

## Resource 2

### 1. Section A examination question

Read the poem *When Six O'Clock Comes and Another Day Has Passed* by Kathryn Simmonds on page 2 of the source booklet and reread the anthology poem *Genetics* by Sinéad Morrissey (on page 3).

Compare the methods both poets use to explore the bonds between parents and children.

### 2. Teacher Activity

- 1) Read through extract A below.
- 2) Using the mark scheme for support, highlight:
  - a) references to the question focus
  - b) comparison and how it is used to support AO1 coherent essay structure
  - c) subject terminology and its use to further the analysis of poetic method
- 3) Which band would you consider as the starting place for this response?

## Extract A: Candidate response

Simmonds poem makes heavy use of enjamberment and caesura in order to portary the feeling that the poem is free running thought rather than carefully laid out words on a page. This, paired with the lack of rhyme scheme and the single stanza, creates a feeling of authenticity in the poem which serves to encapsulate the reader into the vivid imagery of Simmonds piece. The use of emjamberment beginnings at the very start of the poem with the title, 'When Six O'Clock Comes and Another Day Has Passed', needing to be read into the first line of the poem as signified by the lack of capitalisation of 'the' when the line begins. This is used by the poet in order to drag the title in to the main part of the poem and highlights its significance and creates on inital bond between the title and the poem. This technique of emjamberment is seldom used which excentuates its importance. These techniques emphasises the newness of the bond between the parent and the child as it creates a sense that it is a love that cannot be controlled.

Similarly, enjamberment and caesura are also used in 'Genetics' however is instead paired with strict stanza structure of three lines per stanza with exception to the final stanza which has four lines. The use of strict stanza structure is used by Simmonds in order to replicate the strict nature of genetics. It goes against the common use of emjamberment as it creates the idea that the poem is well thought through. There is a little rhyme in 'Genetics' but it is, however, inconsistent which is a common feature of modern poetry and serves to create a more free flowing piece than would have otherwise been in there. The most interesting structural point of the poem however is the repitition of the first line, 'My father's in my fingers, but my mother's in my palms', in the fourth stanza. This draws attention to the line as a running point through out the poem and shows the extended metaphor of the physical bond between parent and child

### 3. Department follow up

Centres may use the attached response to Question 2 within their centres to consider the more successful sample response to the question below, which meets mid-Level 4 criteria.

Read the poem *When Six O'Clock Comes and Another Day Has Passed* by Kathryn Simmonds on page 2 of the source booklet and reread the anthology poem *Effects* by Alan Jenkins (on pages 4 and 5).

Compare the methods both poets use to explore emotional responses to birth and death.

#### Commentary:

This is a secure Level 4 answer. The argument is controlled and discriminating and connections are convincing. It is a fluent answer with consistent and embedded examples. Analysis of language does not always convince on the nuances and subtleties of the writer's craft which places it in the middle of the Level 4, 22 marks.

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 1** ☒ **Question 2** ☒

Both "When Six O'Clock Comes and Another Day Has Passed" by Kathryn Simmonds and "Effects" by Alan Jenkins describe the two ~~most~~ arguably most important events in ~~human~~ a human's life; birth and death. Although the poems are contrasting in some aspects, both do seem to have some rather important similarities, as the strong, emotional responses to these events overlap.

"When Six O'Clock Comes and Another Day Has Passed" is an example of a dramatic monologue from the perspective of a new mother. Simmonds utilises varying line lengths in order to visually represent the conflicting emotions of the speaker: of happiness and love and of worry and anxiety. This is effective as the jarring difference between the line lengths demonstrates to the reader the jarring difference in the new mother's emotions. Similarly, the dramatic monologue "Effects" utilises a difficult structure and rhyme scheme to demonstrate the difficult emotions the speaker feels at the death of his mother. Jenkins does this by seemingly having no set structure or rhyme. However, the rhyming pattern within the poem initially diverges ("scarred" on line 4 and "hard" on line 4 to "disdain" on line 20 and "again" on line 32, a 12 line gap) to show how the mother and son drifted apart as he grew older, it returns to being a closer



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rhyme such as the rhyming couplet "steere" and "leave" (lines 46 and 47) or the rhyming of "she", "see", and "me" (lines 48-50) to show how he once again feels close to his mother, though it is arguably too late. These examples from both poems signify the importance of poem structure in order to explore an emotional response to birth or death.

The tone of "Effects" is very regretful and is emotive as the author conveys the guilt that the speaker feels through powerful imagery and emotive language. The images of the mother's hands are emotive, as they connote how hard-working she was and juxtaposing that with the final image of her hands at the end. When Jenkins writes "her hand, that was always scarred from... giving love the only way she knew" (lines 1-6), it creates the image of a hard-working mother who perhaps showed her love more through actions than words. This juxtaposes from the frail, sallow image of "a blotched and crinkled hand whose fingers couldn't close mine anymore" (lines 44-45). By contrasting the initial descriptions of "blat" scarred", "reddened", and "rough" with much weaker, delicate adjectives like "blotched" and "crinkled", it shows how the speaker never had a relationship with his mother and how he never noticed things about her that he loved or hated until she was dead. ~~Then~~ By showing this, Jenkins explores one of the most common emotional responses to death; regret.

On the other hand, the emotional response to birth explored by Simmons in "When Six O'Clock Comes and Another Day



"Has Passed" is that of anxiety. Simmonds creates an anxious tone by exploring the new mother's anxieties and hinting at her fear that she may not be able to be a good parent ~~at all~~ or love her baby enough. She lists her concerns about parenting from lines 13 to 15 ("the baby who... whose scalp must be combed of cradle cap"). However, the repeated use of "the baby who" in an almost anaphoric way creates an almost impersonal feel. It suggests she has no instant connection with the baby ("baby" being rather lacking in emotion, with no humanising qualities such as gender or name). This is furthered by use of "half-heartedly row, rowing our boat" (lines 7-8) which references a nursery rhyme; "half-heartedly" again connoting her lack of connection with her child. This anxious feeling, however, subsides towards the end with the image of "the baby... softens her face in the early evening light and says 'I understand'". The tone seems to shift here where the connection between the speaker and her child is created. The use of ~~softens~~ "softens" suggests a new fondness and "early evening light" suggests the end of her worries, and that a new beginning is awaiting.

The main difference between the two poems is that "Effectus" presents the emotions felt at death, an ending, whereas "When Six O'clock Comes and Another Day Has Passed" presents the emotions felt at a new ~~beginning~~ beginning. This means that the general feeling a reader gets from both poems is



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different. Where Simmonds uses bright, colourful imagery such as "white", "blue", and "orange" to show happiness and hope, Jenkins uses darker ~~colours~~ colours like "black" or "reddened" to connote sadness and ~~the~~ bleak, harsh emotion.

Overall, I believe that both poems explore the emotional responses to life events such as birth and death. However, I believe that "When Six O'Clock Comes and Another Day Has Passed" has a more hopeful, happier tone despite exploring some darker emotion where as "Effects" is simply regretful and bleak. Despite being so different, both poems are highly effective in conveying emotion to the reader.



### Paper 3 Mark scheme

Question number	Indicative content
1	<p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of the speakers' approaches to the theme of parent-children relationships</li> <li>• use of shared cultural references, e.g. the songs, 'Row your Boat' and 'Here's the church, Here's the steeple.'</li> <li>• use of imagery, e.g. Morrissey's use of the river metaphor; Simmonds's reference to the baby as being 'heavy with other people's hopes.'</li> <li>• how structure enhances meaning, e.g. Morrissey's use of the villanelle; Simmonds's syntax and sentence length</li> <li>• how the poets convey the intensity of family links, e.g. Simmonds's 'surfing through womb swell'; appeal to the senses in <i>Genetics</i></li> <li>• impact of final lines, e.g. switch to plural in <i>Genetics</i>; the lingering image of mother and child in Simmonds's poem</li> <li>• effects of patterns of repetition in both poems, e.g. the repetition of 'the baby' over the last eight lines of Simmonds's poem; circular villanelle structure of <i>Genetics</i></li> <li>• tones of the poems, e.g. wistfulness of <i>Genetics</i>; hopefulness of Simmonds's poem.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
2	<p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of the speakers' attitudes towards their subjects</li> <li>• use of syntax, e.g. Jenkins's long block of text with only two sentences; similar structure in Simmonds's poem</li> <li>• use of everyday objects to enhance emotional effects, e.g. Simmonds's washing up; Jenkins's focus on each detail of his mother's hand to trigger memories</li> <li>• mixing of the ordinary and the extraordinary, e.g. the baby's cradle cap and its connection with the mother</li> <li>• use of contrasts within the poem, e.g. the role-reversal of parent and child apparent in Jenkins's poem</li> <li>• impact of imagery, e.g. the baby's 'head of a drunk's'; the mother's 'inner weather'</li> <li>• use of irony and paradox, e.g. 'the baby who can not speak, speaks to me'</li> <li>• effects of closing images, e.g. the dramatic impact of the 'understanding' between mother and baby; closing image of the mother's small bag of effects in <i>Effects</i>.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

**Please refer to the specific marking guidance on page 3 when applying this marking grid.**

<b>AO1 = bullet point 1</b>		<b>AO2 = bullet point 2</b>	<b>AO4 = bullet point 3</b>
<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO1, AO2, AO4)</b>	
	0	No rewardable material.	
<b>Level 1</b>	1–6	<b>Descriptive</b> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.</li> <li>• Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.</li> </ul>	
<b>Level 2</b>	7–12	<b>General understanding/exploration</b> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.</li> <li>• Identifies general connections between texts. Makes general cross-references between texts.</li> </ul>	
<b>Level 3</b>	13–18	<b>Clear relevant application/exploration</b> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>• Makes relevant connections between texts. Develops an integrated approach with clear examples.</li> </ul>	
<b>Level 4</b>	19–24	<b>Discriminating controlled application/exploration</b> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>• Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.</li> </ul>	
<b>Level 5</b>	25–30	<b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Evaluates connections between texts. Exhibits a fully integrated approach with sophisticated use of examples.</li> </ul>	