisters would be accomplished, in their marriage, to be prevented by a young woman of inferior birth, of no importance in the world, and wholly unallied to the family! Do you pay no regard to the wishes of his friends? To his tacit engagement with Miss De Bourgh? Are you lost to every feeling of propriety and delicacy? Have you not heard me say, that from his earliest hours he was destined for his cousin?'

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'Yes, and I had heard it before, But what is that to me? If there is no other objection to my marrying your nephew, I shall certainly not be kept from it, by knowing that his mother and aunt wished him to marry Miss De Bourgh. You both did as much as you could, in planning the marriage. Its completion depended on others. If Mr Darcy is neither by honour nor inclination confined to his cousin, why is not he to make another choice? And if I am that choice, why may not I accept him?'

30

'Because honour, decorum, prudence, nay, interest, forbid it. Yes, Miss Bennet, interest; for do not expect to be noticed by his family or friends, if you wilfully act against the inclinations of all. You will be censured, slighted, and despised by every one connected with him. Your alliance will be a disgrace; your name will never even be mentioned by any of us.'

35

'These are heavy misfortunes,' replied Elizabeth. 'But the wife of Mr Darcy must have such extraordinary sources of happiness necessarily attached to her situation, that she could, upon the whole, have no cause to repine.'

40

'Obstinate, headstrong girl! I am ashamed of you! Is this your gratitude for my attentions to you last spring? Is nothing due to me on that score?'

'Let us sit down. You are to understand, Miss Bennet, that I came here with the determined resolution of carrying my purpose; nor will I be dissuaded from it. I have not been used to submit to any person's whims. I have not been in the habit of brooking disappointment.'

45

'*That* will make your ladyship's situation at present more pitiable; but it will have no effect on *me*.'

'I will not be interrupted. Hear me in silence. My daughter and my nephew are formed for each other. They are descended on the maternal side, from the same noble lines; and, on the father's, from respectable, honourable, and ancient, though untitled families. Their

50

fortune on both sides is splendid. They are destined for each other by the voice of every member of their respective houses; and what is to divide them? The upstart pretensions of a young woman without family, connections, or fortune. Is this to be endured! But it must not, shall not be. If you are sensible of your own good, you would not wish to quit the sphere, in which you have been brought up.'

**Either 1a** How does Austen make you dislike Lady Catherine and admire Elizabeth as you read this extract? **[24]**

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**Or 1b** How does Austen make Mr Collins a figure that everyone will laugh at in *Pride and Prejudice*?

Remember to support your ideas with details from the novel. **[24]**

**GEORGE ELIOT: *Silas Marner***

'You love a garden, do you, my dear?' said Nancy, thinking that this turn in the point of view might help her husband. 'We should agree in that: I give a deal or time to the garden.'

'Ah, there's plenty of gardening at the Red House,' said Godfrey, surprised at the difficulty he found in approaching a proposition which had seemed so easy to him in the distance. 'You've done a good part by Eppie, Marner, for sixteen years. It 'ud be a great comfort to you to see her well provided for, wouldn't it? She looks blooming and healthy, but not fit for any hardships: she doesn't look like a strapping girl come of working parents. You'd like to see her taken care of by those who can leave her well off, and make a lady of her; she's more fit for it than for a rough life, such as she might come to have in a few years' time.'

5

10

A slight flush came over Marner's face, and disappeared, like a passing gleam. Eppie was simply wondering Mr Cass should talk so about things that seemed to have nothing to do with reality; but Silas was hurt and uneasy.

'I don't take your meaning, sir,' he answered, not having words at command to express the mingled feelings with which he had heard Mr Cass's words.

15

'Well, my meaning is this, Marner,' said Godfrey determined to come to the point. 'Mrs Cass and I, you know, have no children - nobody to be the better for our good home and everything else we have - more than enough for ourselves. And we should like to have somebody in the place of a daughter to us - we should like to have Eppie, and treat her in every way as our own child. It 'ud be a great comfort to you in your old age, I hope, to see her fortune made in that way, after you've been at the trouble of bringing her up so well. And it's right you should have every reward for that. And Eppie, I'm sure, will always love you and be grateful to you: she'd come and see you very often, and we should all be on the look-out to do everything we could towards making you comfortable.'

20

A plain man like Godfrey Cass, speaking under some embarrassment, necessarily blunders on words that are coarser than his intentions, and that are likely to fall gratingly on susceptible feelings. While he had been speaking, Eppie had quietly passed her arm behind Silas's head, and let her hand rest against it caressingly: she felt him trembling violently. He was silent for some moments when Mr Cass had ended – powerless under the conflict of emotions, all alike painful. Eppie's heart was swelling at the sense that her father was in distress; and she was just going to lean down and speak to him, when one struggling dread at last gained the mastery over every other in Silas, and he said faintly –

25

30

'Eppie, my child, speak. I won't stand in your way. Thank Mr and Mrs Cass.'

Eppie took her hand from her father's head, and came forward a step. Her cheeks were flushed, but not with shyness this time: the sense that her father was in doubt and suffering banished that sort of self-consciousness. She dropped a low curtsy, first to Mrs Cass and then to Mr Cass, and said -

35

'Thank you, ma'am – thank you, sir. But I can't leave my father nor own anybody nearer than him. And I don't want to be a lady – thank you all the same (here Eppie dropped another curtsy). 'I couldn't give up the folks I've been used to.'

Eppie's lip began to tremble a little at the last words. She retreated to her father's chair again, and held him round the neck: while Silas, with a subdued sob, put up his hand to grasp hers.

40

The tears were in Nancy's eyes, but her sympathy with Eppie was, naturally, divided with distress on her husband's account. She dared not speak. Wondering what was going on in her husband's mind.

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**Either 2a** How does Eliot make this extract particularly dramatic? **[24]**

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**Or 2b** Explore the ways in which Eliot so powerfully portrays the relationship between the brothers Godfrey and Dunstan Cass

Remember to support your ideas with details from the novel. **[24]**

**WILLIAM GOLDING: *Lord of the Flies***

As they came to the last slope, Jack and Roger drew near, changed from ink-stains to distinguishable figures. By common consent they stopped and crouched together. Behind them, on the horizon, was a patch of lighter sky where in a moment the moon would rise. The wind roared once in the forest and pushed their rags against them.

5

Ralph stirred.

"Come on."

They crept forward, Roger lagging a little. Jack and Ralph turned the shoulder of the mountain together. The glittering lengths of the lagoon lay below them and beyond that a long white smudge that was the reef. Roger joined them.

10

Jack whispered.

"Let's creep forward on hands and knees. Maybe it's asleep."

Roger and Ralph moved on, this time leaving Jack in the rear, for all his brave words. They came to the flat top where the rock was hard to hands and knees.

A creature that bulged.

15

Ralph put his hand in the cold, soft ashes of the fire and smothered a cry. His hand and shoulder were twitching from the unlooked-for contact. Green lights of nausea appeared for a moment and ate into the darkness. Roger lay behind him and Jack's mouth was at his ear.

"Over there, where there used to be a gap in the rock. A sort of hump - see?"

Ashes blew into Ralph's face from the dead fire. He could not see the gap or anything else, because the green lights were opening again and growing, and the top of the mountain was sliding sideways.

20

Once more, from a distance, he heard Jack's whisper.

"Scared?"

Not scared so much as paralysed; hung up here immovable on the top of a diminishing, moving mountain. Jack slid away from him, Roger bumped, fumbled with a hiss of breath, and passed onwards. He heard them whispering.

25

"Can you see anything?"

"There -"

In front of them, only three or four yards away, was a rock-like hump where no rock should be. Ralph could hear a tiny chattering noise coming from somewhere - perhaps from his own mouth. He bound himself together with his will, fused his fear and loathing into a hatred, and stood up. He took two leaden steps forward.

30

Behind them the sliver of moon had drawn clear of the horizon. Before them, something like a great ape was sitting asleep with its head between its knees. Then the wind roared in the forest, there was confusion in the darkness and the creature lifted its head, holding towards them the ruin of a face.

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Ralph found himself taking giant strides among the ashes, heard other creatures crying out and leaping and dared the impossible on the dark slope; presently the mountain was deserted, save for the three abandoned sticks and the thing that bowed.

**Either 3a** How do you think Golding makes this moment in the novel so frightening? **[24]**

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**Or 3b** How does Golding make the conch so important in the novel?

Remember to support your ideas with details from the novel. **[24]**

**THOMAS HARDY: *The Withered Arm and Other Wessex Tales***

From *Tony Kytes, the Arch-Deceiver*

As soon as Tony came up to her she said, 'My dear Tony, will you give me a lift home?'

'That I will, darling,' said Tony. 'You don't suppose I could refuse 'ee?'

She smiled a smile, and up she hopped, and on drove Tony.

'Tony,' she says, in a sort of tender chide, 'why did ye desert me for that other one? In what is she better than I? I should have made 'ee a finer wife, and a more loving one too. 'Tisn't girls that are so easily won at first that are the best. Think how long we've known each other - ever since we were children almost - now haven't we, Tony?' 5

'Yes, that we have,' says Tony, a-struck with the truth o't.

'And you've never seen anything in me to complain of, have ye, Tony? Now tell the truth to me?' 10

'I never have, upon my life,' says Tony.

'And - can you say I'm not pretty, Tony? Now look at me!'

He let his eyes light upon her for a long while. 'I really can't,' says he. 'In fact, I never knowed you was so pretty before!' 15

'Prettier than she?'

What Tony would have said to that nobody knows, for before he could speak, what should he see ahead, over the hedge past the turning, but a feather he knew well - the feather in Milly's hat - she to whom he had been thinking of putting the question as to giving out the banns that very week. 20

'Unity,' says he, as mild as he could, 'here's Milly coming. Now I shall catch it mightily if she sees 'ee riding here with me; and if you get down she'll be turning the corner in a moment, and, seeing 'ee in the road, she'll know we've been coming on together. Now, dearest Unity, will ye, to avoid all unpleasantness, which I know ye can't bear any more than I, will ye lie down in the back part of the waggon, and let me cover you over with the tarpaulin till Milly has passed? It will all be done in a minute. Do! - and I'll think over what we've said; and perhaps I shall put a loving question to you after all, instead of to Milly. 'Tisn't true that it is all settled between her and me.' 25

Well, Unity Sallet agreed, and lay down at the back end of the waggon, and Tony covered her over, so that the waggon seemed to be empty but for the loose tarpaulin; and then he drove on to meet Milly. 30

'My dear Tony!' cries Milly, looking up with a little pout at him as he came near. 'How long you've been coming home! Just as if I didn't live at Upper Longpuddle at all! And I've come to meet you as you asked me to do, and to ride back with you, and talk over our future home - since you asked me, and I promised. But I shouldn't have come else, Mr Tony!' 35

'Ay, my dear, I did ask 'ee - to be sure I did, now I think of it - but I had quite forgot it. To ride back with me, did you say, dear Milly?'

'Well, of course! What can I do else? Surely you don't want me to walk, now I've come all this way?'

'O no, no! I was thinking you might be going on to town to meet your mother. I saw her there - and she looked as if she might be expecting 'ee.' 40

'O no; she's just home. She came across the fields, and so got back before you.'



'Ah! I didn't know that,' says Tony. And there was no help for it but to take her up beside him. 45

**Either 4a** How does Hardy make this moment in the story so amusing? **[24]**

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**Or 4b** How does Hardy make Randolph, Sophy's son in *The Son's Veto*, so detestable?

Remember to support your ideas with details from the story. **[24]**

**GEORGE ORWELL: *Animal Farm***

They had won, but they were weary and bleeding. Slowly they began to limp back towards the farm. The sight of their dead comrades stretched upon the grass moved some of them to tears. And for a little while they halted in sorrowful silence at the place where the windmill had once stood. Yes, it was gone; almost the last trace of their labour was gone! Even the foundations were partially destroyed. And in rebuilding it they could not this time, as before, make use of the fallen stones. This time the stones had vanished too. The force of the explosion had flung them to distances of hundreds of yards. It was as though the windmill had never been.

5

As they approached the farm Squealer, who had unaccountably been absent during the fighting, came skipping towards them, whisking his tail and beaming with satisfaction. And the animals heard, from the direction of the farm buildings, the solemn booming of a gun.

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'What is that gun firing for?' said Boxer.

'To celebrate our victory' cried Squealer.

'What victory?' said Boxer. His knees were bleeding, he had lost a shoe and split his hoof, and a dozen pellets had lodged themselves in his hindleg.

15

'What victory, comrade? Have we not driven the enemy off our soil - the sacred soil of Animal Farm?'

'But they have destroyed the windmill. And we had worked on it for two years!'

'What matter? We will build another windmill. We will build six windmills if we feel like it. You do not appreciate, comrade, the mighty things that we have done. The enemy was in occupation of this very ground that we stand upon. And now - thanks to the leadership of Comrade Napoleon - we have won every inch of it back again!'

20

'Then we have won back what we had before,' said Boxer.

'That is our victory,' said Squealer.

They limped into the yard. The pellets under the skin of Boxer's leg smarted painfully. He saw ahead of him the heavy labour of rebuilding the windmill from the foundations, and already in imagination he braced himself for the task. But for the first time it occurred to him that he was eleven years old and that perhaps his great muscles were not quite what they had once been.

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**Either 5a** In what way does Orwell powerfully depict the relationship between the pigs and the other animals in this extract? **[24]**

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**Or 5b** How does Orwell vividly portray the importance of the sheep and dogs in *Animal Farm*?

Remember to support your ideas with details from the novel. **[24]**

**R L STEVENSON: *Dr Jekyll and Mr Hyde***

**THE CAREW MURDER CASE**

Nearly a year later, in the month of October, 18--, London was startled by a crime of singular ferocity, and rendered all the more notable by the high position of the victim. The details were few and startling. A maid-servant living alone in a house not far from the river had gone upstairs to bed about eleven. Although a fog rolled over the city in the small hours, the early part of the night was cloudless, and the lane, which the maid's window overlooked, was brilliantly lit by the full moon. It seems she was romantically given; for she sat down upon her box, which stood immediately under the window, and fell into a dream of musing. Never (she used to say, with streaming tears, when she narrated that experience), never had she felt more at peace with all men or thought more kindly of the world. And as she so sat she became aware of an aged and beautiful gentleman with white hair drawing near along the lane; and advancing to meet him, another and very small gentleman, to whom at first she paid less attention. When they had come within speech (which was just under the maid's eyes) the older man bowed and accosted the other with a very pretty manner of politeness. It did not seem as if the subject of his address were of great importance; indeed, from his pointing, it sometimes appeared as if he were only inquiring his way; but the moon shone on his face as he spoke, and the girl was pleased to watch it, it seemed to breathe such an innocent and old-world kindness of disposition, yet with something high too, as of a well-founded self-content. Presently her eye wandered to the other, and she was surprised to recognise in him a certain Mr Hyde, who had once visited her master, and for whom she had conceived a dislike. He had in his hand a heavy cane, with which he was trifling; but he answered never a word, and seemed to listen with an ill-contained impatience. And then all of a sudden he broke out in a great flame of anger, stamping with his foot, brandishing the cane, and carrying on (as the maid described it) like a madman. The old gentleman took a step back, with the air of one very much surprised and a trifle hurt; and at that Mr. Hyde broke out of all bounds, and clubbed him to the earth. And the next moment, with ape-like fury, he was trampling his victim under foot, and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway. At the horror of these sights and sounds the maid fainted.

It was two o'clock when she came to herself and called for the police. The murderer was gone long ago; but there lay his victim in the middle of the lane, incredibly mangled. The stick with which the deed had been done, although it was of some rare and very tough and heavy wood, has broken in the middle under the stress of this insensate cruelty; and one splintered half had rolled in the neighbouring gutter – the other, without doubt, had been carried away by the murderer. A purse and a gold watch were found upon the victim; but no cards or papers, except a sealed and stamped envelope, which he had probably been carrying to the post, and which bore the name and address of Mr. Utterson.

**Either 6a** How does Stevenson's writing here make this moment in the novel so horrifying?

Remember to support your ideas with details from the extract.

**[24]**

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**Or 6b** How far are you able to feel sympathy for Dr Jekyll?

Remember to support your ideas with details from the novel.

**[24]**

## SIMON ARMITAGE

***About His Person***

Five pounds fifty in change, exactly,  
a library card on its date of expiry.

A postcard, stamped,  
unwritten, but franked,

5

a pocket-size diary slashed with a pencil  
from March twenty-fourth to the first of April.

A brace of keys for a mortise lock,  
an analogue watch, self-winding, stopped.

10

A final demand  
in his own hand,

15

a rolled-up note of explanation  
planted there like a spray carnation

but beheaded, in his fist.

A shopping list.

20

A giveaway photograph stashed in his wallet,  
a keepsake banked in the heart of a locket.

No gold or silver,  
but crowning one finger

25

a ring of white unweathered skin.  
That was everything.

**Either 7a** How does Armitage make this poem particularly moving for you?

Remember to refer closely to the language Armitage uses.

**[16]**

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**Or 7b** In what ways does Armitage create a memorably threatening atmosphere in **EITHER** *The Convergence of the Twain* **OR** *Gooseberry Season*?

Remember to refer closely to the language Armitage uses in your chosen poem. **[16]**

**Or 7c** In what ways does Armitage make **EITHER** *Kid* **OR** *True North* so amusing and entertaining?

Remember to refer closely to the language Armitage uses in your chosen poem. **[16]**

## GILLIAN CLARKE

***Miracle On St David's Day***

'They flash upon that inward eye  
which is the bliss of solitude'  
(from 'The Daffodils' by William Wordsworth)

An afternoon yellow and open-mouthed  
with daffodils. The sun treads the path 5  
among cedars and enormous oaks.

It might be a country house, guests strolling,  
the rumps of gardeners between nursery shrubs.

I am reading poetry to the insane. 10  
An old woman, interrupting, offers  
as many buckets of coal as I need.  
A beautiful chestnut-haired boy listens  
entirely absorbed. A schizophrenic

on a good day, they tell me later. 15  
In a cage of first March sun a woman  
sits not listening, not feeling.  
In her neat clothes the woman is absent.  
A big, mild man is tenderly led

to his chair. He has never spoken. 20  
His labourer's hands on his knees, he rocks  
gently to the rhythms of the poems.  
I read to their presences, absences,  
to the big, dumb labouring man as he rocks.

He is suddenly standing, silently, 25  
huge and mild, but I feel afraid. Like slow  
movement of spring water or the first bird  
of the year in the breaking darkness,  
the labourer's voice recites 'The Daffodils'.

The nurses are frozen, alert; the patients 30  
seem to listen. He is hoarse but word-perfect.

Outside the daffodils are still as wax,  
a thousand, ten thousand, their syllables 35  
unspoken, their creams and yellows still.



Forty years ago, in a Valleys school,  
the class recited poetry by rote.  
Since the dumbness of misery fell  
he has remembered there was a music  
of speech and that once he had something to say.

40

When he's done, before the applause, we observe  
the flowers' silence. A thrush sings  
and the daffodils are flame.

**Either 8a** How does Clarke make this poem particularly moving for you?

Remember to refer closely to the language Clarke uses.

[16]

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**Or 8b** How does Clarke bring childhood memories so vividly to life in **EITHER** *Anorexic*  
**OR** *Sunday*?

Remember to refer closely to the language Clarke uses in your chosen poem.

[16]

**Or 8c** How does Clarke make the journey so memorable for you in **EITHER** *Coming Home*  
**OR** *On The Train*?

Remember to refer closely to the language Clarke uses in your chosen poem.

[16]

## WENDY COPE

***On Finding an Old Photograph***

Yalding, 1912. My father  
in an apple orchard, sunlight  
patching his stylish bags;

three women dressed in soft,  
white blouses, skirts that brush the grass;  
a child with curly hair.

If they were strangers  
it would calm me – half-drugged  
by the atmosphere – but it does more –

eases a burden  
made of all his sadness  
and the things I didn't give him.

There he is, happy, and I am unborn.

**Either 9a** How does Cope so powerfully convey her feelings about the past in this poem?

Remember to refer closely to the language Cope uses

**[16]**

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**Or 9b** How does Cope make **EITHER** *Lonely Hearts* **OR** *The Stickleback Song* so entertaining for you?

Remember to refer closely to the language Cope uses in your chosen poem.

**[16]**

**Or 9c** How does Cope memorably portray people's disappointing lives in **EITHER** *Sonnet of '68* **OR** *Being Boring*?

Remember to refer closely to the language Cope uses in your chosen poem

**[16]**

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**Turn to page 20 for questions 10a, 10b and 10c on Carol-Ann Duffy**

## CAROL-ANN DUFFY

**Liar**

She made things up: for example, that she was really  
 a man. After she'd taken off her cotton floral  
 day-frock she was him all right, in her head,  
 dressed in that heavy herringbone from Oxfam.  
 He was called Susan actually. The eyes in the mirror 5  
 knew that, but she could stare them out.

Of course, a job; of course, a humdrum city flat;  
 of course, the usual friends. Lover? Sometimes.  
 She lived like you do, a dozen slack rope-ends  
 in each dream hand, lugging uselessly on memory 10  
 or hope. Frayed. She told stories. *I lived*  
*in Moscow once... I nearly drowned...* Rotten.

*Lightning struck me and I'm here to tell...* Liar.  
 Hyperbole, falsehood, fiction, fib were pebbles  
 tossed 15  
 at the evening's flat pool; her bright eyes  
 fixed on the ripples. No one believed her.  
 Our secret films arc private affairs, watched  
 behind the eyes. She spoke in subtitles. Not on.

From bad to worse. The ambulance whinged all the 20  
 way  
 to the park where she played with the stolen child.  
 You know the rest. The man in the long white wig  
 who found her sadly confused. The top psychiatrist  
 who studied her in gaol, then went back home and did 25  
 what he does every night to the Princess of Wales.

**Either 10a** How does Duffy portray this woman so sympathetically?

Remember to refer closely to the language Duffy uses here. [16]

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**Or 10b** In what ways does Duffy powerfully portray school life in **EITHER** *In Mrs Tilscher's Class* **OR** *The Good Teachers*?

Remember to refer closely to the language Duffy uses in your chosen poem. [16]

**Or 10c** How does Duffy memorably convey to you the pains and pleasures of being in love in **EITHER** *Wintering* **OR** *Answer?*

Remember to refer closely to the language Duffy uses in your chosen poem **[16]**

## SEAMUS HEANEY

***Blackberry Picking****For Philip Hobsbaum*

Late August, given heavy rain and sun  
 For a full week, the blackberries would ripen.  
 At first, just one, a glossy purple clot  
 Among others, red, green, hard as a knot.  
 You ate that first one and its flesh was sweet 5  
 Like thickened wine: summer's blood was in it  
 Leaving stains upon the tongue and lust for  
 Picking. Then red ones inked up and that hunger  
 Sent us out with milk-cans, pea-tins, jam-pots  
 Where briars scratched and wet grass bleached our boots. 10  
 Round hayfields, cornfields and potato-drills  
 We trekked and picked until the cans were full,  
 Until the tinkling bottom had been covered  
 With green ones, and on top big dark blobs burned  
 Like a plate of eyes. Our hands were peppered 15  
 With thorn pricks, our palms sticky as Bluebeard's.

We hoarded the fresh berries in the byre.  
 But when the bath was filled we found a fur,  
 A rat-grey fungus, glutting on our cache. 20  
 The juice was stinking too. Once off the bush  
 The fruit fermented, the sweet flesh would turn sour.  
 I always felt like crying. It wasn't fair  
 That all the lovely canfuls smelt of rot.  
 Each year I hoped they'd keep, knew they would not. 25

**Either 11a** How does Heaney make the description of blackberry-picking so memorable here?

Remember to refer closely to the language Heaney uses. [16]

---

**Or 11b** How does Heaney vividly bring to life childhood fears in **EITHER** *A Constable Calls* **OR** *Death of a Naturalist*?

Remember to refer closely to the language Heaney uses in your chosen poem. [16]

**Or 11c** How does Heaney powerfully convey his feelings about older people in **EITHER** *Digging* **OR** *Ancestral Photograph*?

Remember to refer closely to the language Heaney uses in your chosen poem. **[16]**

## BENJAMIN ZEPHANIAH

*Having a Word*

I have learnt that equality  
 May not mean freedom.  
 And freedom  
 May not mean liberation,  
 You can vote my friend 5  
 And have no democracy.  
 Being together dear neighbour  
 May not mean unity,  
 Your oppressors may give you chances  
 But no opportunities, 10  
 And the state that you are in  
 May have its state security  
 Yet you may be stateless  
 Without protection.

You my friend do not have to follow your leader, 15  
 The government does not have to govern you,  
 I'm telling you Mom, you are greater than the law  
 If you are just when the law is not.  
 You see, once you are aware that new Labour  
 Does not care for the old workers 20  
 You may also know that change  
 May not mean revolution,  
 Once you realise that old conservatives  
 Are running out of things to conserve  
 You may also know that all politicians suck the same. 25  
 Babylon must burn,  
 Burn Babylon, burn.

Politics is like dis,  
 Life is like dis.  
 Intelligence may not mean intelligent, 30  
 The news may not be new.

From where we are  
 To be awake  
 May not mean  
 To be conscious. 35



**Either 12a** How does Zephaniah powerfully convey to you his views on society in this poem?

Remember to refer closely to the language Zephaniah uses.

[16]

---

**Or 12b** In what ways does Zephaniah vividly convey to you his feelings about justice in **EITHER** *Chant of a Homesick Nigga* **OR** *Three Black Males*?

Remember to refer closely to the language Zephaniah uses in your chosen poem. [16]

**Or 12c** Explore the ways in which Zephaniah memorably portrays the lives of women in **EITHER** *Breakfast in East Timor* **OR** *The Woman Had to Die*?

Remember to refer closely to the language Zephaniah uses in your chosen poem. [16]

## UNSEEN POEM

IAIN CRICHTON SMITH: *Incubator*

The tiny baby sleeps in a cage of wires.  
Lights blink on and off:

its legs are thin as matches, and its hair  
a fuzz of limpid gold.

Sometimes it arches its tiny body,  
stretches itself and yawns,

5

delicate as an egg in that machinery  
which sings its own quiet tune.

Machine, you are my mother now, you feed  
With the slow drop of time.

10

It is warm here, sleepless mother,  
raise me to run one day

with my leather schoolbag among blossoms  
on a day of lessons and fire.

Wakeful machinery, be good to me,  
hear me if I don't breathe,

15

and ring your alarm bell, the panic  
of your kind breast of steel.

Machine, let us sleep together,  
on the bosom of the night,

20

till I grow tall, till I leave you  
and seek soft human arms.

**13** How does Iain Crichton Smith make this such a moving poem?

You should consider

- the description of the baby
- the baby's thoughts, hopes and fears in verses 5-12
- some of the language the poet uses
- the structure of the poem
- anything else that you think is important.

**[16]**

### Copyright Acknowledgements:

- Q1 Jane Austen, *Pride and Prejudice*, Chapter 14
- Q2 George Eliot, *Silas Marner*, Chapter 19, Everyman, 1993
- Q3 *Lord of the Flies*, William Golding, 'Faber and Faber Ltd' [www.faber.co.uk](http://www.faber.co.uk)  
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- Q4 Thomas Hardy, *The Withered Arm and other Wessex Tales*, pg225-228, MacMillan, 1916
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Unit 4 Higher Tier: Literary Heritage Prose and  
Contemporary Poetry

**Specimen Mark Scheme**

The maximum mark for this paper is **[40]**.

## 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:

|            |   |
|------------|---|
| <b>AO1</b> | Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.   |
| <b>AO2</b> | Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.   |
| <b>AO3</b> | Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.   |
| <b>AO4</b> | 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:

| Unit  | % of GCSE |      |     |     | Total |
|---|-----------|------|-----|-----|-------|
|   | AO1       | AO2  | AO3 | AO4 |       |
| 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 (i.e. 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<br>23<br>22 | <ul style="list-style-type: none"> <li>sophisticated critical perception in response to and interpretation of text(s)</li> <li>cogent and precise evaluation of relevant detail from the text(s)</li> </ul> | <ul style="list-style-type: none"> <li>sensitive understanding of the significance and effects of writers' choices of language, structure and form</li> </ul> | <ul style="list-style-type: none"> <li>text is legible</li> <li>spelling, punctuation and grammar are accurate and assured</li> <li>meaning is very clearly communicated</li> </ul>                |
| 2                         | 21<br>20<br>19 | <ul style="list-style-type: none"> <li>critical engagement and insight in response to and interpretation of text(s)</li> <li>evaluation of well-selected reference to detail of text(s)</li> </ul>          | <ul style="list-style-type: none"> <li>critical insight into the significance and effects of writers' choices of language, structure and form</li> </ul>      | <ul style="list-style-type: none"> <li>text is legible</li> <li>spelling, punctuation and grammar are accurate</li> <li>meaning is very clearly communicated</li> </ul>                            |
| 3                         | 18<br>17<br>16 | <ul style="list-style-type: none"> <li>clear, sustained responses to the text(s)</li> <li>support from careful and relevant reference to detail of the text(s)</li> </ul>                                   | <ul style="list-style-type: none"> <li>clear understanding of some of the effects of writers' choices of language, structure and form</li> </ul>              | <ul style="list-style-type: none"> <li>text is legible</li> <li>spelling, punctuation and grammar are accurate</li> <li>meaning is clearly communicated</li> </ul>                                 |
| 4                         | 15<br>14<br>13 | <ul style="list-style-type: none"> <li>reasonably developed personal response to the text(s)</li> <li>use of appropriate support from detail of the text(s)</li> </ul>                                      | <ul style="list-style-type: none"> <li>overall understanding that writers' choices of language, structure and form contribute to meaning/effect</li> </ul>    | <ul style="list-style-type: none"> <li>text is legible</li> <li>spelling, punctuation and grammar are mainly accurate</li> <li>meaning is clearly communicated</li> </ul>                          |
| 5                         | 12<br>11<br>10 | <ul style="list-style-type: none"> <li>reasonably organised response to text(s)</li> <li>use of some relevant support from the text(s)</li> </ul>   | <ul style="list-style-type: none"> <li>understanding of some features of language, structure and/or form</li> </ul>   | <ul style="list-style-type: none"> <li>text is mostly legible</li> <li>some errors in spelling, punctuation and grammar</li> <li>meaning is clearly communicated for most of the answer</li> </ul> |

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

**A664H: Contemporary Poetry****Higher Tier Band Descriptors for Poem-based and Essay questions and Unseen Poetry**

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

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

***Pride and Prejudice***

|  |   |
|--|---|
| Text:  | JANE AUSTEN: <i>Pride and Prejudice</i>   |
| <b>Question 1a:</b>  | <p><b>Passage</b> – Chapter XIV: <i>This is not to be borne... to ...in which you have been brought up.</i></p> <p>How does Austen make you dislike Lady Catherine and admire Elizabeth as you read this extract?</p> |
| <p><b>NOTES ON THE TASK:</b><br/>         So much of what Lady Catherine says makes her thoroughly dislikeable. Her arrogance, self-importance, pomposity, and bullying patronisation of Elizabeth shine through her every sentence. Perhaps she embodies both pride, in her family name and connections, and prejudice, against a girl “without family, connection or fortune”. Her insistence on Darcy marrying her daughter because of an agreement made when both of these were still in their cradles is manifestly absurd. She says nothing of the importance of love, her argument being based solely on class and money. She is made still more dislikeable by Elizabeth’s sturdy self-defence and readiness to carry the fight to Lady Catherine through the wit evident in her replies, which lead the reader to admire her. Basic responses here will show some understanding of Lady Catherine, provide textual support for their dislike of her and offer reasons for admiring Elizabeth. They will move through the bands as understanding of Lady Catherine and her views and of Elizabeth become ever clearer and better supported by textual detail. Best responses here will offer insights, well supported by textual reference, into Jane Austen’s portrayal of both characters and their values here.</p> |   |

|  |   |
|--|---|
| Text:  | JANE AUSTEN: <i>Pride and Prejudice</i>   |
| <b>Question 1b:</b>  | <p>How does Austen make Mr Collins a figure that everyone will laugh at in <i>Pride and Prejudice</i>?</p> <p>Remember to support your ideas with details from the novel.</p> |
| <p><b>NOTES ON THE TASK:</b><br/>         From his letter to Mr Bennet inviting himself to Longbourn, Mr Bennet is able to conclude that there is in Mr Collins “a mixture of servility and self-importance, which promises well”, and neither he nor the reader is disappointed. His servility reveals itself in his obsequious treatment of Lady Catherine and his humble acceptance of her humiliating treatment of him. Candidates may want to note the speed with which he is able to transfer his affections from Jane to Elizabeth, his tactless introduction of himself to Mr Darcy, his equally tactless and insensitive proposal to Elizabeth, and the transference of his affections to Charlotte Lucas, who keeps him as occupied as possible in his garden. Basic responses here will show some understanding of how Mr Collins is a figure of fun with some use of the text in support. They will move through the bands as they become more detailed, provide increasing textual support and engage with Austen’s portrayal of him. The best here will show sustained insight into Mr Collins and respond sensitively and in detail to Austen’s language.</p> |   |

**Silas Marner**

|                     |   |
|---------------------|---|
| Text:               | GEORGE ELIOT: <i>Silas Marner</i>   |
| <b>Question 2a:</b> | Chapter 19: <i>You love a garden... to ...what was going on in her husband's mind.</i><br><br>How does Eliot make this extract particularly dramatic? |

**NOTES ON THE TASK:**

The drama of the passage arises from the choice facing Eppie, of acceding to the offer of the comparatively prosperous Godfrey and Nancy Cass to live with them as their daughter, or whether to remain with the man she sees as her father. She is, of course, unaware that Godfrey Cass is her father and that he is attempting to right the wrong he did her years before. Marner's generous reaction is to allow Eppie to make her own choice, although the distress this causes him is clear. Nancy is aware of what her husband is trying to do, and is torn between her feelings for him and natural feminine concern for Eppie. Basic responses here will show some understanding of the difficulty, with relevant textual reference in support. They will move up through the bands as understanding becomes clearer and more strongly supported by reference to the extract. Best answers here will show insight into how Eliot makes the situation dramatic and consider in detail how the writing brings out the feelings of the characters involved.

|                     |   |
|---------------------|---|
| Text:               | GEORGE ELIOT: <i>Silas Marner</i>   |
| <b>Question 2b:</b> | Explore the ways in which Eliot so powerfully portrays the relationship between the brothers Godfrey and Dunstan Cass.<br><br>Remember to support your ideas with details from the novel. |

**NOTES ON THE TASK:**

Candidates are expected to focus on the early stages of the novel and on Dunstan's exploitative relationship with his weak brother, not least over his dealings with Wildfire and money. His knowledge of Godfrey's marriage to Molly Farren and of their father's irascible nature enables him to exploit Godfrey mercilessly. The question asks about the power of Eliot's writing, so, though basic answers will depend heavily on narrative, better ones will respond in detail and with some insight to the language Eliot uses to portray the relationship.

**Lord of the Flies**

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| Text:        | WILLIAM GOLDING: <i>Lord of the Flies</i>  |
| Question 3a: | <p><b>Passage:</b> <i>As they came ... to ...the thing that bowed.</i> (End of Chapter 7)</p> <p>How do you think Golding makes this moment in the novel so frightening?</p> |

**NOTES ON THE TASK:**

The darkness which distorts, the sliver of moon which casts light on the creature that bulged, and the roaring wind, add to the fear that menaces the boys. At different times all three boys lag behind the others, and the hardness of the rock and softness of the ashes are unpleasant, to the point of making Ralph seeing the green lights of nausea. Above all, it is the fear of what is unknown on the mountain. The fear of the "great ape" and the moonlight's revelation of its ruined face terrify the boys into their reckless descent of the mountain. Basic responses here will show some understanding of the moment and of the boys' fear, principally through paraphrase. They will move up through the bands as the focus on "frightening" becomes closer and response to Golding's language more thorough. The best responses will show critical understanding of how Golding's language and almost cinematic technique here makes the moment so frightening.

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| Text:        | WILLIAM GOLDING: <i>Lord of the Flies</i>  |
| Question 3b: | <p>How does Golding make the conch so important in the novel?</p> <p>Remember to support your ideas with details from the novel.</p> |

**NOTES ON THE TASK:**

Whichever one or two moments candidates choose should be respected. It could be the moment in Chapter One when Piggy shows his organisational skills in showing Ralph how it can be used to summon the boys on the island. It could be at meetings when it becomes a means of keeping order and discipline, becomes less regarded (Chapter Five) or its destruction in Chapter Eleven and, with it, Piggy's death and the boys' descent into barbarism. Basic responses will show some understanding of the importance of the conch at the chosen moment/s, principally through paraphrase. Sound answers here will make a reasonably developed response to the importance of the conch and what it stands for, with some thoughtful and relevant reference to the text. Best responses will show critical understanding of what the conch symbolises and how Golding's language reveals its importance.



**The Withered Arm and other Wessex Tales**

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| Text:        | THOMAS HARDY: <i>The Withered Arm and other Wessex Tales</i>   |
| Question 4a: | From <i>Tony Kytes, the Arch-Deceiver</i> . As soon as Tony came up... to ...to take her up beside him.<br><br>How does Hardy makes this moment in the story so amusing? |

**NOTES ON THE TASK:**

Candidates should find Tony's situation amusing. The "Arch-Deceiver", having picked up Unity, who has been "waiting for him at the top", by the end of the extract finds himself in his cart with Milly, who has come to meet him, with Unity concealed and undignified within earshot under a tarpaulin. The "Arch-Deceiver", though undoubtedly flirtatious, is clearly being led on by Unity to break his engagement to Milly, and being kept up to the mark by Milly. The "Arch-Deceiver" seems to be under the spell of his women. When he tries to rid himself of Milly by diverting her to her mother, his move is swiftly checked. The exaggeratedly romantic language ("My dear Tony", "darling", "my dear") contrasts with the carrier's amusing descriptions of Tony's reactions ("a-struck with the truth o't").

Basic responses will show some understanding of the situation. They will move through the bands as understanding of Tony's situation becomes more detailed and supported. Sound answers will show sustained understanding of why the extract is amusing through consideration of Tony's relationships here and respond with some thoroughness to its language. The best responses will show critical understanding of how Hardy makes the extract particularly amusing.

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| Text:        | THOMAS HARDY: <i>The Withered Arm and other Wessex Tales</i>   |
| Question 4b: | How does Hardy make Randolph, Sophy's son in <i>The Son's Veto</i> , so detestable?<br><br>Remember to support your ideas with details from the story? |

**NOTES ON THE TASK:**

It is expected that candidates will feel considerable dislike for the snobbish Randolph, who looks down on his mother for her country-bred grammatical lapses and is more concerned about his social standing than with his mother's happiness. Her lameness exacerbates her loneliness. Hardy's descriptions of the monotonous urban road and the opportunity Sam offers of escape emphasise Randolph's selfishness, and her death, Sam's tears as the funeral procession passes his shop and the black cloud look of the smooth-shaven priest, one notably lacking in loving kindness to his own mother, confirm why readers should detest the son. Basic answers here will show some understanding of Randolph with a little support from the text. They will move through the bands as response to what he says and does becomes more sustained and understanding of why he is detestable more secure. Best responses will show critical understanding of Hardy's presentation of Randolph using well selected references to the text and the contrasts Hardy sets up in the story.

**Animal Farm**

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| Text:  | GEORGE ORWELL: <i>Animal Farm</i>  |
| <b>Question 5a:</b>  | <p data-bbox="470 230 1316 297"><b>Passage</b> - <i>They had won but they were weary and bleeding... to ...muscles were not what they once had been.</i></p> <p data-bbox="470 331 1412 398">In what ways does Orwell powerfully depict the relationship between the pigs and the other animals in this extract?</p> |
| <p data-bbox="148 472 470 499"><b>NOTES ON THE TASK:</b></p> <p data-bbox="148 506 1439 875">The physical and mental pain of the animals is evident at the beginning of the extract. The loyal Boxer is starting to sense the diminishing of his great strength. It is hoped that responses will understand, and respond to, the way the pigs are, as ever, manipulating the other animals, making them re-cast defeat as victory, forget the “unfortunate affair of the bank-notes” which was one of the reasons for the attack on the windmill, rewarding themselves for their contribution to a battle from which Squealer was “unaccountably” absent, and for which Napoleon awards himself a new decoration. Basic responses here will show some understanding of and response to the relationship between the superior pigs and the inferior lower animals, depending mainly on paraphrase and narration. They will move up through the bands as focus on the extract becomes closer. Best responses here will show insight into the relationship, recognition of Orwell’s purposes and engage closely with the language of the extract.</p> |  |

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| Text:  | GEORGE ORWELL: <i>Animal Farm</i>   |
| <b>Question 5b:</b>  | <p data-bbox="470 1041 1420 1108">How does Orwell vividly portray the importance of the sheep and dogs in <i>Animal Farm</i>?</p> <p data-bbox="470 1142 1252 1176">Remember to support your ideas with details from the novel.</p> |
| <p data-bbox="148 1249 470 1276"><b>NOTES ON THE TASK:</b></p> <p data-bbox="148 1283 1439 1552">It is expected that candidates will consider both the sheep and the dogs to be very important. The stereotypically stupid sheep are trained to follow direction and disrupt meetings. The dogs are trained to quell dissent at the direction of Napoleon, for example driving Snowball from the farm. Basic responses will show some understanding of what the sheep and dogs do. They will move up through the bands as they show some understanding of how the pigs, and especially Napoleon, use them. Best responses here will show insight into why the sheep and pigs are central to Orwell’s purposes, and respond sensitively and in detail to the language Orwell uses in his portrayal of the sheep and dogs.</p> |   |

***Dr Jekyll and Mr Hyde***

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| Text:   | R L STEVENSON: <i>Dr Jekyll and Mr Hyde</i>   |
| <b>Question 6a:</b>   | <p><b>Passage</b> - THE CAREW MURDER CASE: <i>Nearly a year later... to ...name and address of Mr Utterson</i></p> <p>How does Stevenson's writing here make this moment in the novel so horrifying?</p> <p>Remember to support your ideas with details from the extract.</p> |
| <p><b>NOTES ON THE TASK:</b></p> <p>Candidates are likely to find the unprovoked violence of the extract shocking. Hyde's violent outburst is preceded by a passage suggesting peace, harmony and well-being, and the victim is described as "beautiful", with good manners, innocence and courtesy. Hyde's attack is unprovoked and savage, powerfully described here by Stevenson, using such words as "clubbed ... shattered ... mangled". The crime is apparently motiveless. Basic responses here will show some understanding of what is shocking with relevant support from the extract. Responses should move up the bands as understanding becomes more sustained and more fully supported, and attention to language more thorough. Best responses here will show critical understanding of how Stevenson makes this extract so shocking and respond sensitively and in detail to its language.</p> |   |

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| Text:   | R L STEVENSON: <i>Dr Jekyll and Mr Hyde</i>  |
| <b>Question 6b:</b>   | <p>How far are you able to feel sympathy for Dr Jekyll?</p> <p>Remember to support your ideas with details from the novel.</p> |
| <p><b>NOTES ON THE TASK:</b></p> <p>Focus is most likely to be on <i>Henry Jekyll's Full Statement of the Case</i>, though this might not be completely candid. In it, he reveals his awareness of the duality of his own, and presumably of everyone's, nature. There is a scientific interest in separating the benevolent side of his personality (Jekyll) from the malevolent side (Hyde) and he speculates that, in a different frame of mind, he might have liberated/created a kind of uber-Jekyll rather than Hyde. However, there are also hints that the creation of Hyde is a wished for liberation of the evil and immoral instincts which he is at first happy to indulge. Sympathy may be felt for his struggle to repress his lower nature, his inability to control it in that Hyde emerges without Jekyll taking his drugs, and Jekyll's fear and loathing of Hyde. Candidates may also consider Hyde's trampling of the little girl and the murder of Carew and temper any sympathy accordingly. Basic responses will show some understanding of Dr Jekyll's character and his feelings about Mr Hyde. They will move up through the bands as understanding of, and sympathy (or not) for Jekyll, become more secure, with appropriate support from the text. Best responses will show critical understanding of Dr Jekyll and respond sensitively and in detail to the way Stevenson's language conveys Jekyll's feelings.</p> |  |

## Simon Armitage

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| Text:   | <b>SIMON ARMITAGE</b>   |
| <b>Question 7a:</b>   | <p><i>About His Person</i></p> <p>How does Armitage make this poem particularly moving for you?</p> <p>Remember to refer closely to the language Armitage uses.</p> |
| <p><b>NOTES ON THE TASK:</b></p> <p>Candidates are invited to give a personal response to the poem, based on the details the poet provides about this unnamed person. The details suggest the deliberate ending of a life, with the library card coming to the end of its term, the postcard prepared for sending, but being actually blank and apparently unaddressed, the analogue watch that is stopped. A failed romance/marriage is suggested by the final demand (for what?), the note of explanation carnation-like but “beheaded”, and the photograph in the heart of a locket. The poignant last four lines should attract comment, not least the simple last line. Comment might be made on the ambiguity of the title, and on some of the words and phrases that suggest a violent ending to something that was once everything. Basic responses here will offer paraphrase, with some personal response. They will move through the bands as attention to the language becomes more detailed and thorough, whilst the best will combine clear understanding, personal engagement and a sophisticated response to the poet’s language.</p> |   |

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| Text:   | <b>SIMON ARMITAGE</b>  |
| <b>Question 7b:</b>   | <p>In what ways does Armitage create a memorably threatening atmosphere in <b>EITHER</b> <i>The Convergence of the Twain</i> <b>OR</b> <i>Gooseberry Season</i>?</p> <p>Remember to refer closely to the language Armitage uses in your chosen poem.</p> |
| <p><b>NOTES ON THE TASK:</b></p> <p>Candidates may well consider, in <i>The Convergence of the Twain</i>, the description of the devastation and desolation following the attack on the World Trade Centre, the poet’s use of realistic detail, and the creation of a kind of inevitability whereby two opposites will converge. Interestingly the poem offers no judgement of the enormity of what it records. <i>Gooseberry Season</i> tells a story through the matter-of-fact voice of an amoral narrator who recalls drowning a man because of his ingratitude and because he has overstayed his welcome. <i>The Convergence of the Twain</i> threatens because of its unsensational recording of a sensational event, and in the sense that an opposition, bent on destruction, is forming and will conclude in a fusing of heaven and earth. <i>Gooseberry Season</i> threatens because of the apparent domestic normality of the atmosphere, the matter-of-fact account of the killing and the narrator’s absence of any remorse for his actions. Basic responses here will make relevant comment on the chosen poem, largely through paraphrase. They will move through the bands as understanding becomes clearer and is supported by textual detail. Best responses here will combine clear understanding, personal engagement and a sophisticated response to the poet’s language. Armitage’s use of the Hardy poem with the same title may be acknowledged, but should not be used as a discriminator.</p> |  |

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| Text:               | <b>SIMON ARMITAGE</b>  |
| <b>Question 7c:</b> | <p>In what ways does Armitage make <b>EITHER</b> <i>Kid</i> <b>OR</b> <i>True North</i> so amusing and entertaining?</p> <p>Remember to refer closely to the language Armitage uses in your chosen poem.</p> |

**NOTES ON THE TASK:**

It is to be hoped that candidates do find these poems amusing and entertaining! *Kid* amuses in that, as a monologue, it reveals Robin the Boy Wonder's thoughts about Batman now that they have gone their separate ways. Robin's readiness to expose the real Batman, with his "caper" with the married woman, his incompetence in the kitchen, coupled with Robin's mockery of the suit he once wore and his exchanging of it for a more street-cred outfit play their part in a humorous cutting down to size of a comic-strip hero (who may be representative of all "heroes"). *True North* concerns itself with the cockiness of a politically aware student, who after one term at Portsmouth returns home for Christmas, where he observes his village, the arm-wrestlers, and entertains his family with a game that bores them, followed by a "lecture" on the subject of wolves on a shoreline even further north than his village. Amusement may derive from the narrator's character and pretentiousness, the gulf between his awareness and that of the village to which he returns, and the sense that the narrator is now aware of his pretentiousness. Basic responses here will make relevant comment on the poem. They will move through the bands as understanding becomes sharper and textual support more detailed. Better responses will show increased understanding and consider language of the poem with some thoroughness, for example the ambiguities of the title. The best responses will consider the language with some insight and sophistication.

## Gillian Clarke

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| Text:  | <b>GILLIAN CLARKE</b>  |
| <b>Question 8a:</b>  | <p><i>Miracle on St David's Day</i></p> <p>How does Clarke make this poem particularly moving for you?</p> <p>Remember to refer closely to the language Clarke uses.</p> |
| <p><b>NOTES ON THE TASK:</b></p> <p>The poem is set in a home for the insane, where the poet is giving a reading. The “guests” strolling in the delightful grounds of what might be a country house, are, sadly, confined there and seem to have little awareness of where they are, and, in the case of some, little awareness of the reading. That people can be in this condition might be considered moving. The condition of the big mild man who apparently has never spoken is certainly moving, as is his apparently miraculous reciting of <i>The Daffodils</i> to the audience of nurses, inmates and the outside attentive daffodils. The silence of forty years has given way to the force of poetry.</p> <p>Basic responses here will show some understanding, giving some relevant support from the text. They will move through the bands as understanding and personal response become clearer and response to language more detailed and sensitive. Much might be made of the description of the setting, the inmates and the “miracle” itself.</p> |  |

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| Text:   | <b>GILLIAN CLARKE</b>  |
| <b>Question 8b:</b>   | <p>How does Clarke bring childhood memories so vividly to life in <b>EITHER</b> <i>Anorexic</i> <b>OR</b> <i>Sunday</i>?</p> <p>Remember to refer closely to the language Clarke uses in your chosen poem.</p> |
| <p><b>NOTES ON THE TASK:</b></p> <p>The childhood memory described, in almost child-like, almost monosyllabic, language, in <i>Anorexic</i> is of the anorexic aunt who will starve herself to death. This is introduced with the “warning” “they’d” give when ladling the child’s bowl. The description of the memory of skimming off the cream and the carrying of the jug is very detailed as is the description of the aunt’s preparation of food. The aunt’s clothing is casual, even slovenly, suggesting neglect, though, paradoxically, the last verse suggests that the importance to the aunt of physical appearance and glamour will lead to her death. <i>Sunday</i> opens with two stanzas describing in detail the mother and father’s tools of their trade. The memory here is of the particular Sunday, “helping day”, when the child, apparently without any malice, “helped” in a way unappreciated by the thunderous father. The child’s consequent misery over dinner and observation of detail invite comment. Basic responses will show some understanding of the chosen poem and refer to its language.. They will move through the bands as understanding of the poem becomes clearer and is supported by textual detail and discussion/analysis of its language. The best answers here will show a critical understanding of the poem and respond sensitively and in detail to its language.</p> |  |

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| <b>Text:</b>        | <b>GILLIAN CLARKE</b>   |
| <b>Question 8c:</b> | <p>How does Clarke make the journey so memorable for you in <b>EITHER</b> <i>Coming Home</i> <b>OR</b> <i>On The Train</i>?</p> <p>Remember to refer closely to the language Clarke uses in your chosen poem.</p> |

**NOTES ON THE TASK:**

The car journey in *Coming Home* is perhaps more memorable for the poet's thoughts about people than for the scenery she passes, though there are some striking descriptions of "dawn in a surf of balsam" and Lincolnshire's "fields of widening gold". The people (were they on the poetry course she has been teaching?) and their troubles (or in Jane's case, her delight) come to her mind. Her approach to home, "you" and the bees in the fuchsia, seems happy, but what may lie ahead has been signaled by the troubles and the people she has been thinking about. The journey in *On The Train* is initially safe; the poet is cradled. The scene inside the train is vividly described in stanza one, and the activities outside clearly imagined in stanza two. The last line of the second stanza alters the mood of the poem as she imagines trains approaching the scene of a crash, the blazing bone-ship. The description of relatives trying unsuccessfully to contact people on the train is memorable. When the poet phones home, there is no answer. On this occasion, needing human contact and comfort, the poet can tolerate the almighty nuisance of hearing fellow passengers deliver the banal message quoted in the last line. Basic answers here will show some understanding of the chosen poem and comment on its language. They will move through the bands as understanding becomes clearer response to language more sensitive and detailed.

## Wendy Cope

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| <b>Text:</b>  | <b>WENDY COPE</b>  |
| <b>Question 9a:</b>   | <p><i>On Finding an Old Photograph</i></p> <p>How does Cope so powerfully convey her feelings about the past in this poem?</p> <p>Remember to refer closely to the language Cope uses.</p> |
| <p><b>NOTES ON THE TASK:</b></p> <p>The only identified figure of the five in the photograph is the father. In all respects it is an idyllic picture; there are the apple orchard, the stylish trousers, the soft white blouses, the skirts that delicately brush the grass and the curly hair of the child. The poet's feelings are turbulent. The photograph would calm her if they were strangers, but "it does more". In some way the voice of the poem contributed to the father's later sadness and withheld things. His happiness in the photograph will be affected by the birth of the poet. This is perhaps an expression of the guilt often felt by those confronting the death of a close relative. Basic responses here will show some understanding of what the poem is about. They will move through the bands as understanding becomes more secure and better supported by textual detail. The best will respond to the mood and language of the poem with insight, showing that, despite its apparent simplicity, the emotion it conveys is very powerful.</p> |  |

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| <b>Text:</b>   | <b>WENDY COPE</b>   |
| <b>Question 9b:</b>  | <p>How does Cope make <b>EITHER</b> <i>Lonely Hearts</i> <b>OR</b> <i>The Stickleback Song</i> so entertaining for you?</p> <p>Remember to refer closely to the language Cope uses in your chosen poem.</p> |
| <p><b>NOTES ON THE TASK:</b></p> <p>It is hoped that candidates will recognise that the poem is making fun of Lonely Hearts columns and that some advertisements are funny, some odd and some desperate. The re-iterated "My simple wish" suggests a desperate desire to escape from loneliness. <i>The Stickleback Song</i> entertains through its elaboration of the possible effects of the Inspector's off-hand comment. Basic responses will show some understanding of the chosen poem. They will move through the bands as understanding becomes more secure and real engagement with the poem's language is offered.</p> |   |



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| <b>Text:</b>        | <b>WENDY COPE</b>  |
| <b>Question 9c:</b> | <p>How does Cope memorably portray people's disappointing lives in <b>EITHER</b> <i>Sonnet of '68</i> <b>OR</b> <i>Being Boring</i>?</p> <p>Remember to refer closely to the language Cope uses in your chosen poem.</p> |

**NOTES ON THE TASK:**

Discussion of *Sonnet of '68* would certainly be enhanced by awareness of the events referred to, but the dilution of ideals and the dying of the fervency of youthful beliefs lie at the heart of the poem. The dreary acceptance of a boring life is at the heart of *Being Boring*. Basic answers here will show some understanding of the chosen poem and will move through the bands via increasingly secure paraphrase. The best will discuss and analyse the chosen poem with critical insight, focusing closely on Cope's language.

## Carol-Ann Duffy

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| <b>Text:</b>  | <b>CAROL-ANN DUFFY</b>  |
| <b>Question 10a:</b>  | <p><i>Liar</i></p> <p>How does Duffy portray this woman so sympathetically?</p> <p>Remember to refer closely to the language Duffy uses here.</p> |
| <p><b>NOTES ON THE TASK:</b></p> <p>Candidates may well consider that the lie “Susan” tells in the first verse is not so much a lie as a piece of self-deception that may well indicate some sort of personal maladjustment; she was him all right “in her head”. Certainly it does not seem to be intended to deceive others. The second stanza focuses on the mundane nature of her life where self-deception has given way to “stories” others recognize as “rotten”. The falsehoods and fictions in the third stanza seem designed to give some kind of glamour to her, creating ripples on its flat surface. What should be private becomes spoken (“Not On”). The stories give way to the abduction of a child, she perhaps pretending to be/behaving as if she is its mother. The almost Hogarthian Liars’ Progress ends in gaol, committed by a top psychiatrist who is also a fantasist, but whose fantasies remain “secret films”. A sympathetic response is likely to focus on the dissatisfaction with her personality/orientation shown in the first verse, in which no one (except perhaps the liar) is affected. As the lies ripple out and become more far-fetched, the woman receives no sympathy or understanding from the wider community. (“Liar”). Like the ambulance, they whinge at her. Her unsatisfying life may evoke further sympathy. The remote judge and the fantasising psychiatrist are probably no worse than she is. Sound responses will show reasonably sustained understanding and make some response to the language. They will move up the bands as sympathy is ever more clearly traced and supported by detailed and sensitive references to language.</p> |   |

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| <b>Text:</b>   | <b>CAROL-ANN DUFFY</b>   |
| <b>Question 10b:</b>   | <p>In what ways does Duffy powerfully portray school life in <b>EITHER</b> <i>In Mrs Tilscher’s Class</i> <b>OR</b> <i>The Good Teachers</i>?</p> <p>Remember to refer closely to the language Duffy uses in your chosen poem.</p> |
| <p><b>NOTES ON THE TASK:</b></p> <p>Both poems convey strong impressions of school life. The warm and loving Mrs Tilscher is the only teacher mentioned in the first poem, which creates the atmosphere of a primary school classroom. Many details in the first two stanzas suggest the happiness of the classroom and the enjoyment of school. In the third stanza, as the school year goes on, the tadpoles develop into frogs, the jumping and croaking of kids replaces the laughter of the bell, and the mysteries of sex are divulged in the playground. At the end of the school year, the heavy, sexy sky is about to break into the thunderstorm of adolescence. The setting of <i>The Good Teachers</i>, the vocabulary suggests, a secondary school, probably a girls’ grammar or independent. There is a suggestion of mischief about the taking of the school panoramic photograph, and of the love for Miss Pirie but none of the others. This moves into more than a hint of mockery of the good teachers and into rebellion. Over the wall is a world elsewhere, perhaps offering less than rebellion aspired to. The ambiguity of the last line fascinates. Is this the voice of the unheeded teacher or the unfulfilled rebel? Sound responses here will show a reasonably developed understanding supported by textual reference and some response to the poem’s language. They will move up the bands as understanding becomes ever more assured and response to language more sensitive.</p> |  |

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| <b>Text:</b>  | <b>CAROL-ANN DUFFY</b>   |
| <b>Question 10c:</b>  | <p>How does Duffy memorably convey to you the pains and pleasures of being in love in <b>EITHER</b> <i>Wintering</i> <b>OR</b> <i>Answer</i>?</p> <p>Remember to refer closely to the language Duffy uses in your chosen poem.</p> |
| <p><b>NOTES ON THE TASK:</b><br/> <i>Wintering</i> uses the seasons, winter turning to spring, to mirror the renewal, from a painful argument/separation, to “your flower kiss” of spring. There are initially many references to funerals and guilt. <i>Answer</i> uses the elements of earth/stone, fire, water and air to assert passionately the power of love. The first stanza highlights the irresponsiveness of stone to a lover, the second the danger of fire ...Yet, however resistant, dangerous, intangible the element, the lover passionately desires. Sound responses will show a reasonably developed understanding of the poem, making some response to its language. They will move through the bands as understanding of the pains and pleasures of love becomes ever more clearly understood, consideration of the structure of the poem more detailed, and response to language increasingly sensitive.</p> |  |

## Seamus Heaney

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| <b>Text:</b>         | <b>SEAMUS HEANEY</b>  |
| <b>Question 11a:</b> | <p><i>Blackberry-Picking</i></p> <p>How does Heaney make the description of blackberry-picking so memorable here?</p> <p>Remember to refer closely to the language Heaney uses.</p> |

**NOTES ON THE TASK:**

Basic responses here will show some understanding that the poem is about picking blackberries, the pleasure it gives, and how the pleasure turns to disappointment. They will move up through the bands as understanding of the way the blackberries are described as ripening, the appeal to the sense of taste, the detail of the collecting in the various fields, and the rotting of the blackberries become more developed. Better responses might comment on the last line, reflecting on the way the child's enthusiasm for picking blackberries is already tempered with an awareness of the mutability of things, and, by implication, of the mortality of things. The best responses will engage closely with the language of the poem. There is considerable appeal to the senses and real opportunity to comment on language; for example, in the second part, to a word like "hoarded" suggesting the value of the treasured blackberries, and the transition to "fur", "rat-grey fungus", "stinking" and "rot".

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| <b>Text:</b>         | <b>SEAMUS HEANEY</b>  |
| <b>Question 11b:</b> | <p>How does Heaney vividly bring to life childhood fears in <b>EITHER A Constable Calls OR Death of a Naturalist</b>?</p> <p>Remember to refer closely to the language Heaney uses in your chosen poem.</p> |

**NOTES ON THE TASK:**

Basic responses here will show some understanding of what is happening in the chosen poem mainly via paraphrase. They will move through the bands as they focus on details of the poems; for example, the "threat" of the constable's bicycle, his holster and revolver, and the child's awareness of the concealed line of turnips or, in the case of *Death of a Naturalist*, the description of the threatening flax-dam at the beginning and the child's fear of the frogs' vengeance towards the end. Best responses here will engage closely with the language of the poem and develop a strong personal response to the poem~.

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| <b>Text:</b>         | <b>SEAMUS HEANEY</b>  |
| <b>Question 11c:</b> | <p>How does Heaney powerfully convey his feelings about older people in <b>EITHER</b> <i>Digging</i> <b>OR</b> <i>Ancestral Photograph</i>?</p> <p>Remember to refer closely to the language Heaney uses in your chosen poem.</p> |

**NOTES ON THE TASK:**

The poet's admiration for his father and grandfather is powerfully expressed in *Digging*, not least through the detail of their skill in digging. "My God, the old man could handle a spade." The attention to detail indicates how carefully the poet watched, and the homely recollection of taking milk to his grandfather is affectionately evoked. Memories of his father and his father's uncle at cattle fairs are evoked with similar affection in *Ancestral Photograph*, even if the physical description of the great-uncle is far from flattering. As the last verse indicates, taking the great-uncle's portrait to the attic rather sadly closes a chapter in their chronicle. Basic responses here will show some understanding of what Heaney's memories. They will move through the bands as attention to detail becomes sharper and engagement with the language closer. Best responses here will show full understanding of Heaney's memories and comment thoughtfully and incisively on the language of the poem.

## Benjamin Zephaniah

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| <b>Text:</b>  | <b>BENJAMIN ZEPHANIAH</b>  |
| <b>Question 12a:</b>  | <p><i>Having a Word</i></p> <p>How does Zephaniah powerfully convey to you his views on society in this poem?</p> <p>Remember to refer closely to the language Zephaniah uses.</p> |
| <p><b>NOTES ON THE TASK:</b></p> <p>Linguistically this is quite a complex poem, involving “having” more words than just one, but the overall argument is clear enough: that, despite people being apparently equal, free, liberated and able to vote, many are not. The control of the state is far less benevolent than its “words” suggest. Although old Labour may have become New, there is no revolution; old conservatives have few things to conserve, let alone institute change. Better answers may consider the significance of “Babylon must burn” and the effect of the repetition. The poem seems to subside into the kind of warning but philosophical acceptance that things are not what they seem. Basic answers here will make some relevant comment on the view Zephaniah is conveying and the speech-like structure he seems to adopt. Picking out such key words as “oppressors”, “state security”, “revolution”, they will move through the bands as understanding becomes sharper. Best answers will show insight and engage closely with the nuances of language here.</p> |  |

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| <b>Text:</b>  | <b>BENJAMIN ZEPHANIAH</b>  |
| <b>Question 12b:</b>  | <p>In what ways does Zephaniah vividly convey to you his feelings about justice in <b>EITHER</b> <i>Chant of a Homesick Nigga</i> <b>OR</b> <i>Three Black Males</i>?</p> <p>Remember to refer closely to the language Zephaniah uses in your chosen poem.</p> |
| <p><b>NOTES ON THE TASK:</b></p> <p>Whichever poem candidates choose, they are likely to conclude that white justice means injustice for black people. <i>The Chant of a Homesick Nigga</i> takes the form of a monologue from a prison cell, where the speaker is hungry, has been beaten so he can hardly walk, subjected to racial abuse and left reflecting on the hypocrisy of those who enforce the law. There is no evidence that he has committed any crime. Similarly the men in <i>Three Black Males</i> are victims of “The cops, the judge and jury”. Known as the M25 three, they were found guilty by a jury of murder and robbery, but freed on technicalities after serving ten years of a life sentence, though they protested their innocence. The fight referred to is their fight to be declared innocent. Perhaps the poet and storyteller, as well as the black males, have a role in ensuring that truth can reign supreme. Basic answers here will make relevant comments on what the poem is about. Better ones will show some understanding, with textual support, of the anger evident in the poem. The best answers here will consider the rhythm of the poem and mood of the poem in detail and engage closely with the poem’s language.</p> |  |

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| <b>Text:</b>         | <b>BENJAMIN ZEPHANIAH</b>  |
| <b>Question 12c:</b> | <p>Explore the ways in which Zephaniah memorably portrays the lives of women in <b>EITHER</b> <i>Breakfast in East Timor</i> <b>OR</b> <i>The Woman Has to Die</i>.</p> <p>Remember to refer closely to the language Zephaniah uses in your chosen poem.</p> |

**NOTES ON THE TASK:**

Some background on the conflict in East Timor and of the honour code in Baluchistan (and elsewhere) might well inform answers here. The poet here expresses powerful sympathy with women who are victims. Ana Pereira has endured the loss of all her sisters, does not know her father's whereabouts, smells death, eats food stained with blood, and might not survive another day. Candidates may offer useful comment on the indifference of Indonesian newspapers to her misery. The banal morning ritual of taking a shower, eating porridge and reading the paper is made horrific by the bloodstained rain and oats and the inappropriate nature of the news. The unnamed woman who "has to" die, had intellect, free thinking and will, but is the victim of a fanatical family, church and state united in a "twisted faith". The attack on men, their faith and actions is powerful. Basic answers will show some understanding of the chosen poem with a little textual support. They will move up the bands as understanding of the lives of the women becomes clearer. Best responses will show an intimate understanding of the poem and of the poet's anger, with close attention to the language. These will also comment on the sometimes detached nature of the poet's tone.

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| <b>Text:</b>        | <b>UNSEEN</b>  |
| <b>Question 13:</b> | <p>How does Iain Crichton Smith make this such a moving poem?</p> <p>You should consider</p> <ul style="list-style-type: none"> <li>• the description of the baby</li> <li>• the baby's thoughts, hopes and fears in verses 5-12</li> <li>• some of the language the poet uses</li> <li>• the structure of the poem</li> <li>• anything else that you think is important.</li> </ul> |

**NOTES ON THE TASK:**

The description of the baby emphasises its vulnerability, absence of freedom (the cage) and its dependency. Yet its hair is "limpid gold"; the tiny baby is valued, indeed treasured. Though tiny (the word is repeated), with a body, thus having form, it is delicate as an egg (which contains something so young as not yet to be hatched). If the machinery sings its own quiet tune (a lullaby?), so the baby sings to its temporary "mother", which provides a womb-like warmth. It movingly appeals to this mother to be raised to "run", with its reassuringly solid and durable "leather schoolbag", among blossoms (an image suggesting fulfillment and more) on a day that might inspire ("fire"). The baby appeals, fearfully, to its "mother" to be good to it, and for its "breast of steel" to be kind. The "breast of steel" softens to "the bosom of the night" on which the baby can sleep, and its hope to escape the succouring cage and steel for the soft human arms, presumably of its parents who are waiting for the release from the incubator.

Personal response to the language is looked for here. The tininess of the baby, its attractiveness, its hopes and its dependency on the incubator (which is incubating a living being) are moving.

Comment on the structure of the poem, with the baby's voice coming strongly through the last seven verses, an indication perhaps of its wish/will to survive, is expected. Engagement with the poem and its language, structure and form is expected. is expected.

Basic answers will show some understanding of the poem, referring to it to support that understanding. They will move through the bands as understanding of the poem becomes more secure and the effects of the poet's choice of language and structure become clearer. Best responses here will respond closely to the mood of the poem and sensitively to the poem's language. Understanding will be supported by careful evaluation of well-selected quotation from the poem.



**ASSESSMENT OBJECTIVES GRID (includes QWC)**

| <b>Question</b> | <b>AO1</b> | <b>AO2</b> | <b>AO3</b> | <b>AO4</b> | <b>Total</b> |
|-----------------|------------|------------|------------|------------|--------------|
| <b>1(a)</b>     | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>1(b)</b>     | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>2(a)</b>     | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>2(b)</b>     | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>3(a)</b>     | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>3(b)</b>     | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>4(a)</b>     | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>4(b)</b>     | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>5(a)</b>     | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>5(b)</b>     | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>6(a)</b>     | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>6(b)</b>     | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>7(a)</b>     | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>7(b)</b>     | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>7(c)</b>     | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>8(a)</b>     | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>8(b)</b>     | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>8(c)</b>     | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>9(a)</b>     | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>9(b)</b>     | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>9(c)</b>     | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>10(a)</b>    | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>10(b)</b>    | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>10(c)</b>    | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>11(a)</b>    | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>11(b)</b>    | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>11(c)</b>    | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>12(a)</b>    | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>12(b)</b>    | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>12(c)</b>    | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>13</b>       | 12.5%      | 12.5%      |            |            | <b>25%</b>   |
| <b>Totals</b>   |            |            |            |            |              |





