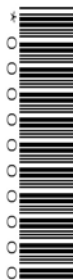


Xxxx 2015 – Morning/Afternoon

GCSE ENGLISH LITERATURE

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



Candidates answer on the Answer Booklet.

OCR supplied materials:

- 8 page Answer Booklet (sent with general stationery)

Other materials required:

- This is an open book paper. Texts should be taken into the examination.

They must not be annotated.

Duration: 1 hour 30 minutes



INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the spaces provided on the Answer Booklet. Please write clearly and in capital letters.
- Use black ink.
- Answer **two** questions: **one** on Literary Heritage Prose and **one** on Contemporary Poetry.

SECTION A: 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 Wessex Tales:</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> R L Stevenson	pages 12-13	questions 6 (a)-(b)

SECTION B: CONTEMPORARY POETRY

EITHER answer **one** question on the poet you have studied **OR** answer the question on the

Unseen Poem.	pages 14-15	questions 7 (a)-(c)
Simon Armitage	page 16	questions 8 (a)-(c)
Gillian Clarke	pages 18-19	questions 9 (a)-(c)
Wendy Cope	page 20	questions 10 (a)-(c)
Carol Ann Duffy	page 21	questions 11 (a)-(c)
Seamus Heaney	pages 22-23	questions 12 (a)-(c)
Benjamin Zephaniah	page 24	questions 13

UNSEEN POEM

- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Do **not** write in bar codes.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of the question or part question.
- Your Quality of Written Communication is assessed in this paper.
- The total number of marks for this paper is **27**.
- This document consists of **28** pages. Any blank pages are indicated.



SECTION A: LITERARY HERITAGE PROSE

JANE AUSTEN: *Pride and Prejudice*

1 (a)

"In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you."

Elizabeth's astonishment was beyond expression. She stared, coloured, doubted, and was silent. This he considered sufficient encouragement, and the avowal of all that he felt and had long felt for her, immediately followed. He spoke well, but there were feelings besides those of the heart to be detailed, and he was not more eloquent on the subject of tenderness than of pride. His sense of her inferiority—of its being a degradation—of the family obstacles which judgment had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but was very unlikely to recommend his suit. 5 10

In spite of her deeply-rooted dislike, she could not be insensible to the compliment of such a man's affection, and though her intentions did not vary for an instant, she was at first sorry for the pain he was to receive; till, roused to resentment by his subsequent language, she lost all compassion in anger. She tried, however, to compose herself to answer him with patience, when he should have done. He concluded with representing to her the strength of that attachment which, in spite of all his endeavours, he had found impossible to conquer; and with expressing his hope that it would now be rewarded by her acceptance of his hand. As he said this, she could easily see that he had no doubt of a favourable answer. He *spoke* of apprehension and anxiety, but his countenance expressed real security. Such a circumstance could only exasperate farther, and when he ceased, the colour rose into her cheeks, and she said, 15 20 25

"In such cases as this, it is, I believe, the established mode to express a sense of obligation for the sentiments avowed, however unequally they may be returned. It is natural that obligation should be felt, and if I could *feel* gratitude, I would now thank you. But I cannot—I have never desired your good opinion, and you have certainly bestowed it most unwillingly. I am sorry to have occasioned pain to any one. It has been most unconsciously done, however, and I hope will be of short duration. The feelings which, you tell me, have long prevented the acknowledgment of your regard, can have little difficulty in overcoming it after this explanation." 30

Mr. Darcy, who was leaning against the mantle-piece with his eyes fixed on her face, seemed to catch her words with no less resentment than surprise. His complexion became pale with anger, and the disturbance of his mind was visible in every feature. He was struggling for the appearance of composure, and would not open his lips, till he believed himself to have attained it. The pause was to Elizabeth's feelings dreadful. At length, in a voice of forced calmness, he said, 35 40

"And this is all the reply which I am to have the honour of expecting! I might, perhaps, wish to be informed why, with so little *endeavour* at civility, I am thus rejected. But it is of small importance."

"I might as well enquire," replied she, "why with so evident a design of offending and insulting me, you chose to tell me that you liked me against your will, against your reason, and even against your character? Was not this some excuse for incivility, if I *was* uncivil? But I have other provocations. You know I have. Had not my own feelings decided against you, had they been indifferent, or had they even been favourable, do you think that any consideration would tempt me to accept the man, who has been the means of ruining, perhaps for ever, the happiness of a most beloved sister?" 45 50

As she pronounced these words, Mr. Darcy changed colour; but the emotion was short, and he listened without attempting to interrupt her while she continued.

55

Either 1 (a) What do you find so dramatic about this conversation between Darcy and Elizabeth?

Remember to support your ideas with details from the passage and the rest of the novel.

[16]

Or 1 (b) Do you think Mr Bennet is a good father?

Remember to support your ideas with details from the novel.

[16]

GEORGE ELIOT: *Silas Marner*

2 (a)

But there was a cry on the hearth: the child had awaked, and Marner stooped to lift it on his knee. It clung round his neck, and burst louder and louder into that mingling of inarticulate cries with 'mammy' by which little children express the bewilderment of waking. Silas pressed it to him, and almost unconsciously uttered sounds of hushing tenderness, while he bethought himself that some of his porridge, which had got cool by the dying fire, would do to feed the child with if it were only warmed up a little. 5

He had plenty to do through the next hour. The porridge, sweetened with some dry brown sugar from an old store which he had refrained from using for himself, stopped the cries of the little one, and made her lift her blue eyes with a wide quiet gaze at Silas, as he put the spoon into her mouth. Presently she slipped from his knee and began to toddle about, but with a pretty stagger that made Silas jump up and follow her lest she should fall against anything that would hurt her. But she only fell in a sitting posture on the ground, and began to pull at her boots, looking up at him with a crying face as if the boots hurt her. He took her on his knee again, but it was some time before it occurred to Silas's dull bachelor mind that the wet boots were the grievance, pressing on her warm ankles. He got them off with difficulty, and baby was at once happily occupied with the primary mystery of her own toes, inviting Silas, with much chuckling, to consider the mystery too. But the wet boots had at last suggested to Silas that the child had been walking on the snow, and this roused him from his entire oblivion of any ordinary means by which it could have entered or been brought into his house. Under the prompting of this new idea, and without waiting to form conjectures, he raised the child in his arms, and went to the door. As soon as he had opened it, there was the cry of 'mammy' again, which Silas had not heard since the child's first hungry waking. Bending forward, he could just discern the marks made by the little feet on the virgin snow, and he followed their track to the furze bushes. 'Mammy!' the little one cried again and again, stretching itself forward so as almost to escape from Silas's arms, before he himself was aware that there was something more than the bush before him – that there was a human body, with the head sunk low in the furze, and half-covered with the shaken snow. 10 15 20 25 30

Either **2** **(a)** What do you think makes this such a dramatic and important moment in the novel?

Remember to support your ideas with details from the passage and the rest of the novel.

[16]

Or **2** **(b)** What memorable impressions of Dolly Winthrop does the novel convey to you?

Remember to support your ideas with details from the novel.

[16]

WILLIAM GOLDING: *Lord of the Flies*

3 (a)

“You are a silly little boy,” said the Lord of the Flies, “just an ignorant, silly little boy.”

Simon moved his swollen tongue but said nothing.

“Don’t you agree?” said the Lord of the Flies. “Aren’t you just a silly little boy?” 5

Simon answered him in the same silent voice.

“Well then,” said the Lord of the Flies, “you’d better run off and play with the others. They think you’re batty. You don’t want Ralph to think you’re batty, do you? You like Ralph a lot, don’t you? And Piggy, and Jack?”

Simon’s head was tilted slightly up. His eyes could not break away and the Lord of the Flies hung in space before him. 10

“What are you doing out here all alone? Aren’t you afraid of me?”

Simon shook.

“There isn’t anyone to help you. Only me. And I’m the Beast.”

Simon’s mouth laboured, brought forth audible words. 15

“Pig’s head on a stick.”

“Fancy thinking the Beast was something you could hunt and kill!” said the head. For a moment or two the forest and all the other dimly appreciated places echoed with the parody of laughter. “You knew, didn’t you? I’m part of you? Close, close, close! I’m the reason why it’s no go? Why things are what they are?” 20

The laughter shivered again.

“Come now,” said the Lord of the Flies. “Get back to the others and we’ll forget the whole thing.”

Simon’s head wobbled. His eyes were half closed as though he were imitating the obscene thing on the stick. He knew that one of his times was coming on. The Lord of the Flies was expanding like a balloon. 25

“This is ridiculous. You know perfectly well you’ll only meet me down there—so don’t try to escape!”

Simon’s body was arched and stiff. The Lord of the Flies spoke in the voice of a schoolmaster. 30

“This has gone quite far enough. My poor, misguided child, do you think you know better than I do?”

There was a pause.

“I’m warning you. I’m going to get waxy. D’you see? You’re not wanted. Understand? We are going to have fun on this island. Understand? We are going to have fun on this island! So don’t try it on, my poor misguided boy, or else—” 35

Simon was found he was looking into a vast mouth. There was blackness within, a blackness that spread. 40

“—Or else,” said the Lord of the Flies, “we shall do you. See? Jack and Roger and Maurice and Robert and Bill and Piggy and Ralph. Do you. See?”

Simon was inside the mouth. He fell down and lost consciousness.

Either 3 (a) What makes this passage so frightening?

Remember to support your ideas with details from the passage and the rest of the novel.

[16]

Or 3 (b) Do you think Ralph is a good leader of the boys?

Remember to support your ideas with details from the novel.

[16]

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

The Withered Arm

4 (a)

On the spot at which she had now arrived were two trestles, and before she could think of their purpose she heard heavy feet descending stairs somewhere at her back. Turn her head she would not, or could not, and, rigid in this position, she was conscious of a rough coffin passing her shoulder, borne by four men. It was open, and in it lay the body of a young man, wearing the smockfrock of a rustic, and fustian breeches. The corpse had been thrown into the coffin so hastily that the skirt of the smockfrock was hanging over. The burden was temporarily deposited on the trestles. 5

By this time the young woman's state was such that a grey mist seemed to float before her eyes, on account of which, and the veil she wore, she could scarcely discern anything: it was as though she had nearly died, but was held up by a sort of galvanism. 10

'Now!' said a voice close at hand, and she was just conscious that the word had been addressed to her.

By a last strenuous effort she advanced, at the same time hearing persons approaching behind her. She bared her poor curst arm; and Davies, uncovering the face of the corpse, took Gertrude's hand, and held it so that her arm lay across the dead man's neck, upon a line the colour of an unripe blackberry, which surrounded it. 15

Gertrude shrieked: 'the turn o' the blood', predicted by the conjuror, had taken place. But at that moment a second shriek rent the air of the enclosure: it was not Gertrude's, and its effect upon her was to make her start round. 20

Immediately behind her stood Rhoda Brook, her face drawn, and her eyes red with weeping. Behind Rhoda stood Gertrude's own husband; his countenance lined, his eyes dim, but without a tear. 25

'D—n you! what are you doing here?' he said hoarsely.

'Hussy – to come between us and our child now!' cried Rhoda. 'This is the meaning of what Satan showed me in the vision! You are like her at last!' And clutching the bare arm of the younger woman, she pulled her unresistingly back against the wall. Immediately Brook had loosened her hold the fragile young Gertrude slid down against the feet of her husband. When he lifted her up she was unconscious. 30

The mere sight of the twain had been long enough to suggest to her that the dead young man was Rhoda's son. At that time the relatives of an executed convict had the privilege of claiming the body for burial, if they chose to do so; and it was for this purpose that Lodge was awaiting the inquest with Rhoda. He had been summoned by her as soon as the young man was taken in the crime, and at different times since; and he had attended in court during the trial. This was the 'holiday' he had been indulging in of late. The two wretched parents had wished to avoid exposure; and hence had come themselves for the body, a waggon and sheet for its conveyance and covering being in waiting outside. 35

Gertrude's case was so serious that it was deemed advisable to call to her the surgeon who was at hand. She was taken out of the jail into the town; but she never reached home alive. Her delicate vitality, sapped perhaps by the paralysed arm, collapsed under the double shock that followed the severe strain, physical and mental, to which she had subjected herself during the previous twenty-four hours. Her blood had been 'turned' indeed – too far. Her death took place in the town three days after. 40 45 50

Either 4 (a) What do you find so dramatic and moving about this moment near the end of the story?

Remember to support your ideas with details from the passage and the rest of the story.

[16]

Or 4 (b) What do you find particularly entertaining about the story *Tony Kytes*, *The Arch Deceiver*?

Remember to support your ideas with details from the story.

[16]

GEORGE ORWELL: *Animal Farm*

5 (a)

For the next two days Boxer remained in his stall. The pigs had sent out a large bottle of pink medicine which they had found in the medicine chest in the bathroom, and Clover administered it to Boxer twice a day after meals. In the evenings she lay in his stall and talked to him, while Benjamin kept the flies off him. Boxer professed not to be sorry for what had happened. If he made a good recovery, he might expect to live another three years, and he looked forward to the peaceful days that he would spend in the corner of the big pasture. It would be the first time that he had had leisure to study and improve his mind. He intended, he said, to devote the rest of his life to learning the remaining twenty-two letters of the alphabet. 5

However, Benjamin and Clover could only be with Boxer after working hours, and it was in the middle of the day when the van came to take him away. The animals were all at work weeding turnips under the supervision of a pig, when they were astonished to see Benjamin come galloping from the direction of the farm buildings, braying at the top of his voice. It was the first time that they had ever seen Benjamin excited – indeed, it was the first time that anyone had ever seen him gallop. ‘Quick, quick!’ he shouted. ‘Come at once! They’re taking Boxer away!’ Without waiting for orders from the pig, the animals broke off work and raced back to the farm buildings. Sure enough, there in the yard was a large, closed van, drawn by two horses, with lettering on its side and a sly-looking man in a low-crowned bowler hat sitting on the driver’s seat. And Boxer’s stall was empty. 10

The animals crowded round the van. ‘Good-bye, Boxer!’ they chorused, ‘good-bye!’ 15

‘Fools! Fools!’ shouted Benjamin, prancing round them and stamping the earth with his small hoofs. ‘Fools! Do you not see what is written on the side of that van?’ 20

That gave the animals pause, and there was a hush. Muriel began to spell out the words. But Benjamin pushed her aside and in the midst of a deadly silence he read: 25

‘Alfred Simmonds, Horse Slaughterer and Glue Boiler, Willingdon. Dealer in Hides and Bone-Meal. Kennels Supplied.’ Do you not understand what that means? They are taking Boxer to the knacker’s!’ 30

A cry of horror burst from all the animals. At this moment the man on the box whipped up his horses and the van moved out of the yard at a smart trot. All the animals followed, crying out at the tops of their voices. Clover forced her way to the front. The van began to gather speed. Clover tried to stir her stout limbs to a gallop, and achieved a canter. ‘Boxer!’ she cried. ‘Boxer! Boxer! Boxer!’ And just at this moment, as though he had heard the uproar outside, Boxer’s face, with the white stripe down his nose, appeared at the small window at the back of the van. 35

‘Boxer!’ cried Clover in a terrible voice. ‘Boxer! Get out! Get out quickly! They are taking you to your death!’ 40

All the animals took up the cry of ‘Get out, Boxer, get out!’ But the van was already gathering speed and drawing away from them. It was uncertain whether Boxer had understood what Clover had said. But a moment later his face disappeared from the window and there was the sound of a tremendous drumming of hoofs inside the van. He was trying to kick his way out. 45

50

Either **5** **(a)** What do you think makes this passage so dramatic and moving?

Remember to support your ideas with details from the passage and the rest of the novel.

[16]

Or **5** **(b)** What are your thoughts and feelings about Snowball and the part he plays in the novel?

Remember to support your ideas with details from the novel.

[16]

R L STEVENSON: *The Strange Case of Dr. Jekyll and Mr. Hyde*

The Last Night

6 (a)

The footman came at the summons, very white and nervous.

"Pull yourself together, Bradshaw," said the lawyer. "This suspense, I know, is telling upon all of you; but it is now our intention to make an end of it. Poole, here, and I are going to force our way into the cabinet. If all is well, my shoulders are broad enough to bear the blame. Meanwhile, lest anything should really be amiss, or any malefactor seek to escape by the back, you and the boy must go round the corner with a pair of good sticks, and take your post at the laboratory door. We give you ten minutes to get to your stations."

5

As Bradshaw left, the lawyer looked at his watch. "And now, Poole, let us get to ours," he said; and taking the poker under his arm, he led the way into the yard. The scud had banked over the moon, and it was now quite dark. The wind, which only broke in puffs and draughts into that deep well of building, tossed the light of the candle to and fro about their steps, until they came into the shelter of the theatre, where they sat down silently to wait. London hummed solemnly all around; but nearer at hand, the stillness was only broken by the sound of a footfall moving to and fro along the cabinet floor.

10

"So it will walk all day, sir," whispered Poole; "ay, and the better part of the night. Only when a new sample comes from the chemist, there's a bit of a break. Ah, it's an ill conscience that's such an enemy to rest! Ah, sir, there's blood foully shed in every step of it! But hark again, a little closer—put your heart in your ears, Mr. Utterson, and tell me, is that the doctor's foot?"

20

The steps fell lightly and oddly, with a certain swing, for all they went so slowly; it was different indeed from the heavy creaking tread of Henry Jekyll. Utterson sighed. "Is there never anything else?" he asked.

25

Poole nodded "Once," he said. "Once I heard it weeping!"

"Weeping? how that?" said the lawyer, conscious of a sudden chill of horror.

30

"Weeping like a woman or a lost soul," said the butler. "I came away with that upon my heart, that I could have wept too."

But now the ten minutes drew to an end. Poole disinterred the axe from under a stack of packing straw; the candle was set upon the nearest table to light them to the attack; and they drew near with bated breath to where that patient foot was still going up and down, up and down in the quiet of the night.

35

"Jekyll," cried Utterson, with a loud voice, "I demand to see you." He paused a moment, but there came no reply. "I give you fair warning, our suspicions are aroused, and I must and shall see you," he resumed; "if not by fair means, then by foul—if not of your consent, then by brute force!"

40

"Utterson," said the voice, "for God's sake, have mercy!"

"Ah, that's not Jekyll's voice—it's Hyde's!" cried Utterson. "Down with the door, Poole!"

Either **6** **(a)** What do you think makes this such a dramatic moment in the novel?

Remember to support your ideas with details from the passage and the rest of the novel.

[16]

Or **6** **(b)** Do you blame Mr. Hyde for Dr. Jekyll's downfall and death, or do you blame Dr. Jekyll himself?

Remember to support your ideas with details from the novel.

[16]

SECTION B: CONTEMPORARY POETRY

SIMON ARMITAGE

Alaska

7 (a)

So you upped
and went. Big deal!
Now you must be sitting pretty.
Now you must see me
like a big kodiak bear, 5

safe and holed up
for the close season, then rumbled.
Girl, you must see me
like the crown prince
rattling 10

round his icy palace,
the cook and bottle-washer gone,
snuck off, a moonlight flit
to the next estate
for sick pay, wages, running water 15

in their own chambers, that type
of concession. Girl,
you must picture me: clueless,
the brand of a steam iron
on my dress shirt, 20

the fire left on all night,
the kitchen a scrap heap
of ring-pulls and beer cans
but let me say, girl,
the only time I came within a mile 25

of missing you
was a rainy Wednesday, April,
hauling in the sheets,
trying to handle
that big king-sizer. Girl, 30

you should see yourself with him,
out in the snowfield
like nodding donkeys
or further west, you and him,
hand in hand, 35

his and hers,
and all this
under my nose,
like the Bering Strait,
just a stone's throw away. 40

Either 7 (a) What do you think makes this such a bitter poem?

Remember to support your ideas with details from the poem.

[11]

Or 7 (b) What do you find particularly memorable about the relationship between a child and parent in *Mice and snakes don't give me the shivers*?

Remember to support your ideas with details from the poem.

[11]

Or 7 (c) What do you find so disturbing about the behaviour of the man and the family who take him in, in the poem *Gooseberry Season*?

Remember to support your ideas with details from the poem.

[11]

GILLIAN CLARKE

Cold Knap Lake

8 (a)

We once watched a crowd
pull a drowned child from the lake.
Blue-lipped and dressed in water's long green silk
she lay for dead.

Then kneeling on the earth, 5
a heroine, her red head bowed,
her wartime cotton frock soaked,
my mother gave a stranger's child her breath.
The crowd stood silent,
drawn by the dread of it. 10

The child breathed, bleating
and rosy in my mother's hands.
My father took her home to a poor house
and watched her thrashed for almost drowning.

Was I there? 15
Or is that troubled surface something else
shadowy under the dipped fingers of willows
where satiny mud blooms in cloudiness
after the treading, heavy webs of swans
as their wings beat and whistle on the air? 20

All lost things lie under closing water
in that lake with the poor man's daughter.

Either 8 (a) What do you think makes this such a disturbing poem?

Remember to support your ideas with details from the poem.

[11]

Or 8 (b) What childhood memory does Clarke bring to life for you in *The Angelus*?

Remember to support your ideas with details from the poem.

[11]

Or 8 (c) What do you find so striking about the portrayal of the natural world in *Hare in July*?

Remember to support your ideas with details from the poem.

[11]

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Turn to page 18 for questions 9(a), 9(b) and 9(c)

WENDY COPE

The Stickleback Song

9 (a)

'Someone should see to the dead stickleback.'
School inspector to London headteacher

A team of inspectors came round here today,
They looked at our school and pronounced it OK.
We've no need to worry, we shan't get the sack,
But someone should see to the dead stickleback,
Dead stickleback, dead stickleback, 5
But someone should see to the dead stickleback.

Well, we've got some gerbils, all thumping their tails,
And we've got a tankful of live water-snails,
But there's one little creature we certainly lack –
We haven't a quick or a dead stickleback, 10
Dead stickleback, dead stickleback,
We haven't a quick or a dead stickleback.

Oh was it a spectre the inspector saw,
The ghost of some poor classroom pet who's no more?
And will it be friendly or will it attack? 15
We're living in fear of the dead stickleback,
Dead stickleback, dead stickleback,
We're living in fear of the dead stickleback.

Or perhaps there's a moral to this little song:
Inspectors work hard and their hours are too long. 20
When they overdo it, their minds start to crack
And they begin seeing the dead stickleback,
Dead stickleback, dead stickleback,
And they begin seeing the dead stickleback.

Now all you young teachers, so eager and good, 25
You won't lose your wits for a few years, touch wood.
But take off as fast as a hare on the track
The day you encounter the dead stickleback.
Dead stickleback, dead stickleback,
The day you encounter the dead stickleback. 30

Either 9 (a) What do you find so entertaining about *The Stickleback Song*?

Remember to support your ideas with details from the poem.

[11]

Or 9 (b) What do you find so moving about the portrayal of the past in *On Finding an Old Photograph*?

Remember to support your ideas with details from the poem.

[11]

Or 9 (c) What do you find amusing about the way poets and poetry are portrayed in *Engineers' Corner*?

Remember to support your ideas with details from the poem.

[11]

CAROL ANN DUFFY

War Photographer

10 (a)

In his darkroom he is finally alone
 with spools of suffering set out in ordered rows.
 The only light is red and softly glows,
 as though this were a church and he
 a priest preparing to intone a Mass. 5
 Belfast. Beirut. Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays
 beneath his hands which did not tremble then
 though seem to now. Rural England. Home again
 to ordinary pain which simple weather can dispel, 10
 to fields which don't explode beneath the feet
 of running children in a nightmare heat.

Something is happening. A stranger's features
 faintly start to twist before his eyes,
 a half-formed ghost. He remembers the cries 15
 of this man's wife, how he sought approval
 without words to do what someone must
 and how the blood stained into foreign dust.

A hundred agonies in black-and-white
 from which his editor will pick out five or six 20
 for Sunday's supplement. The reader's eyeballs prick
 with tears between the bath and pre-lunch beers.
 From the aeroplane he stares impassively at where
 he earns his living and they do not care.

Either 10 (a) What do you find particularly memorable about the war photographer and his approach to his work?

Remember to support your ideas with details from the poem.

[11]

Or 10 (b) What do you think makes Susan such a fascinating figure in *Liar*?

Remember to support your ideas with details from the poem.

[11]

Or 10 (c) What do you think makes *Who Loves You* such a memorable love poem?

Remember to support your ideas with details from the poem.

[11]

SEAMUS HEANEY

Death of a Naturalist

11 (a)

All year the flax-dam festered in the heart
 Of the townland; green and heavy headed
 Flax had rotted there, weighted down by huge sods.
 Daily it sweltered in the punishing sun.
 Bubbles gurgled delicately, bluebottles 5
 Wove a strong gauze of sound around the smell.
 There were dragon-flies, spotted butterflies,
 But best of all was the warm thick slobber
 Of frogspawn that grew like clotted water
 In the shade of the banks. Here, every spring 10
 I would fill jam-potfuls of the jellied
 Specks to range on window-sills at home,
 On shelves at school, and wait and watch until
 The fattening dots burst into nimble-
 Swimming tadpoles. Miss Walls would tell us how 15
 The daddy frog was called a bullfrog
 And how he croaked and how the mammy frog
 Laid hundreds of little eggs and this was
 Frogspawn. You could tell the weather by frogs too
 For they were yellow in the sun and brown 20
 In rain.

Then one hot day when fields were rank
 With cowdung in the grass the angry frogs
 Invaded the flax-dam; I ducked through hedges
 To a coarse croaking that I had not heard 25
 Before. The air was thick with a bass chorus.
 Right down the dam gross-bellied frogs were cocked
 On sods; their loose necks pulsed like sails. Some hopped:
 The slap and plop were obscene threats. Some sat
 Poised like mud grenades, their blunt heads farting. 30
 I sickened, turned, and ran. The great slime kings
 Were gathered there for vengeance and I knew
 That if I dipped my hand the spawn would clutch it.

Either 11 (a) What do you find so striking about the descriptions of nature in *Death of a Naturalist*?

Remember to support your ideas with details from the poem.

[11]

Or 11 (b) What powerful impressions of the way things change does *Blackberry-Picking* convey you?

Remember to support your ideas with details from the poem.

[11]

Or 11 (c) What vivid pictures of men at work does *Digging* convey to you?

Remember to support your ideas with details from the poem.

[11]

BENJAMIN ZEPHANIAH

Jimmy Grows Old

12 (a)

Jimmy's getting old now
 He wants softness an romance,
 He's checking all dat's movin
 He don't want to miss a chance,
 His rebel style is changing 5
 An he really wants a child,
 He really is behaving
 Jimmy's no longer wild.

He still has de scars of fights
 But now it's no fight time, 10
 He don't need de bright lights
 An he stays far from crime,
 He's lonely in his bedsit
 He's given up de scene,
 De doctor at de clinic said, 15
 "It is part of having been".

He was tough an energetic,
 Now where are his friends?
 He has none,
 But he knows so many people who pretend, 20
 De beat is not important
 Now he likes a lyrical song,
 De doctor at de clinic said,
 "You're changing, nothing's wrong".

He now sweats in his sleep 25
 He has woke up clutching his pillow,
 Each day dressed in underpants
 He eyes up his mirror,
 Too well known to cry in public,
 Too weak to be macho, 30
 Feeling like a lifeless object,
 Feeling kinda hollow.

Well Jimmy boy said, "What de hell
 I might as well get drinking,
 I did my bit, I did rebel, 35
 Now I am de rebel thinking,
 I could write a poem
 But I was told dat's sloppy,
 All I know is as I grow
 My strength is getting floppy". 40

Jimmy's social worker said,
 "Jimmy get off the booze"
 De parish priest said, "Jimmy
 What is de path you choose?"
 Jimmy said, "I just need friends, 45
 And winters are so cold"
 De doctor at de clinic said,
 "It's part of growing old".

Either 12 (a) What makes you feel sympathy for Jimmy in *Jimmy Grows Old*?

Remember to support your ideas with details from the poem.

[11]

Or 12 (b) What views on justice does Zephaniah vividly express in *Chant of a Homesick Nigga*?

Remember to support your ideas with details from the poem.

[11]

Or 12 (c) What difficulties in living an honest life does *Adultery* convey to you?

Remember to support your ideas with details from the poem.

[11]

UNSEEN POEM

Four Years

13

The smell of him went soon
 From all his shirts.
 I sent them for jumble,
 And the sweaters and suits.
 The shoes 5
 Held more of him: he was printed
 Into his shoes. I did not burn
 Or throw or give them away.
 Time has denatured them now.

Nothing left. 10
 There never will be
 A hair of his in a comb.
 But I want to believe
 That in the shifting housedust
 Minute presences still drift: 15
 An eyelash,
 A hard crescent cut from a fingernail,
 That sometimes between the folds of a curtain
 Or the covers of a book
 I touch a flake of his skin. 20

Pamela Gillilan

13

What do you think makes this such a moving poem?

Remember to support your ideas with details from the poem.

You should consider:

- what has happened to the man (“him”) in the poem
- what the speaker has done with his clothes and shoes
- what the speaker hopes may still be in the house
- the speaker’s feelings
- some of the words and phrases the poet uses
- the poem’s structure
- anything else that you think is important.

[11]

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- Q1.** Jane Austen, *Pride & Prejudice*, first published by T. Egerton, 1813.
- Q2.** George Eliot, *Silas Marner*, first published by William Blackwood & Sons, 1861.
- Q3.** William Golding, *The Lord of the Flies*, 1959, Capricorn Books.
- Q4.** Thomas Hardy, *The Withered Arm, The Withered Arm & Other Wessex Tales*, 1913, Macmillan & Co.
- Q5.** *Animal Farm* by George Orwell (Copyright © George Orwell, 1945)
- Q6.** Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, first published by Longmans, Green & Co., 1886.
- Q7.** Simon Armitage, *Alaska*, from *Kid*, 1992, Faber & Faber.
- Q8.** Gillian Clarke, *Cold Knap Lake*, from *Collected Poems* (Carcanet Press Limited, 1997)
- Q9.** Wendy Cope, *The Stickleback Song*, from *If I Don't Know*, 2001, Faber & Faber.
- Q10.** Carol Ann Duffy, *War Photographer*, from *Standing Female Nude*, 1985, Anvil Press Poetry.
- Q11.** Seamus Heaney, *Death of a Naturalist*, from *Death of a Naturalist*, 1975, Faber & Faber.
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F

Sample Assessment Material

GCSE ENGLISH LITERATURE

A664/01 Literary Heritage Prose and Contemporary Poetry (Foundation Tier)

MARK SCHEME

Duration: 45 minutes

MAXIMUM MARK 27

SPECIMEN

This document consists of 28 pages

MARKING INSTRUCTIONS

PREPARATION FOR MARKING SCORIS

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

TRADITIONAL

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**. Bring these **marked scripts** to the meeting.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the scoris messaging system, or by email.
5. Work crossed out:
 - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
 - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. There is a NR (No Response) option. Award NR (No Response)
- if there is nothing written at all in the answer space
 - OR if there is a comment which does not in anyway relate to the question (e.g. 'can't do', 'don't know')
 - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question.
- Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).
8. The scoris **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.** If you have any questions or comments for your team leader, use the phone, the scoris messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response:
- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. Annotations

Annotation	Meaning

12. Subject-specific Marking Instructions

INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

ASSESSMENT OBJECTIVES

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

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

USING THE MARK SCHEME

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

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

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

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

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

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

INSTRUCTIONS TO EXAMINERS:**A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which set of BAND DESCRIPTORS across AO1, AO2 and QWC best describes the overall quality of the answer. In Unit A664, the AOs are equally weighted. Once the band is located, adjust the mark concentrating on features of the answer which make it stronger or weaker following the guidelines below.

Literary Heritage Prose: There are three marks at each band, except Band 4 where there are four marks. At Band 4 use the highest and lowest descriptions below and use the intervening marks for refinement.

- **Highest mark:** If clear evidence of all the qualities in the band descriptors is shown, the HIGHEST Mark should be awarded.
- **Lowest mark:** If the answer shows the candidate to be borderline (i.e. 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 descriptors.

Contemporary Poetry: There are two marks at each band, except Band 4 where there are three marks. At Band 4 use the highest/lowest/middle mark method above.

- Use the **Higher mark** if clear evidence of the qualities in the band descriptors is shown.
 - Use the **Lower mark** if the answer shows the candidate to be borderline (i.e. 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 (e.g.) high Band 4 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in the band descriptors, reward appropriately.

B TOTAL MARKS

1 Transfer the mark awarded to the front of the script.



2 FOUNDATION TIER: The maximum mark for the paper is **27**.

3 Quality of Written Communication is assessed in this paper. Candidates are expected to:



- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear
- present information in a form that suits its purpose
- use a suitable structure and style of writing.



Question		Answer	Marks	Guidance
1	(a) ✍	<p>Jane Austen: <i>Pride and Prejudice</i></p> <p>This encounter between Darcy and Elizabeth is dramatic because in it Darcy declares his love, proposes marriage, and is rejected. This is, to him, an unexpected outcome, yet his proposal is, as the passage makes clear, dictated not by the head but by the heart. The objections offered by the head are made all too clear and are offensive to Elizabeth, though she is well aware of the honour of attracting the love of such a man. Darcy's confidence in her acceptance is smugly unfounded and he is wounded by her coldly stinging refusal. Elizabeth objects to his pride and also to his role in separating Bingley and Jane. The encounter is a microcosm of the novel, since it is a classic confrontation between pride and prejudice.</p>	16	Basic answers here will make some comment about the conversation. They will move through the bands as discussion of Darcy's words, expectations and behaviour becomes more detailed and textual reference is used in support. Best responses here will make a reasonably developed response to the passage and the clash between Darcy and Elizabeth, commenting on some aspect of the language in support.
1	(b) ✍	<p>Jane Austen: <i>Pride and Prejudice</i></p> <p>Candidates' responses to Mr Bennet are likely to be varied. Textual support for the opinion held of Mr Bennet is vital, so knowledge and understanding of the part played by Mr Bennet, the father, in the novel should be well rewarded at this level. Some may think he is a good father because he is not strict and gives his daughters plenty of freedom; he is an early visitor to Mr Bingley, thus ensuring that his daughters speedily make the acquaintance of new, potentially influential neighbours. His concern over Lydia following her elopement with Wickham is genuine, and he is happy at the end of the novel with the way things have turned out for Jane and Elizabeth. However, he may also be seen as an over-indulgent father who has done very little to curb Lydia's excesses, and the incipient ones of Kitty. When Elizabeth warns him in the strongest terms of the folly of allowing Lydia to go to Brighton, he over-rules her. He has to depend on the goodness of others for settling the trouble caused by Lydia as he has failed to lay by money "for the better provision of his children, and of his wife". He is content to favour Jane and Elizabeth and to resign himself to having two, or maybe, three, silly daughters. He is capable of publicly embarrassing Mary over her singing at Netherfield. He fails to read Elizabeth's changed feelings for Darcy. Indeed Darcy might be allowed the last</p>	16	Basic responses will show some awareness of Mr Bennet as a father. They will move through the bands as they make their case in some detail and provide some textual support. Best responses here will make a reasonably developed response to Mr Bennet as a father with appropriate textual support.



Question	Answer	Marks	Guidance
	word when, in his letter to Elizabeth, he mentions Mr Bennet's "occasional want of propriety" (this as a father).		



Question		Answer	Marks	Guidance
2	(a) 	<p>George Eliot: <i>Silas Marner</i></p> <p>This is a dramatic and important moment in that it marks the beginning of the relationship between Marner and Eppie; between a bachelor who knows nothing about children, and a little girl who has not known a loving father. As soon as Eppie wakes she clings round Marner's neck, he "almost unconsciously uttered sounds of hushing tenderness", feeds her, ensures that she does not hurt herself, helps her with the boots and is invited to play a toe-admiration game with her. The wet boots, Eppie's cries and the tracks in the snow lead Marner to Molly's body. The moment raises dramatic questions. What will the consequences of Molly's death be to Godfrey, Marner and Eppie?</p>	16	Basic answers will make some comment about the moment. Better ones will comment relevantly on what is happening in the extract, with some textual support. They will move up through the bands as the response becomes more detailed and better supported. The best here will consider what is dramatic and important and comment on some aspect of Eliot's language.
2	(b) 	<p>George Eliot: <i>Silas Marner</i></p> <p>Dolly Winthrop becomes a fairly central character in the second part of the novel, following Eppie's arrival. She is presented as a kind, practical woman and becomes Marner's adviser in the ways of bringing up children. She brings clothing, instructs Marner on how to dress the child and ensure her safety, and persuades Marner to have her christened, thereby bringing both Marner and Eppie much closer to Raveloe life. She provides some humour in the novel by persuading Marner that locking Eppie in the coal-hole would be a suitable punishment for naughtiness. Her simple philosophy and her belief in goodness are comforting to Marner when he tells her of the drawing of lots. Aaron has inherited his mother's goodness, ensuring that Eppie's married life will be happy. With her views and her dialect she helps to build up an impression of the world of Raveloe.</p>	16	Basic answers will show some awareness of Dolly. Better ones will narrate part/parts of the novel in which Dolly figures. They will move through the bands as discussion moves beyond character study to her contribution to Marner's reformation, with textual support provided. The best will show a reasonably developed understanding of Dolly's influence in the novel.

Question		Answer	Marks	Guidance
3	(a) ✍	<p>William Golding: <i>Lord of the Flies</i></p> <p>There is plenty of material from which to select. Responses might consider the participants in the conversation: the head of a dead pig, who is also Lord of the Flies (better candidates should know who that is) and the Beast, who can read Simon's thoughts, and who can transform his voice and shape; and Simon, who knows that "one of his times" is coming on. The conversation can be seen as a nightmare, or as taking place inside Simon's head. What the Lord of the Flies tells Simon, or what Simon already knows, is the dark heart of the book; the Beast is "part of you". Its words are also prophetic. Simon will indeed meet the Beast "down there" where the others will "do" him. The "fun" the Lord of the Flies mentions is a key word in Jack's vocabulary. The language the Lord of the Flies uses is threatening, couched in short sentences often questions or commands. It is also frightening that Simon, who knows both what the Beast is not and what it is, is unable to share this knowledge with any of the other boys.</p>	16	<p>Basic answers will make some comment about the extract. Better ones will make some relevant comments on what is frightening, with a little textual support. They will move through the bands as the extract is explored in more depth. The best here will show a reasonably developed response to what is frightening and make some response to some of Golding's words and phrases.</p>
3	(b) ✍	<p>William Golding: <i>Lord of the Flies</i></p> <p>Responses to this question are likely to be quite varied. He can be seen as an unsuccessful leader, since by the end of the novel he is being hunted to the death, a stick having been sharpened at both ends for him. However, although he lacks the brain of Piggy, he at least has Piggy by his side for much of the novel, so that as a pair they represent the boys' best chance of rescue. He is likely to be compared with Jack, both representing different values. Responses may well consider the consequences to the boys if Jack were leader: no fire (except one that almost razes the island), no rules, murder and torture. Perhaps none of the boys can be a successful leader. If the beast is inside the boys, Ralph cannot lead them successfully. Ralph is the best leader, despite weaknesses in concentration, giving away Piggy's nick-name ... Leading successfully seems an impossibility, even for a decent boy like Ralph.</p>	16	<p>Basic responses will show some awareness of Ralph and of what he does. Better responses are likely to rely on narrating one or two moments involving Ralph, with some relevance to his leadership with a little support from the text. The best responses will make a reasonably developed personal response to Ralph as a leader and provide sound textual support.</p>



Question		Answer	Marks	Guidance
4	(a) 	<p>Thomas Hardy: <i>The Withered Arm and Other Wessex Tales</i></p> <p>The setting is the county jail and the scene is made dramatic by Gertrude's macabre and superstitious purpose in being there. A victim of Lodge's indifference and the innocent bearer of the blight on her arm, she is both desperate and fearful. The "turn o' the blood" predicted by Trendle dramatically occurs, but Rhoda's shriek ensures that the hoped-for recovery does not take place. Gertrude's discovery of Rhoda and Lodge surprises her as much as it does the reader. Her reaction is moving, as, of course, is her death. The horror and harshness of Rhoda and Lodge are understandable as they have done their best to conceal the shame brought about by the son's actions. However, it is expected that responses will focus on Gertrude for whom great sympathy should be felt.</p>	16	<p>Basic answers will show a little awareness of the story in their comments on the extract. They will move up through the bands as relevant points are made about the extract and some textual support provided. Best responses here will be reasonably developed, offer some personal engagement with the extract, and make some comment on Hardy's language, such as on Gertrude's "delicate vitality", which evokes sympathy for her in the face of antagonists like Rhoda and Lodge.</p>
4	(b) 	<p>Thomas Hardy: <i>The Withered Arm and Other Wessex Tales</i></p> <p>Entertainment comes in a variety of forms in <i>Tony Kytes, The Arch-Deceiver</i>. It seems a little incongruous that Tony, with his lugubrious countenance should be such a successful ladies' man. Central to the story is his susceptibility to a pretty face and the presence of three nubile young ladies in his wagon at the same time (albeit two of them under a tarpaulin). Their exaggeratedly courteous compliments and flirtatious manners create Tony's dilemma. His inability to keep Hannah's voice down and his horse under control lead to the tipping of the girls into the road and to Hannah's and Unity's rejection of him, leaving him to marry Milly (his father's preference), the one he himself least prefers. The plot shows Tony over-reaching himself. The tale is almost a twist on the judgement of Paris, in a rustic setting.</p>	16	<p>Basic answers will show a little awareness of Tony's story. They will move up through the bands as understanding of the story and focus on what is entertaining become more developed and better supported. Best responses here will be reasonably developed, soundly supported and make some comment on Hardy's language.</p>



Question		Answer	Marks	Guidance
5	(a) 	<p>George Orwell: <i>Animal Farm</i></p> <p>Movingly, Boxer hopes for another three years of life and peaceful days in the corner of the big pasture, relying on vague early promises of comfortable retirement for the animals. Pathetically, he hopes to overcome his inability to master the alphabet as part of his retirement plan. Clover and Benjamin's ministrations remind how much Boxer is loved, and responses might suggest why this is so. The pigs take advantage of the absence of Boxer's friends; another reason for finding this passage dramatic and moving. Benjamin's totally uncharacteristic excitement in defence of Boxer is dramatic and moving, as is the spontaneous racing back to the farm of the animals. Their initial stupid lack of recognition of what awaits Boxer is moving, as is their belated understanding. Boxer's lack of understanding and horrified awakening awareness of what is happening are dramatic and moving.</p>	16	<p>Basic responses will show a little awareness that a likeable animal is being harshly treated. They will move through the bands as personal engagement becomes clearer and better supported by textual reference. Best responses here will try to engage with some details of Orwell's language, such as the description of the closed van, the sly-looking man, or the moving reference to the white stripe down Boxer's nose confined by the small window's frame.</p>
5	(b) 	<p>George Orwell: <i>Animal Farm</i></p> <p>It is expected that responses to Snowball will be largely sympathetic, not least because, though a pig, he is so different from Napoleon. He writes the Commandments on the barn wall and can be said to observe them (though he, along with the other pigs, drinks the milk, denying it to the other animals). He plans and takes a prominent part in the Battle of the Cowshed. His plans for the windmill are based on improving life for all the animals. He is the benevolent brain of <i>Animal Farm</i>. After he is chased off the farm, the thuggish Napoleon proceeds to break all Seven Commandments. Snowball's part in the novel continues as he is used as a scapegoat to divert attention from Napoleon's mistakes and double-dealing.</p>	16	<p>Basic responses here will offer a simple personal response to Snowball. They will move up through the bands as his importance as a planner and idealist is better understood and supported. Best responses here will show a reasonably developed understanding of Snowball and the way he is contrasted with Napoleon, supported by sound textual reference.</p>



Question		Answer	Marks	Guidance
6	(a) 	<p>Robert Louis Stevenson: <i>The Strange Case of Dr Jekyll and Mr Hyde</i></p> <p>Poole has summoned Utterson to Jekyll's house in the terrified belief that there has been foul play. In the extract Utterson takes responsibility for forcing their way into Jekyll's cabinet, laying ambush to it. Violent action is expected, and the weapons to be used become more dangerous, beginning with sticks and moving on to poker and axe. The scud over the moon, the sporadic draughts of wind, and darkness make the setting particularly graphic. They wait silently, hearing, in addition to the busy hum of London, the ominous footfall "up and down up and down". That this fearful thing cried like a woman or a lost soul increases the drama. The climax is reached as the owner of the footfall is revealed as Hyde, and the order to smash down the door is given.</p>	16	Basic responses will make brief comments on the passage. They will move through the bands as discussion of its drama becomes more detailed and better supported by textual reference to the passage. The best will offer comment on some aspect of Stevenson's language, for example on the description of the scene in the deep well of the building.
6	(b) 	<p>Robert Louis Stevenson: <i>The Strange Case of Dr Jekyll and Mr Hyde</i></p> <p>It will be difficult for much blame to fall on Mr Hyde for Dr Jekyll's downfall and death, since it was Dr Jekyll himself who, through his experimentation, brought Mr Hyde to life. Good responses are likely to draw heavily on Dr Jekyll's Full Statement Of The Case, which contains Jekyll's own assessment of his character and motives. It is possible that Jekyll might have liberated a saint-like Mr Hyde whom he could summon up for deeds of philanthropy, returning to Dr Jekyll after carrying out actions of admirable benevolence. However, Jekyll has a dark side to his personality which he has indulged, and by liberating his Hyde side can exercise his depravity without fear of detection. Arguably, Hyde might be blamed for breaking out of Jekyll's control, for the actions he commits, and for the pleasure he takes in performing them. Of course, Hyde is part of Jekyll, and thoughtful and sensitive responses may argue that Jekyll is to blame for having Hyde as part of his own personality.</p>	16	Basic responses will make brief comment on Dr Jekyll. Better ones will be dependent on narrative, with some reference as to who they blame. They will move through the bands as personal engagement with Dr Jekyll's situation develops and greater textual support is provided. The best will develop a reasonably argued case for their view of who is to blame with sound textual support.



Question			Answer	Marks	Guidance
7	(a)		<p>Simon Armitage</p> <p>The bitterness of the poem stems from the girl deserting the speaker in the poem. The speaker imagines how the girl must see him, as a kodiak bear, a crown prince deserted by his staff and left to live incompetently, or an incompetent male unable to fend for himself. He claims not to have missed her, apart from one occasion when he had difficulty taking sheets off the line, and can manage perfectly well on his own. The repeated address to her as “Girl” suggests she is not important enough to have a name and the sarcastic “Big deal!” shows how little he apparently cares. The reference to her and her new man as “nodding donkeys” shows his opinion of them. The exaggerated carelessness may conceal the fact that he does care. Candidates may take issue with the question and argue that the speaker has got over her loss. If they make a case for their view, they should be rewarded.</p>	11	<p>Basic responses will show a little awareness of the poem. They will move through the bands as understanding of what makes this such a bitter poem becomes clearer and better supported. The best will show a reasonably developed understanding and try to comment on how Armitage’s language and its effects make this such a bitter poem.</p>
7	(b)		<p>Simon Armitage</p> <p>Understanding of, and some personal engagement with the poem are looked for here. The decent upbringing supplied by the father in <i>Mice and snakes</i> ... has resulted in an easy relationship, although the second verse offers two instances when the relationship was a little shaken. There is obvious good humour in the poem, the language is emphatically not “poetic” and the tone is deliberately chatty and colloquial. The opening line is amusingly tangential to the subject matter of the poem.</p>	11	<p>Basic responses show a little awareness of the poem. They will move through the bands as understanding of what is memorable about the relationship between child and parent becomes clearer and better supported. The best will show a reasonably developed understanding and try to comment on how Armitage’s language and its effects make the relationship particularly memorable.</p>

Question		Answer	Marks	Guidance
7	(c) ✍	<p>Simon Armitage</p> <p>Answers are expected to show a reasonably developed understanding of the poem and focus on what is disturbing in the poem. <i>Gooseberry Season</i> focuses on the death by drowning of an unnamed man at the hands of people on whom he has billeted himself and who outstays his welcome. Despite the murder, or perhaps because of it, there is an element of black humour in the poem which makes it disturbing. The mysterious appearance of the victim, who, curiously, locked his dog in the coal bunker before leaving home; his behaviour in his hosts' house; the manner of his dispatching; the ransacking of his pockets; and being dragged like a mattress across a meadow: are all disturbing. There is an attempt to provide a motive for the murder in verses three and four, but this might seem rather flimsy. The tone of the poem is conversational, and the poem seems to begin in the middle of a speech or story. The last verse, also humorous, links to the poem's opening three words.</p>	11	<p>Basic responses will show a little awareness of the poem. They will move through the bands as understanding of what makes the behaviour of the man and the family who take him in so disturbing becomes clearer and better supported. The best will show a reasonably developed understanding and try to comment on how Armitage's language and its effects makes the behaviour of the man and the family who take him in so disturbing.</p>
8	(a) ✍	<p>Gillian Clarke</p> <p>The events in the poem seem to be a distant memory of something seen by a child. The mother wears a wartime cotton frock, and the voice of the poem is uncertain as to whether she actually witnessed the incident. That a child almost drowned is disturbing; indeed, the kiss of life brings her back from the dead. Her appearance is almost deathly and the crowd stand in dread. Perhaps most disturbing is the thrashing the child receives at home, in her poor house. The thrashing is unexplained. Is it because the parents are teaching her a lesson about avoiding the lake? Is it because their possible anxiety has been relieved? Also disturbing are the final seven lines about the lost things that lie under closing water, suggesting all ends in death.</p>	11	<p>Basic responses will show some awareness of the poem. They will move through the bands as understanding of the poem and its disturbing nature becomes clearer, largely through paraphrase and narration. The best will display a reasonably developed response to the poem, supported by textual reference, and comment a little on its language.</p>



Question			Answer	Marks	Guidance
8	(b)		<p>Gillian Clarke</p> <p><i>The Angelus</i> begins with the memory of the angelus bell leaving an echo and dancing leaves on an otherwise bleak dusk of a first day at a new boarding-school. There are memories of the dormitory, loneliness and fear of the dark. These sombre memories are contrasted with the pretty rooms and lively activities of the bright girls who now attend the school.</p>	11	Basic responses will show a little awareness of the poem. They will move through the bands as understanding of what childhood memories are brought to life becomes clearer and better supported. The best will show a reasonably developed understanding and try to comment on how Clarke's language and its effects bring childhood memory to life.
8	(c)		<p>Gillian Clarke</p> <p><i>Hare in July</i> begins with the excitement of the dog about the hare she has been hunting (Nature red in tooth and claw?) and ends with the touching description of the hare's death, perhaps caused by the hare itself, leaping too wildly against the dog's jaw. The bitch has "courted" the hare, not intending its destruction. There are descriptions of plants turning from a mist of green to "dense foliage" and farm machines in the field. There is much in this natural world which is striking.</p>	11	Basic responses will show a little awareness of the poem. They will move through the bands as understanding of what makes the portrayal of the natural world in this poem so striking becomes clearer and better supported. The best will show a reasonably developed understanding and try to comment on how Clarke's language and its effects make the portrayal of the natural world so striking.



Question			Answer	Marks	Guidance
9	(a)		<p>Wendy Cope</p> <p>The situation itself is entertaining. The inspectors' report apparently finds the school "OK", its only constructive criticism is to "see to the dead stickleback". This is a puzzle to the teachers, who have been approved of ("we shan't get the sack"), as, although there is apparently plenty of wildlife in the classroom, "We haven't a quick or a dead stickleback". The poem speculates that the inspector saw a spectre (the play on words deserves comment) and that sightings of the dead stickleback are symptoms of inspectorial over-work. The dead stickleback becomes fearsome and teachers are advised to "take off" should they encounter it. The elevation of the dead stickleback to such a terrifying monster is entertaining. The strong rhythm and rhyme and chatty conversational style help to make the poem so enjoyable.</p>	11	Basic responses will show a little awareness of the poem. They will move through the bands as understanding of what makes this poem so entertaining becomes clearer and better supported. The best will show a reasonably developed understanding and try to comment on how Cope's language and its effects make this poem so entertaining.
9	(b)		<p>Wendy Cope</p> <p><i>On Finding an Old Photograph</i> reveals quite complex feelings about the relationship with the father. The first two verses establish the period in some detail. The third and fourth verses reflect on the relationship, noting the father's happiness in the picture and his later sadness, in some unspecified way caused by his daughter.</p>	11	Basic responses will show a little awareness of the poem. They will move through the bands as understanding of what makes the portrayal of the past in this poem so moving becomes clearer and better supported. The best will show a reasonably developed understanding and try to comment on how Cope's language and its effects make the portrayal of the past so moving.

Question			Answer	Marks	Guidance
9	(c)		<p>Wendy Cope</p> <p><i>Engineers' Corner</i> amusingly plays with the advertisement to suggest that poetry and poets are highly valued in society and that engineers, who produce nothing more important than an odd bridge or dam, are left to "scrape by in cheerless garrets", the typical living quarters of the stereotypical poet. The reversal of roles of poet and engineer allows for humorous comment on the way poetry is valued and how its practitioners live.</p>	11	Basic responses will show a little awareness of the poem. They will move through the bands as understanding of what makes the portrayal of poets and poetry in this poem amusing becomes clearer and better supported. The best will show a reasonably developed understanding and try to comment on how Cope's language and its effects make the portrayal of poets and poetry amusing.
10	(a)		<p>Carol Ann Duffy</p> <p>The war photographer has photographed the almost unimaginable suffering of people in a variety of theatres of war. Such suffering does not occur in rural England. His attitude to his job is professional; on the battlefield his hands do not tremble, but they now seem to, suggesting he is affected by what he is developing in his darkroom. The memory of how he did "what someone must" is triggered by one of the pictures he is developing. He is described as staring impassively at where he earns his living. The suffering means little to the editor who fillets out so much human agony for the Sunday supplement. Though the readers are temporarily moved "between the bath and pre-lunch beers", they do not care for the sufferers. There is ample opportunity for comment on language, for example the image of the darkroom as a church, the exploding field, a half-formed ghost ... The rhyme scheme of the four stanzas and the structure of the poem might be profitably commented on.</p>	11	Basic responses will show a little awareness of the poem. They will move through the bands as understanding of what is memorable about the war photographer and his approach to his work becomes clearer and better supported. The best will show a reasonably developed understanding and try to comment on how Duffy's language and its effects make the war photographer and his approach to his work particularly memorable.

Question			Answer	Marks	Guidance
10	(b)		<p>Carole Ann Duffy</p> <p>In <i>Liar</i>, Susan is a fascinating figure both because of the stories she makes up and because she ends up in gaol. The lie in the first verse is told to deceive herself, but there is also a suggestion of perversity. Her life is as humdrum as her flat, and her stories seem told to glamorise her life, though they are not believed by her hearers. Stealing the child suggests another story, another version of herself, this time as a mother. The last four lines indicate society's lack of understanding and of people in high positions who also lie to themselves.</p>	11	Basic responses will show a little awareness of the poem. They will move through the bands as understanding of what makes Susan such a fascinating figure becomes clearer and better supported. The best will show a reasonably developed understanding and try to comment on how Duffy's language and its effects make Susan such a fascinating figure.
10	(c)		<p>Carole Ann Duffy</p> <p>Understanding and some personal engagement are expected here. <i>Who Loves You</i> is a calm, domestic poem registering concern for the safety and comfort of the loved one. The juxtaposition of the threats and the desire for safety make the poem memorable. The second line of each verse reflects the dangers that threaten, and the last line of each verse emphasises the need for the lover's safe return. (The last verse repeats the line.)</p>	11	Basic responses will make brief comment on the poem. They will move through the bands as understanding of the poem becomes clearer and textual reference more frequent and detailed. The best will display a reasonably developed response to what is fascinating about the change in the mood of the poem and make some comment on its language.

Question		Answer	Marks	Guidance
11	(a) ✍	<p>Seamus Heaney</p> <p>The descriptions of the flax-dam, the frog-spawn and the frogs are striking but, in many ways, repulsive. The dragon-flies and spotted butterflies are mentioned but not described. The flax-dam is described in some detail: it “festered”, the flax had rotted, even the frog spawn is unattractively described as slobber. The frogspawn is harmless, but the description of the angry frogs as “great slime kings” reflects the terror of the boy and his revulsion at the sight, and in particular the sounds, they make. The appeals to the reader’s senses should enable candidates to respond sensitively to the descriptions of nature here.</p>	11	Basic responses will show a little awareness of the poem. They will move through the bands as understanding of what makes the descriptions of nature in this poem so striking becomes clearer and better supported. The best will show a reasonably developed understanding and try to comment on how Heaney’s language and its effects make the descriptions of the nature so striking.
11	(b) ✍	<p>Seamus Heaney</p> <p><i>Blackberry-Picking</i> presents almost the life-cycle of the blackberry, from a green berry “hard as a knot”, to containers of “summer’s blood” and finally to rottenness, furred over by a rat-grey fungus. Just as importantly things change for the poet as he is shown the process of death and decay.</p>	11	Basic responses will show a little awareness of the poem. They will move through the bands as understanding of what powerful impressions of change are conveyed in this poem becomes clearer and better supported. The best will show a reasonably developed understanding and try to comment on how Heaney’s language and its effects convey powerful impressions of change.
11	(c) ✍	<p>Seamus Heaney</p> <p>There are three generations of working men in <i>Digging</i>, though responses are likely to focus on the two men doing physical work. Their actions are described in detail. This is a poem that appeals to all the senses, so that we see the “straining rump”, hear the spade entering “gravelly ground”, share the “cold smell” of the potato mould, and touch the “cool hardness” of the new potatoes. Responses may note that the poet at his desk is digging, in his case into the past, to make his poem.</p>	11	Basic responses will show a little awareness of the poem. They will move up through the bands as understanding of what vivid pictures of men at work are conveyed in this poem becomes clearer and better supported. The best will show a reasonably developed understanding and try to comment on how Heaney’s language and its effects convey vivid pictures of men at work.

Question			Answer	Marks	Guidance
12	(a)		<p>Benjamin Zephaniah</p> <p>It is hoped that responses will demonstrate sympathy for Jimmy on the grounds that he is growing old. Having been a rebel in earlier years (“scars of fights ...de bright lights ... crime”), he is now lonely, wants “softness an romance” and “a child”. His life seems without purpose. His stance as a “rebel thinking” draws sympathy, but now he is no longer a rebel and thinking does not seem his strong suit. The words of “De doctor at de clinic” subtly change, the last line being particularly stark. Candidates might not feel sympathy for Jimmy and, if they make a supported case for their view, it must be rewarded.</p>	11	<p>Basic responses will show a little awareness of the poem. They will move through the bands as understanding of what makes the reader feel sympathy for Jimmy becomes clearer and better supported. The best will show a reasonably developed understanding and try to comment on how Zephaniah’s language and its effects make the reader feel sympathy for Jimmy. They may include ideas on performance poetry.</p>
12	(b)		<p>Benjamin Zephaniah</p> <p><i>The Chant of a Homesick Nigga</i> suggests that the voice in the poem is a victim of injustice (“I have not hidden any loot/And you have killed my alibi”). The officials have deprived him of light, he has been beaten by the authorities, and racially abused. His thoughts turn to school visits by those who patrol the streets praising themselves. The whole tenor of the <i>Chant</i> is that there is no justice for black men.</p>	11	<p>Basic responses will show a little awareness of the poem. They will move through the bands as understanding of what views on justice are expressed becomes clearer and better supported. The best will show a reasonably developed understanding and try to comment on how Zephaniah’s language and its effects vividly express views on justice. They may include ideas on performance poetry.</p>

Question		Answer	Marks	Guidance
12	(c) 	<p>Benjamin Zephaniah</p> <p>Living an honest life seems impossible in <i>Adultery</i>, where the last line of each stanza poses the same question, “How honest can you be?”. Loving honesty, we “do” lies ... If we “cannot do conformity”, does a community, which requires a degree of conformity to function, suffer? There is some ambiguity in the poem (does “Your luv” in the third line refer to your emotion, or to the person you love?). Does the title refer more to the dilemmas of being an adult than to adultery? The stanza structure and rhyme scheme are very simple, though the idea in the poem is more complex.</p>	11	<p>Basic responses will show a little awareness of the poem. They will move through the bands as understanding of what difficulties in living an honest life are conveyed in this poem becomes clearer and better supported.. The best will show a reasonably developed understanding and try to comment on how Zephaniah’s language and its effects convey the difficulties in living an honest life. They may include ideas on performance poetry.</p>
13		<p>Unseen Poem: <i>Four Years</i></p> <p>Basic responses here should recognise that these are the feelings of someone, most probably a wife or partner, who has outlived her husband/partner. There is a difficulty in letting go. The shirts, the sweaters and suits are more easily disposed of than the shoes in which he was printed (best answers here will look to engage with ‘printed’ and the way the passage of four years has ‘denatured’ them.) The personal physical details that the survivor hopes remain in the housedust (‘dust to dust’) are intensely personal, though to others they may be repulsive. The survivor’s grief is powerfully conveyed. Are the shoes burnt unless they are worn by someone being cremated? That there will never be a hair of his in a comb is perhaps an echo of a domestic Cordelia who will come no more, never, never.... The wanting to believe suggests that grief remains raw, and the alliteration of the hard c and the somehow insidious f in the last lines may attract comment. Short lines suggest lingering over the shoes and eyelashes.</p>	11	<p>Basis answers will show a little awareness of the poem. They will move through the bands as understanding of what makes this such a moving poem becomes clearer and better supported. The best will show a reasonably developed understanding and try to comment on how the poet’s language and its effects make the poem so moving.</p>

APPENDIX 1

A664F: Literary Heritage Prose

Foundation Tier Band Descriptors for Passage-based and Essay questions

Band	Marks	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.	QWC
4	16 - 13	Candidates make some critical response to the text; they refer to some textual detail in support of their answer.	Candidates make some response to the effects of language, structure and form in the texts, showing some awareness of key ideas.	Spelling, punctuation and grammar are usually accurate; meaning is clearly communicated.
5	12 - 10	Candidates make a basic response; they refer to limited textual detail that is sometimes relevant.	Candidates make a basic response to the effects of language, structure and form in the texts, showing limited awareness of key ideas.	There may be some errors in spelling, punctuation and grammar but meaning is usually communicated.
6	9 - 7	Candidates make a basic response; they refer to limited textual detail that is only occasionally relevant.	Candidates make a limited response to the effects of language, structure and form in the texts, showing limited awareness of key ideas.	The response may be illegible at times, with some errors in spelling, punctuation and grammar that can sometimes hinder communication.
7	6 - 4	Candidates make a limited response that shows little awareness of the text.	Candidates make a limited response that shows little awareness of key ideas.	The response may be illegible at times, with multiple errors in spelling, punctuation and grammar that hinder communication.
8	3 - 1	Candidates make a very limited response that shows little understanding.	Candidates make a limited response that has little relevance to key ideas.	The response may be often illegible with multiple errors in spelling, punctuation and grammar that seriously impede communication.

0 marks = no response or no response worthy of credit






A664F: Contemporary Poetry

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

Band	Marks	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.	QWC
4	11 - 9	Candidates make some critical response to the text; they refer to some textual detail in support of their answer.	Candidates make some response to the effects of language, structure and form in the texts, showing some awareness of key ideas.	Spelling, punctuation and grammar are usually accurate; meaning is clearly communicated.
5	8 - 7	Candidates make a basic response; they refer to limited textual detail that is sometimes relevant.	Candidates make a basic response to the effects of language, structure and form in the texts, showing limited awareness of key ideas.	There may be some errors in spelling, punctuation and grammar but meaning is usually communicated.
6	6 - 5	Candidates make a basic response; they refer to limited textual detail that is only occasionally relevant.	Candidates make a limited response to the effects of language, structure and form in the texts, showing limited awareness of key ideas.	The response may be illegible at times, with some errors in spelling, punctuation and grammar that can sometimes hinder communication.
7	4 - 3	Candidates make a limited response that shows little awareness of the text.	Candidates make a limited response that shows little awareness of key ideas.	The response may be illegible at times, with multiple errors in spelling, punctuation and grammar that hinder communication.
8	2 - 1	Candidates make a very limited response that shows little understanding.	Candidates make a limited response that has little relevance to key ideas.	The response may be often illegible with multiple errors in spelling, punctuation and grammar that seriously impede communication.

0 marks = no response or no response worthy of credit

Assessment Objectives Grid (includes QWC )

Question	AO1	AO2	AO3	AO4	Total
1(a) 	12.5%	12.5%			25%
1(b) 	12.5%	12.5%			25%
2(a) 	12.5%	12.5%			25%
2(b) 	12.5%	12.5%			25%
3(a) 	12.5%	12.5%			25%
3(b) 	12.5%	12.5%			25%
4(a) 	12.5%	12.5%			25%
4(b) 	12.5%	12.5%			25%
5(a) 	12.5%	12.5%			25%
5(b) 	12.5%	12.5%			25%
6(a) 	12.5%	12.5%			25%
6(b) 	12.5%	12.5%			25%
7(a) 	12.5%	12.5%			25%
7(b) 	12.5%	12.5%			25%
7(c) 	12.5%	12.5%			25%
8(a) 	12.5%	12.5%			25%
8(b) 	12.5%	12.5%			25%
8(c) 	12.5%	12.5%			25%
9(a) 	12.5%	12.5%			25%
9(b) 	12.5%	12.5%			25%
9(c) 	12.5%	12.5%			25%
10(a) 	12.5%	12.5%			25%
10(b) 	12.5%	12.5%			25%
10(c) 	12.5%	12.5%			25%
11(a) 	12.5%	12.5%			25%
11(b) 	12.5%	12.5%			25%

11(c) (✍)	12.5%	12.5%			25%
12(a) (✍)	12.5%	12.5%			25%
12(b) (✍)	12.5%	12.5%			25%
12(c) (✍)	12.5%	12.5%			25%
13(✍)	12.5%	12.5%			25%
Totals	12.5%	12.5%			25%