

English Literature

General Certificate of Secondary Education

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

Mark Scheme for January 2013

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.















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

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

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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Annotations

Annotation	Meaning
	Unclear
	Context
	Caret sign to show omission
	Relevant detail
	Development (good development)
	Effective evaluation
	Expression
	Irrelevant
	Knowledge and understanding
	Good reference to author's use of language
	Misread
	Lengthy narrative
	Repetition
	Tick

Subject-specific Marking Instructions**ROLE OF THE EXAMINER**

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**.

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

ASSESSMENT OBJECTIVES

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

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

USING THE MARK SCHEME

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

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

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

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

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

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

INSTRUCTIONS TO EXAMINERS:**A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer.

Literary Heritage Prose: There are three marks at each band.

- **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. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 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.

Question		Answer	Marks	Guidance
1	(a)	<p>Jane Austen: <i>Pride and Prejudice</i></p> <p>On the third morning after Bingley's and Darcy's return to Netherfield, the two men pay a visit to Longbourn. Darcy has been greatly instrumental in limiting the scandal caused by Lydia's elopement with Wickham and in ensuring their marriage. Elizabeth has good reason to be grateful to him and has come to recognise his many good qualities, to which she was blind when she refused his proposal at Hunsford. Mrs Bennet is unaware of what her family owes to Darcy and aims a barbed comment at him, whilst showing her fatuous pride in Lydia and her situation. Darcy's taciturnity here and her mother's behaviour are sufficiently embarrassing for Elizabeth to feel painful confusion, seeing a similar conclusion to Bingley's visit to Netherfield as before.</p>	24	<p>Basic responses here will recognise some of the reasons for Elizabeth's embarrassment, focusing on her feelings for Darcy, who appears to be paying her little attention, and her all too clear awareness of her mother's characteristic social ineptitude. They will move through the bands as knowledge of the text becomes ever more detailed, illuminating how unacceptable Mrs Bennet's remarks are in the light of what Darcy and Elizabeth know about his limiting the scandal that Lydia's behaviour might have caused. Textual support and analysis will become more and more detailed and incisive, with the best showing sensitive understanding of Austen's use of language.</p>
	(b)	<p>Jane Austen: <i>Pride and Prejudice</i></p> <p>It is hoped that the question will direct answers away from a conventional character study, inviting, as it does, an element of personal response towards the character. It is possible to be fascinated by Bingley's thoroughly agreeable personality and by the immediate mutual attraction he and Jane feel for each other. However, he is not a strong character and is too easily influenced by Darcy to abandon his interest in Jane, despite the pain he feels and knows Jane must feel. The contrast between Bingley and Darcy is fascinating and this aspect of Charles Bingley may be profitably explored.</p>	24	<p>Basic responses will offer a reasonably organised response to Bingley, using some relevant textual support from the novel. They will move through the bands as knowledge of his character and his part in the novel becomes more detailed, and greater textual support is provided. In addition to personal response to what is fascinating about him, stronger answers will consider the word "significant" in the question and explore the contrast (AO2) between him and Darcy and their differing approaches to and relationships with the women they marry. The best here will also focus on aspects of the language Jane Austen uses to convey Bingley's fascination for the reader.</p>

Question		Answer	Marks	Guidance
2	(a)	<p>George Eliot: <i>Silas Marner</i></p> <p>Candidates should be aware of the context and the palpable wrong done to Silas here. There is much to shock in the extract: an innocent man is effectively “framed” by a treacherous “friend”, tried by his peers, found guilty following a far from rigorous judicial review and experiences a sudden and total loss of faith in a just God. It is significant in that this experience has moulded the reclusive weaver of Raveloe, whose redemption is worked through much of the latter part of the novel. It is also dramatic in that the innocent Silas is so loath to accept that “friends” may be treacherous and hypocritical. The question refers to Eliot’s writing so responses should look at aspects of the language, for example the words of William Dane and his ability to say them “meekly”, Silas’s deep flush, the shudder at blasphemy. Consideration of the way drama is developed in the extract involves Eliot’s structuring of this moment.</p>	24	<p>Basic responses here will show some understanding of how this moment is both dramatic and significant. Discussion of the extract should recognise its power; an obviously innocent man is found guilty, and its significance, in driving Silas away from God. Responses will move through the bands as discussion becomes more detailed and better supported by textual detail. The best here will consider the ways in which the drama is structured and respond with some insight to Eliot’s language.</p>
	(b)	<p>George Eliot: <i>Silas Marner</i></p> <p>It is hoped that the question will direct answers away from a conventional character study, inviting, as it does, an element of personal response towards Squire Cass. There may be discussion of Squire Cass’s influence, or lack of influence, as a father on his sons (based on Chapter 3) and on Dunsey’s character generally. In Chapter 9 he is portrayed as domineering, bullying, and inclined to interfere in Godfrey’s private life. The question invites the candidate’s personal response to Squire Cass, with textual support for that response. The question requires some consideration of Eliot’s writing. Consideration of the way the Squire is partly responsible for the behaviour of his sons and of the language Eliot uses is expected.</p>	24	<p>Basic responses will show some understanding of Squire Cass, with relevant textual support. They will move through the bands as knowledge of and response to his character and his influence on his sons becomes more detailed, and greater textual support is provided. The best will show critical perception of how Eliot’s writing shapes the response to Squire Cass.</p>

Question		Answer	Marks	Guidance
3	(a)	<p>William Golding: <i>Lord of the Flies</i></p> <p>Candidates will probably want to put this in context. Ralph, Piggy and Samneric have gone to Castle Rock to demand the return of Piggy's glasses. They have been met with violence. Samneric have been tied up. Responses should explore the horrifying death of Piggy, the physical violence offered by Jack, his and his tribe's threats, the actions of Roger and his becoming a figure to be feared, and whose nameless authority hints at unspeakable torture.</p>	24	<p>Basic responses here will show some personal engagement with and some understanding of what is horrifying about this extract. They will move through the bands as the response becomes more detailed and better supported by discussion/analysis of the language. The best will engage closely with the language of the extract, looking perhaps at the contrast between the silence of the sea's reception of Piggy's body, the linking of his body with the pigs the hunters pursue; the sudden violence Jack immediately initiates; the hangman's horror that now clings to Roger; Roger's "nameless authority" ...</p>
	(b)	<p>William Golding: <i>Lord of the Flies</i></p> <p>Candidates are expected to select incidents where they find the boys' behaviour frightening. This will involve some comparison of the boys' behaviour at the beginning of the novel and their behaviour at later stages: the death of Simon, the killing of Piggy, the pursuit of Ralph at the end of the novel, even the sharpening of the two ends of a stick, for example. Responses may focus on the behaviour of the boys as a group or on incidents involving individuals, such as Jack and Roger. Either approach is acceptable and should be rewarded. Responses may acceptably focus on the speed and completeness of the boys' descent into savagery, the inability of Ralph and Piggy to halt this descent, or even on the realisation that the beast is within the boys themselves. The best responses will go well beyond narration and begin to explore what the author intends should frighten readers.</p>	24	<p>Basic responses here will show some personal engagement with and some understanding of what is frightening about the incidents/material they have opted to discuss. They will move through the bands as they offer an increasingly developed and well supported contrast between the behaviour expected of boys, and certainly of boys of this young age and background, and what they show themselves capable of doing. Sound responses here will show a clear sustained understanding of how Golding's writing makes the boys' behaviour frightening, while the best will additionally consider Golding's presentation of the boys' behaviour with insight.</p>

Question		Answer	Marks	Guidance
4	(a)	<p>Thomas Hardy: <i>The Withered Arm and Other Wessex Tales</i></p> <p><i>The Son's Veto</i></p> <p>Sophy has the opportunity to marry the faithful Sam, her girlhood sweetheart. She became lame in Mr Twycott's service, married him out of respect rather than love, and had to give up Gaymead. Sam now offers her a return to Gaymead and a measure of happiness. Her chance of happiness is denied by the selfishness and snobbery of the insufferable Randolph who binds his mother's obedience to him by almost forcing her into swearing an oath. Sophy's misery is evident in this extract. Her death seems mourned only by the faithful Sam and not at all by her son, whose arrogance and snobbishness are his only emotions at his mother's funeral. Sadly, her return to Gaymead is accomplished only at her death. Candidates at this Tier are likely to respond strongly to Hardy's description of Sophy's funeral.</p>	24	<p>Basic responses here will show some personal engagement with and some understanding of what is so powerful about this extract. They will move through the bands as the response becomes more detailed and better supported by discussion/analysis of the language. There is much relevant material, including the contrast between Sam with his homely "fruit and vegetables", wet eyes, and "neat suit of black" with Randolph's ceremonial "little cross and altar ...high waistcoat" looking "black as a cloud". And, indeed, with names; homely "Sam" contrasting with the high-flown "Randolph". Hardy's language contrasts Randolph's repugnance, inexorability, and lack of humanity with Sophy's gentleness and vulnerability. The best responses here will engage closely with the language of the extract, exploring it with some sophistication and insight.</p>
	(b)	<p>Thomas Hardy: <i>The Withered Arm and Other Wessex Tales</i></p> <p>It is expected that candidates will feel considerable sympathy for Rhoda Brook who has been wronged by Farmer Lodge and left to bring up a son who is later executed, his death and its consequences forming the climax of the story. However, there is more than an element of cruelty in Rhoda; the withering of Gertrude's arm is linked to her, and her denunciation of Gertrude as a hussy and some sort of visitation from Satan is vicious. The description at the end of the story of her bent form and "impassive wrinkled brow" may certainly inspire sympathy.</p>	24	<p>Basic responses here are likely to show some understanding of Rhoda's situation in the story and her character, with some textual support. They will move through the bands as responses become more fully developed and better supported. Better responses here are likely to be somewhat ambivalent in how they respond to Rhoda. AO2 comments are likely to look at Hardy's comparison of Rhoda and Gertrude. They may legitimately comment on the way both are, in rather similar ways, victims of men (Farmer Lodge). Best responses will also engage with Hardy's language depicting Rhoda and Gertrude at central points in the story, showing some insight into how this shapes a reader's response to Rhoda.</p>

Question		Answer	Marks	Guidance
5	(a)	<p>George Orwell: <i>Animal Farm</i></p> <p>Candidates may see this as a defining moment in <i>Animal Farm</i>, the point at which the pigs openly break the last remaining commandments, the first and the second. It is preceded, significantly, by Squealer's appropriation of the sheep. With characteristic dishonesty he claims to be teaching them a new song, but is teaching them the chant with which they will drown out any possible protest from the other animals. The shocking nature of the event ("It was as though the world had turned upside down.") contrasts with the animals' initial mood ("a pleasant evening"). Napoleon's appearance is dramatically heralded by the dogs and the cockerel, and his whip symbolises his Jones-like willingness to dominate and control through fear. The animals' fear is highlighted. The moment leads to the reduction of the Seven Commandments to the concluding preposterous "Commandment" that some animals are more equal than others.</p>	24	<p>Basic responses here will show some understanding of the drama of the moment, commenting on the significance of the pigs' walking on two legs, Squealer's use of the sheep, and the staged and dramatic appearance of Napoleon as the climax of the procession. They will move through the bands as closer attention is paid to the drama of the scene, and greater understanding of the perversion of the principles of Animalism is shown. Best responses here will engage closely with the way Orwell structures the moment leading to Napoleon's appearance. There will also be some insight into Orwell's language, for example, the length of time it takes the sheep to learn a simple slogan, the depiction of Napoleon, the reaction of the animals, or the dramatic shortness of two of the paragraphs.</p>

Question	Answer	Marks	Guidance
(b)	<p>George Orwell: <i>Animal Farm</i></p> <p>Frederick and Pilkington are important figures in the novel, not least, because going upon two legs makes them enemies of Animalism, and therefore the pigs and the other animals should have no dealings with them. Napoleon's business dealing with Pilkington and Frederick over the sale of the timber is conducted with Napoleon's usual cunning, now favouring Pilkington and now favouring Frederick in order to drive up the price. When the timber is finally sold to Frederick, abusive messages are sent to Foxwood (ensuring that Pilkington does not come to the rescue of Animal Farm when Frederick attacks). Napoleon is outwitted when the banknotes on which Napoleon had insisted rather than taking a cheque are forgeries. The result is Frederick's attack on the farm and the destruction of the windmill. The novel concludes with Napoleon and Pilkington, pig and man, as indistinguishable from each other. Pilkington's speech makes clear the servitude of the animals. Responses that draw parallels between Stalin's dealings with Hitler and the German invasion of the Soviet Union should be rewarded, provided that historical parallels illuminate the text and do not become an end in themselves.</p>	24	<p>Basic responses here will show some understanding of Pilkington and Frederick with relevant support from the novel. They will move through the bands as knowledge of them becomes more developed and better supported. Sound responses will show a clear understanding of the wheeling and dealing over the timber, and about how Napoleon over-reaches himself. They will consider in some detail what Pilkington and Frederick reveal about Napoleon's leadership of the farm, made clear in Pilkington's final speech. Best responses will analyse/discuss the relationship between the two men and Napoleon with insight.</p>

Question		Answer	Marks	Guidance
6	(a)	<p>Robert Louis Stevenson: <i>The Strange Case of Dr Jekyll and Mr Hyde</i></p> <p><i>Dr Jekyll was quite at Ease.</i></p> <p>Responses are likely to note that Jekyll has “every mark of capacity and kindness” and is capable of “sincere and warm affection”. The adjective “slyish” suggests another side to his character, something he might wish to conceal. His words hint at a mystery; his connection with and protection of Hyde puzzle Utterson who has reason to consider Hyde abominable. His face growing pale “to the very lips” when Utterson mentions Hyde’s name, and the “incoherency of manner” in his speech indicate his awareness of a guilty connection between them and he is very eager to change the subject of the will to his opinions of Lanyon. His rather passionate denunciation of Lanyon is at odds with his qualities of kindness and warm affection. He is confident at this stage that he can be rid of Hyde at any moment of his choosing. (He is, of course, quite wrong.) Yet he is providing for Hyde’s future in the event of his rather mysteriously being “taken away”.</p>	24	<p>Basic responses here will show some understanding of Dr Jekyll, supporting that understanding with textual reference.</p> <p>They will move through the bands as understanding of Dr Jekyll becomes more detailed and better supported by textual reference. Sound responses will demonstrate clear and sustained understanding of the mystery that appears to surround Jekyll, perhaps linking this to the word “slyish”. They will look to discuss Jekyll’s evasiveness, the mystery concerning the will, his reactions to the name of Hyde and his concern for Hyde’s future. The best will engage closely with Stevenson’s writing here and discuss with insight how it conveys such vivid impressions of Jekyll.</p>

Question		Answer	Marks	Guidance
	(b)	<p>Robert Louis Stevenson: <i>The Strange Case of Dr Jekyll and Mr Hyde</i></p> <p>Candidates should know, or hazard a reasonable and acceptable guess at, what a “horror story” is. There are many mysterious areas of the novel that tease the reader, not least the connection between the respectable Jekyll and the thuggish Hyde. It has elements of science fiction; a scientist transforms himself physically. It is a psychological thriller; an evil side of one’s character is liberated into the world to act without conscience. There are violent actions: the trampling of the girl; the murder of Sir Danvers Carew; the death of Dr Lanyon. There are hellish visions of an underworld where Hyde has his dwelling. It is important to be receptive to whatever grounds a candidate chooses. The question is aimed at what an individual candidate finds engaging and horrific in reading the novel.</p>	24	<p>Basic responses here will show some understanding of the story-line and what gives it horror story qualities. They will move through the bands as personal engagement with moments in the narrative becomes more fully developed and given greater textual support. Sound responses will show clear and sustained understanding of what makes the novel a horror story and begin to consider how successfully Stevenson engages their interest. Best responses here will demonstrate close engagement with what makes this a horror story, showing insight into how Stevenson’s writing is so influential.</p>
7	(a)	<p>Armitage: <i>Kid</i></p> <p>Candidates are expected to comment on Robin’s anger here at being “ditched”. His revenge has taken the form of telling the truth about Batman, who was neither a father nor an elder brother to him, but carried on with a married woman and fiddled his expenses. Robin takes satisfaction in ridding himself of an absurd costume for jeans and “a crew-cut jumper” and in imagining Batman’s now impoverished existence without his shadow. Candidates may comment on the dramatic monologue and how it reveals as much, or more, about Robin than it does of Batman. There is much opportunity to discuss aspects of the language, and candidates who comment incisively on it, and on its effects, should be well rewarded.</p>	16	<p>Basic responses here will show some understanding of the poem, using relevant textual support. They will move through the bands as knowledge and understanding of the poem become more secure and better supported by increasingly detailed textual reference. They will comment on the effects of language, not simply identify literary devices. The best will offer a critical response to the poem and show sensitive understanding of language, structure and form.</p>

Question	Answer	Marks	Guidance
(b)	<p>Armitage: <i>In Our Tenth Year</i> OR <i>Mother</i>, any distance greater than a single span.</p> <p><i>In Our Tenth Year</i> is a tender, intimate poem. The harebell seems to represent “the way we were”, and is reached only gradually in the first verse. The middle verses are also like a pressed flower, being contained between verses that deal with the flower. A decade on, the harebell, which has held its own, is no longer needed and can be let go. The poem has a directness lacking in <i>Mother ...</i> where the tape that connects mother and son is stretching to breaking-point, where the point of separation and total independence is about to be reached and the son launched away from the mother either to fall or fly. The focus of the question is on “how”, so candidates are required to consider the language, structure and form of the poem in some detail. The fourteen line structure of <i>In Our Tenth Year</i> suggests it is a sonnet, but not in the familiar Petrarchan or Shakespearean form.</p>	16	<p>Basic responses here will show some understanding of the relationship in the poem, using relevant textual support. They will move through the bands as knowledge and understanding of the poem and the relationship become more secure and better supported by increasingly detailed textual reference. They will comment on the effects of language, not simply identify literary devices. The best will offer a critical response to the poem and show sensitive understanding of language, structure and form.</p>
(c)	<p>Armitage: <i>Gooseberry Season</i> OR <i>Wintering Out</i></p> <p>Candidates are likely to find the visitor in <i>Gooseberry Season</i> memorable because of what happens to him at the hands of his hosts. As a visitor he is decidedly unsatisfactory, as the first three stanzas show. However, the host family seem somewhat unhinged, judging by their actions and the tone of the narrator. In <i>Wintering Out</i> the narrator is a visitor and son-in-law, whose observations on the mother and the house are quietly humorous, and his tone, finally, resigned. Both poems are quite long, so responses will not be exhaustive. However, it is hoped that candidates will “select and evaluate relevant textual detail”; the best are likely to make a sensible selection and not try to “tell all”.</p>	16	<p>Basic responses here will show some understanding of the relationship in the poem, using relevant textual support. They will move through the bands as knowledge and understanding of the poem and the relationship become more secure and better supported by increasingly detailed textual reference. They will comment on the effects of language, not simply identify literary devices. The best will offer a critical response to the poem and show sensitive understanding of language, structure and form.</p>

Question		Answer	Marks	Guidance
8	(a)	<p>Clarke: <i>On The Train</i></p> <p>The person travelling registers the world outside the train, its flooded fields, the radio sounds, the morning delivery of children to school ... The poet's thoughts turn to "the blazing bone-ship" and the potential for an accident like the Hatfield disaster. She considers someone (her husband?) trying to contact her, only to be greeted with the mechanical message that the phone may be switched off. The "rubble" might be what's left after the accident, and links to the rubble of people's domestic lives, caused by what's happened to the train. The annoying almost ubiquitous "I'm on the train" now becomes for the traveller a conversational link establishing that she is safe. Candidates should understand what the poem is about, and respond to its language and structure. There is much to be said about the way the poem moves from the apparent security of "Cradled" and the drowsy rhythm of "rocking, rocking the rails" to the panicky short sentences of the last stanza.</p>	16	<p>Basic responses here will show some understanding of the poem, using relevant textual support. They will move through the bands as knowledge and understanding of the poem become more secure and better supported by increasingly detailed textual reference. They will comment on the effects of language, not simply identify literary devices, and surely will want to comment on "blazing bone-ship". They will make clear and sustained comment on the change of mood in the poem, for example from the confident assertion in the first stanza that "you [are] waking in your bed" to the anxious "Where are you now?" The best will offer a critical response to the poem and show sensitive understanding of language, structure and form.</p>

Question	Answer	Marks	Guidance
(b)	<p>Clarke: <i>Hare in July</i> OR <i>The Field-Mouse</i></p> <p>Candidates might be expected to respond to the richness of the description of the garden in the first stanza and the bitch's determined tracking of the hare, following the scent "the musk of speed". The growing season is coming to an end in the second stanza and so is the life of the young jack hare. The bitch's intentions do not appear to be murderous; it "has courted the hare" and brought it back as a gift. The last stanza is central to what candidates should find moving and there should be close focus on it. The field-mouse dies in the second stanza of <i>The Field-Mouse</i> and this should receive careful attention. The background of the distant war is important here leading to the comparison between the brittleness of mouse-ribs and the brittleness of children's lives in a world where a neighbour gifting sweetness can become a stranger wounding a land with stones.</p>	16	<p>Basic responses here will show some understanding of the poem, using relevant textual support. They will move through the bands as knowledge and understanding of the poem become more secure and better supported by increasingly detailed textual reference. They will comment on the effects of language, not simply identify literary devices. They will make clear and sustained comment on the mood of the poem, especially if the poem chosen is <i>The Field-Mouse</i>. The best will offer a critical response to the poem and show sensitive understanding of language, structure and form.</p>
(c)	<p>Clarke: <i>My Box</i> OR <i>Miracle on St David's Day</i></p> <p>The box in <i>My Box</i> (sounding happily possessive) is a gift from her lover, who fashioned it, with a golden tree on the lid (suggesting value, stability and growth). Their shared activities suggest joy and pleasure: the building of the wall may be symbolic; certainly the "rare red kites" with its marked alliteration suggests happiness; the drilling of the well suggests the discovery of water to maintain life. The repetitions and rhythm suggest happiness. Although there are one or two darker notes (the twelve black books; the hint of death) the mood is overwhelmingly contented. However, after death the books will survive as a record of a shared happy life. <i>Miracle</i> begins in an unpromising setting, but the "miracle" when the man recites confers happiness in the poem, as does the silence before the applause and the acclamation of the thrush and daffodil.</p>	16	<p>Basic responses here will show some understanding of the poem, using relevant textual support. They will move through the bands as knowledge and understanding of the poem become more secure and better supported by increasingly detailed textual reference. They will comment on the effects of language, not simply identify literary devices. They will make clear and sustained comment on the mood of the poem. The best will offer a critical response to the poem and show sensitive understanding of language, structure and form.</p>

Question		Answer	Marks	Guidance
9	(a)	<p>Cope: <i>Mr Strugnell</i></p> <p>It is possible for candidates to write a reasonably developed response to <i>Mr Strugnell</i> without any knowledge of <i>Mr Bleaney</i> and Philip Larkin, but it would not be easy. Centres teaching Cope's poetry are certain to have discussed her use of parody. Like Mr Bleaney, Mr Strugnell has lived a very dull life and candidates should use details from the poem to show this. The "funny turn in 'sixty-three" is a reference to Larkin's <i>Annus Mirabilis</i>, the year in which sexual intercourse began; Mr Bleaney appears to have discovered that it wasn't too late for him ... There is much humour in the poem, not just in the parody but in the landlady's taste in poetry and in Mr Strugnell's response to it and to his verdict on Tulse Hill. Responses at this Tier should recognise the parody and how closely it follows the pattern of <i>Mr Bleaney</i>.</p>	16	<p>Basic responses here will show some understanding of the poem, using relevant textual support. They will move through the bands as knowledge and understanding of the poem become more secure and better supported by increasingly detailed textual reference. They will comment on the effects of language, not simply identify literary devices. They will make clear and sustained comment on the humour of the poem and be thoroughly aware of Cope's use of parody. The best will offer a critical response to the poem and show sensitive understanding of its language, structure and form.</p>
	(b)	<p>Cope: <i>Tich Miller</i> OR <i>On Finding an Old Photograph</i></p> <p>It is expected that candidates will find the description of Tich Miller, and, to a lesser extent, of the narrator moving. The touching detail of the elastoplast-pink frames (elastoplast suggesting vulnerability) and the different feet sizes create sympathy, and there is a shared sense of shame in avoiding each other's eyes. The nicknames too are hurtful and invite sympathy. The narrator learns how to fight back. In the moving last line, the reader learns that Tich did not have time to fight back. <i>On Finding an Old Photograph</i> is moving because of a past moment it records. Again, candidates are expected to make quite a lot of the poem's last line.</p>	16	<p>Basic responses here will show some understanding of the poem, using relevant textual support. They will move through the bands as knowledge and understanding of the poem become more secure and better supported by increasingly detailed textual reference. They will comment on the effects of language, not simply identify literary devices. They will make clear and sustained comment on what is moving about the poem and provide thorough and careful support. The best will offer a critical response to the poem and show sensitive understanding of its language, structure and form.</p>

Question	Answer	Marks	Guidance
(c)	<p>Cope: <i>Message</i> OR <i>Strugnell's Sonnets (iv)</i></p> <p>It is hoped that candidates will be amused and entertained by the rather unromantic approach to love in <i>Message</i>, with its reference to the happy retention of teeth and hair despite the man's age. The speaker's tone verges on the desperate, her love on the point of becoming hate at the man's failure to pick up the phone and call. She does "exaggerate and dramatize a lot" and her character provides some of the amusement for the reader. Comment on the rhyme scheme, the opening and closing four words of the poem, the use of enjambment in line nine, producing the anti-climax in line ten, the shocking rhyme of "consummate" with "forty-eight" ...There is much to entertain here. It is perfectly possible to enjoy <i>Strugnell's Sonnets (iv)</i> without knowing that it is a parody, but candidates who do are likely to achieve higher bands than those who do not. The determinedly mundane world created by the details Cope includes is thoroughly unromantic. The final couplet, with its extra syllable, provides a wonderfully bathetic conclusion.</p>	16	<p>Basic responses here will show some understanding of the poem, using relevant textual support. They will move through the bands as knowledge and understanding of the poem become more secure and better supported by increasingly detailed textual reference. They will comment on the effects of language, not simply identify literary devices. They will make clear and sustained comment on what is entertaining about the poem and provide thorough and careful support. The best will offer a critical response to the poem and show sensitive understanding of its language, structure and form.</p>

Question		Answer	Marks	Guidance
10	(a)	<p>Duffy: <i>Before You Were Mine</i></p> <p>The poet is looking at a photograph of her mother and two friends laughing on a street corner, young, carefree and glamorous (the famous Monroe picture comes to her mind). The poet knows that her mother's life will change ("I'm not here yet.") and her mother has no thought of motherhood in her world of ballrooms and romantic expectations of "fizzy, movie tomorrows". Motherhood has brought changes that the poet perhaps seems uncertain about; the decade ahead being the best one has a question mark. The red shoes are a relic of the mother's dancing days, though the dance and sense of fun are still present in the lesson on how to dance the <i>cha cha cha</i>. However, the regret for something lost permeates the last stanza.</p>	16	<p>Basic responses here will show some understanding of the poem, using relevant textual support. They will move through the bands as knowledge and understanding of the poet's feelings about her mother become more secure and better supported by increasingly detailed textual reference. They will comment on the effects of language, not simply identify literary devices. They will make clear and sustained comment on how the feelings are portrayed and provide thorough and careful support. The best will offer a critical response to the poem and show sensitive understanding of its language, structure and form.</p>
	(b)	<p>Duffy: <i>Head of English</i> OR <i>War Photographer</i></p> <p>The Head of English is, of course, introducing "a real live poet" and candidates should respond to this introduction and what it reveals about the person giving the introduction. There is plenty of opportunity to discuss her own opinions about the nature of poetry, her classroom discipline, her long-windedness, self-satisfaction ... Her dismissal of the poet in the last stanza deserves attention. There should be recognition of the absurdity of the woman revealed through the dramatic monologue. The work of the war photographer is both in his darkroom and theatres of war, and candidates are expected to discuss what he does in both. Candidates should take the opportunity to sympathise with the photographer and to engage with the poem's language, for example with the lengthy religious imagery in the first stanza.</p>	16	<p>Basic responses here will show some understanding of the chosen poem, using relevant textual support. They will move through the bands as knowledge and understanding of the work of the Head of English or the war photographer become more secure and better supported by increasingly detailed textual reference. They will comment on the effects of language, not simply identify literary devices. They will make clear and sustained comment on the work and the person doing it, and provide thorough and careful support. The best will offer a critical response to the selected poem and show sensitive understanding of its language, structure and form.</p>

Question	Answer	Marks	Guidance
(c)	<p>Duffy: <i>Liar</i> OR <i>Mrs Lazarus</i></p> <p>This is an open question, and, within reason, candidates may respond to the liar entirely unsympathetically, seeing her as self-deluded, dishonest, a child snatcher; or they may view her uncertainty over her gender, dull job, humdrum flat, more sympathetically, seeing her lies as an escape from a mundane existence. The last stanza suggests that the medical authorities have failed her and the activities of the “top psychiatrist” suggest that he too is a liar, leading a reputable life in public but a privately disreputable one. Textual support is required for whichever approach candidates take. Mrs Lazarus is likely to draw undiluted sympathy. There is much to say about her grief; dramatic but apparently genuine. There’s a period of mourning, time enough to come to terms with the death; another man. Then the horror of the last stanza: first person narration, the non-Biblical details (dark suits, the tie), the setting suggestive of rural England ... There is much to say about <i>Mrs Lazarus</i> and candidates cannot be expected to say it all. The ability to select wisely here will help candidates.</p>	16	<p>Basic responses here will show some understanding of the chosen poem, using relevant textual support. They will move through the bands as knowledge and understanding of the poem become more secure and better supported by increasingly detailed textual reference. They will comment on the effects of language, not simply identify literary devices. They will make clear and sustained comment on why sympathy is felt, or not felt, for the liar or Mrs Lazarus and provide thorough and careful support. The best will offer a critical response to the selected poem and show sensitive understanding of its language, structure and form.</p>

Question		Answer	Marks	Guidance
11	(a)	<p>Heaney: <i>Blackberry-Picking</i></p> <p>Candidates are expected to respond to the boy's excitement in the poem. The blackberries are described in detail, with much sensory imagery. Finding and picking them is a labour of love, braving briars and wet grass, walking some distance ("trekked") and suffering "thorn pricks". The disappointment in the last eight lines is conveyed in language of rot and decay. The sweetness of the flesh has soured, the thickened wine is stinking juice. The child "always felt like crying" and childishly protests, "It wasn't fair", yet all the while knew they would not keep. The unfairness is because rot is the inevitable ending of things. The word "vivid" in the question indicates that careful consideration of the language is expected.</p>	16	<p>Basic responses here will show some understanding of the poem, using relevant textual support. They will move through the bands as knowledge and understanding of the child's excitement and subsequent disappointment become more secure and better supported by increasingly detailed textual reference. They will comment on the effects of language, not simply identify literary devices. They will make clear and sustained comment on how the boy's feelings are portrayed and provide thorough and careful support. The best will offer a critical response to the poem and show sensitive understanding of its language, structure and form.</p>
	(b)	<p>Heaney: <i>Follower</i> OR <i>The Early Purges</i></p> <p>Heaney's father, the farm-worker in <i>Follower</i>, is described as working in the old-fashioned way with a horse-drawn plough. He is powerful and an expert. Heaney describes his work in detail and with obvious pride and affection, inspired, as a boy, to follow his father's trade. Now the father is presumably too old for farm-work, but has left a permanent mark on his son's memory. Dan Taggart is a practical farm-worker with no time to pity or even bury kittens, who inspires fear in the young boy as he ruthlessly pursues his mission to keep pests down. Whether the mature Heaney is in total agreement with Dan Taggart is arguable.</p>	16	<p>Basic responses here will show some understanding of the chosen poem, using relevant textual support. They will move through the bands as discussion of, and response to the portrayal of the farm worker becomes more secure and better supported by increasingly detailed textual reference. They will comment on the effects of language, not simply identify literary devices. They will make clear and sustained comment on the farm-worker, focusing on how Heaney's language brings him to life. The best will offer a critical response to the chosen poem and show sensitive understanding of its language, structure and form.</p>

Question		Answer	Marks	Guidance
	(c)	<p>Heaney: <i>Death of a Naturalist</i> OR <i>The Summer of Lost Rachel</i></p> <p>The description of the flax-dam with its strong appeal to sight, sound and smell is an obvious area for candidates choosing to write on <i>Death of a Naturalist</i>. The description of the frogspawn and its evolution into tadpoles offers further material. The description in the final section of the “great slime kings” makes them terrifying, disgusting and bellicose. The descriptions of nature in <i>The Summer of Lost Rachel</i> are much gentler. Candidates should find much to say about the water references in particular.</p>	16	<p>Basic responses here will show some understanding of the chosen poem, using relevant textual support. They will move through the bands as discussion of, and response to, the natural world becomes more secure and better supported by increasingly detailed textual reference. They will comment on the effects of language, not simply identify literary devices. They will make clear and sustained comment on the pictures of the natural world focusing on how Heaney’s language makes them striking. The best will offer a critical response to the chosen poem and show sensitive understanding of its language, structure and form.</p>
12	(a)	<p>Zephaniah: <i>Reminders</i></p> <p>Candidates may consider the most striking feature to be the absence of any real winner of the argument. The old soldier makes the fairly commonplace, but nonetheless valid, points that people fought to make the peace and the memorial is a reminder that people have died for our country. The old pacifist asserts that the peace garden takes precedence over the war memorial. He neatly twists the old soldier’s words to show that “people want to live for our country”. Perhaps in the beginning was peace, and therefore peace is the natural position. Notably he also adapts the words of the opening of The Gospel According to St John, which may, or may not, strengthen his argument. The old pacifist is left with the last word. The language is temperate, the only lapse towards abuse is the soldier’s use of “chicken”.</p>	16	<p>Basic responses here will show some understanding of the poem, using relevant textual support. They will move through the bands as knowledge and understanding of the argument become more secure and better supported by increasingly detailed textual reference. They will comment on the effects of language, not simply identify literary devices. They will make clear and sustained comment on both sides of the argument and provide thorough and careful support. The best will offer a critical response to the poem and show sensitive understanding of its language, structure and form.</p>

Question	Answer	Marks	Guidance
(b)	<p>Zephaniah: <i>Deep in Luv</i> OR <i>Press Ups and Sit Ups</i></p> <p>Candidates are invited to respond to and engage with whichever poem they choose. <i>Deep in Luv</i> is a headlong list to prove “Dere’s more to luv dan luv”. Candidates may be entertained by some of the items in the list, like the two kinds of dates, the ones you must remember and the dates you must forget. There must be more than a copying out of favourite lines; there must be some comment on what is entertaining about them. The rhythm and the rhymes and half-rhymes are part of the entertainment. Candidates may want to comment on performance poetry, as those answering on <i>Press Ups</i> may also. <i>Press Ups</i>, a monologue from a frantic carrier-out of a fitness regime, is entertaining for, among other things, his reasons for enhancing “De quality of me own life”. The strong rhythm and internal rhymes give the poem an energy appropriate to the speaker.</p>	16	<p>Basic responses here will show some understanding of the chosen poem and what is entertaining about it, using relevant textual support. They will move through the bands as discussion of, and response to what is entertaining become more secure and better supported by increasingly detailed textual reference. They will comment on the effects of language, not simply identify literary devices. They will make clear and sustained comment, focusing on how Zephaniah’s language and the structure of the poem add to the entertainment. The best will offer a critical response to the chosen poem and show sensitive understanding of its language, structure and form.</p>
(c)	<p>Zephaniah: <i>What If</i> OR <i>Three Black Males</i></p> <p>There are so many problems identified in <i>What If</i> that candidates will need to be selective. The third stanza, which is far less packed with complaints than the first, includes inflation, negative equity, cuts in the social services and a sense of general injustice. Candidates may quite acceptably point out that the thrust of the poem is how to hold your head up and do the decent thing in an indecent and unjust world. <i>Three Black Males</i> is far less diffuse. Candidates can focus on the single issue of injustice in society, the police force and the judiciary. Much should be made of the bitterness of the poet’s tone. Candidates may usefully consider what performance might contribute to the effect of the poem.</p>	16	<p>Basic responses here will show some understanding of the chosen poem, using relevant textual support. They will move through the bands as discussion of, and response to, the problems become more secure and better supported by increasingly detailed textual reference. They will comment on the effects of language, not simply identify literary devices. They will make clear and sustained comment on the poems, focusing on how Zephaniah’s language conveys the problems powerfully. The best will offer a critical response to the chosen poem and show sensitive understanding of its language, structure and form.</p>

Question	Answer	Marks	Guidance
13	<p>Unseen Poem</p> <p>Stevenson: <i>The Fish Are All Sick</i></p> <p>Candidates are likely to find the apocalyptic opening line disturbing. The description of the stranded villages makes this sound like a landscape of the dead. Candidates may see this as a consequence of global warming, but the behaviour of the “sea men” suggests that they know and respect the ocean; “they knew what the ocean did” is not the same as “they knew what the ocean can do”. Their houses are low and turned away from the surf; however, the “new men” who do not know the ocean have big windows and fragile begonia beds. “Water keeps to itself” implies that it has secrets and does not operate openly. The curling lip might suggest a sneer. The last two lines should attract considerable comment and attempts to pluck the heart out of their mystery. The repetition in the last lines bodes no good.</p>	16	<p>Basic responses here will make offer a reasonably organised view of what is disturbing about the poem with relevant support, probably with plenty of paraphrase. They will move through the bands as understanding of what is disturbing is more fully developed and the language of the poem explored in more depth. The best will reveal critical perception, using relevant textual detail and close analysis of the language and structure of the poem, such as its brutally direct opening and ominous ending.</p>

A664H: Literary Heritage Prose**Higher Tier Band Descriptors for Passage-based and Essay questions**

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
1	24 23 22	<ul style="list-style-type: none"> sophisticated critical perception in response to and interpretation of text(s) cogent and precise evaluation of relevant detail from the text(s) 	<ul style="list-style-type: none"> sensitive understanding of the significance and effects of writers' choices of language, structure and form 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate and assured meaning is very clearly communicated
2	21 20 19	<ul style="list-style-type: none"> engagement and insight in response to and interpretation of text(s) evaluation of well-selected reference to detail of text(s) 	<ul style="list-style-type: none"> critical insight into the significance and effects of writers' choices of language, structure and form 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate meaning is very clearly communicated
3	18 17 16	<ul style="list-style-type: none"> clear and sustained response to the text(s) support from careful and relevant reference to detail of the text(s) 	<ul style="list-style-type: none"> clear understanding of some of the effects of writers' choices of language, structure and form 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate meaning is clearly communicated
4	15 14 13	<ul style="list-style-type: none"> reasonably developed personal response to the text(s) use of appropriate support from detail of the text(s) 	<ul style="list-style-type: none"> overall understanding that writers' choices of language, structure and form contribute to meaning/effect 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are mainly accurate meaning is clearly communicated
5	12 11 10	<ul style="list-style-type: none"> reasonably organised response to text(s) use of some relevant support from the text(s) 	<ul style="list-style-type: none"> understanding of some features of language, structure and/or form 	<ul style="list-style-type: none"> text is mostly legible some errors in spelling, punctuation and grammar meaning is clearly communicated for most of the answer

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

A664H: Contemporary Poetry

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

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

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

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