

# Mark Scheme (Results)

Summer 2015

Pearson Edexcel GCSE  
in English Literature (5ET2F)

Unit 2: Understanding Poetry

Foundation Tier

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

## Mark Scheme

This booklet contains the mark schemes for the English Literature Unit 2: Understanding Poetry Foundation Tier Question Papers.

The questions on this paper have been designed to enable candidates to show what they can achieve in relation to the study of poetry. The specification aims to encourage students to:

- explain how language, structure and form contribute to writers' presentation of ideas, themes and settings;
- make comparisons and explain links between texts.

Examiners should allow the candidate to determine her or his own approach, and assess what the candidate has offered, rather than judging it against predetermined ideas of what an answer should contain.

Examiners must assure themselves that, before they score through passages they consider to be completely irrelevant, they have made every effort to appreciate the candidate's approach to the question.

A crossed-out response should be marked if there is no other response on the paper.

### Assessment Objectives

The following Assessment Objectives will be assessed in this unit and are referenced in the mark grids.

AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
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AO3: Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.
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## SECTION A: UNSEEN POEM

Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.

The following section illustrates some points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated.

Question Number	Question
1*	<p>Explain how Robert Frost presents his thoughts and feelings about gathering fallen leaves.</p> <p>Write about:</p> <ul style="list-style-type: none"> <li>• what happens in the poem</li> <li>• how the writer has organised the poem</li> <li>• how the writer uses language.</li> </ul> <p>Use <b>evidence</b> from the poem to support your answer.</p> <p style="text-align: right;"><b>(20 marks)</b></p>
Indicative content	
	<p><b>Candidates may integrate their response to the poem’s language, structure and form within their comments on the content, thoughts, feelings and ideas in the poem. Creditworthy responses may refer to aspects of language, structure and form without using specific vocabulary or metalanguage. Candidates will receive credit for noting any links in the effects of the poem’s language, structure and form.</b></p> <p><b>Language</b>  <b>Comments on the writer’s use of language may include:</b></p> <ul style="list-style-type: none"> <li>• diction generally simple (largely monosyllabic)</li> <li>• but occasionally elevated: ‘Elude my embrace’</li> <li>• use of similes from daily life (‘light as balloons’, ‘Like rabbit and deer’)</li> <li>• onomatopoeia to suggest sounds evocative of autumn (‘rustling’)</li> <li>• metaphor from nature: ‘mountains’ for piles of leaves</li> <li>• personification gives the leaves character: the leaves ‘elude my embrace’</li> <li>• use of rhetorical questions (‘And what have I then?’ ‘And who’s to say...?’) – these give the poem a sense of reflection on the significance of the actions</li> </ul>

- repetition emphasises the regular, repeated nature of the actions ('Again and again'. 'load and unload')
- language suggests that the action seems almost trivial, futile: 'spoons/balloons', 'Next to nothing' (repeated)
- the 'harvest' of leaves may be symbolic – nature's cycle: even something so apparently worth little may be in some sense a valuable crop. An alternative interpretation may be that it is totally useless.

**Structure and form**

**Comments on how the poem is organised may include:**

- six four-line stanzas
- short lines (two feet, dactylic rhythm)
- set rhyming pattern on second and fourth lines (abcb, etc)
- first person narrative.

**In order to explore the language, structure and form, candidates must have a clear awareness of the writer's thoughts and feelings.**

**Comments on what happens in the poem may include:**

- the writer is picking up large numbers of fallen leaves in autumn
- this is hard work because the spade does not pick up many leaves ('No better than spoons')
- the activity is a noisy one ('rustling all day')
- the piles of leaves refuse to be caught ('Elude my embrace') and go all over him ('Flowing over my arms...')
- he puts the leaves into a shed
- he wonders what the point of it is ('What have I then?'), a possible suggestion of the meaninglessness of the activity/life
- he sees that they weigh little and lose their colour ('From contact with earth')
- he thinks they seem useless ('Next to nothing')
- but perhaps they may have value which he does not yet realise.

**Accept any other valid comments.**

<b>Band</b>	<b>Mark</b>	<b>A02: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Basic explanation of the ideas presented in the unseen poem.</li> <li>• Basic explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Basic examples from the unseen poem.</li> </ul> <p>*Material has simple organisation and little communication of ideas. Basic accuracy in spelling, punctuation and grammar hinders meaning.</p>
<b>2</b>	<b>5-8</b>	<ul style="list-style-type: none"> <li>• Limited explanation of the ideas presented in the unseen poem.</li> <li>• Limited explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Limited use of relevant examples from the unseen poem.</li> </ul> <p>*Material has simple organisation and limited communication of ideas. Limited accuracy in spelling, punctuation and grammar may hinder meaning.</p>
<b>3</b>	<b>9-12</b>	<ul style="list-style-type: none"> <li>• Some explanation of the ideas presented in the unseen poem.</li> <li>• Some explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Some use of relevant examples from the unseen poem.</li> </ul> <p>*Material has some organisation and communication of ideas. Spelling, punctuation and grammar are sometimes accurate with meaning occasionally hindered.</p>
<b>4</b>	<b>13-16</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of the ideas presented in the unseen poem.</li> <li>• Generally sound explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Generally sound use of relevant examples from the unseen poem.</li> </ul> <p>*Material has generally sound organisation and communication of ideas. Spelling, punctuation and grammar are mostly accurate; any errors do not hinder meaning.</p>
<b>5</b>	<b>17-20</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the ideas presented in the unseen poem.</li> <li>• Sound explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Sound use of relevant examples from the unseen poem.</li> </ul> <p>*Material has sound organisation and communication of ideas. Spelling, punctuation and grammar are mostly accurate; any errors do not hinder meaning.</p>

## **SECTION B: ANTHOLOGY POEMS**

Reward all reasonable, valid points and comments that show a sound grasp of the text and of the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point and may be rewarded for a comparatively small number of points if they are effectively developed and supported by well-chosen textual evidence.

The following section illustrates some points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated.

Both poems must receive reasonable coverage.

**Candidates writing on only one poem will receive 0 marks on AO3.**

**For AO2, if the response is only on one poem, a maximum of 12 marks applies, depending on the quality of the response.**



**Collection A: Relationships**

Question Number	
2	<p>Compare how the writers of 'Song for Last Year's Wife' and <b>one other</b> poem of your choice from the 'Relationships' collection present thoughts and feelings about how love changes.</p> <p>You <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• the language and organisation of the two poems</li> <li>• similarities/differences between the two poems.</li> </ul> <p>Use <b>evidence</b> from <b>both</b> poems to support your answer.</p>
	<b>(30 marks)</b>
	Indicative content
	<p><b>Accept any selected poem of choice that enables candidates to make comparisons with the named poem in the question.</b></p> <p><b>AO2 responses to 'Song for Last Year's Wife' may include:</b></p> <ul style="list-style-type: none"> <li>• the poet conveys his attitudes through the direct address right from the start ('Alice, this is my first winter...')</li> <li>• he feels she may have forgotten him after a year apart ('perhaps not even conscious of our anniversary')</li> <li>• the world around is unchanged but his life is changed greatly ('The earth's still as hard...')</li> <li>• he is indignant that she could be happy without him, and feels it was wrong ('Love had not the right...')</li> <li>• he desperately wants information about her, so uses his friends as 'spies'</li> <li>• he feels she is haunting him like a ghost ('sends me your ghost to witness')</li> <li>• he still has a very strong sense of her physical presence ('your body's as firm...')</li> <li>• he still thinks of her and what she is doing ('I imagine you')</li> <li>• he ends the poem with his sense of loss ('So ordinary a thing as loss...').</li> </ul> <p><b>Reward any reasonable AO2 explanations of how the writer of the second poem presents thoughts and feelings about how love changes.</b></p> <p><b>AO3 comparisons may include (depending on the selected poem):</b></p> <ul style="list-style-type: none"> <li>• similarities/differences in the content of the poems (e.g. love between adults, love between parents and children, lost love; change within relationships over time; past, present and future)</li> <li>• similarities/differences of the language, structure, form and organisation of the poems</li> <li>• similarities/differences of the effects of the poems.</li> </ul> <p><b>Reward all reasonable comparisons and links based on textual evidence.</b></p>

Band	Mark	<b>AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.</b>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Basic explanation of the presented ideas.</li> <li>• Basic explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Basic examples from at least one of the poems.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited explanation of the presented ideas.</li> <li>• Limited explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Limited relevant examples from at least one of the poems.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some explanation of the presented ideas.</li> <li>• Some explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Some relevant examples from at least one of the poems.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Generally sound explanation of the presented ideas.</li> <li>• Generally sound explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Generally sound relevant examples from at least one of the poems.</li> <li>• <b>Responses on only one poem cannot go above this level.</b></li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Sound explanation of the presented ideas.</li> <li>• Sound explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• A balanced response with sound relevant examples from <b>both</b> poems.</li> </ul>

Band	Mark	AO3: Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.
0	0	No rewardable material, or only one poem.
1	1-3	<ul style="list-style-type: none"> <li>• Basic comparisons/links between the two poems.</li> <li>• Basic evaluation of the similarities/differences in expressing meaning.</li> <li>• Basic use of relevant examples from <b>both</b> poems.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited comparisons/links between the two poems.</li> <li>• Limited evaluation of the similarities/differences in expressing meaning.</li> <li>• Limited use of relevant examples from <b>both</b> poems.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some comparisons/links between the two poems.</li> <li>• Some evaluation of the similarities/differences in expressing meaning.</li> <li>• Some use of relevant examples from <b>both</b> poems.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Generally sound comparisons/links between the two poems.</li> <li>• Generally sound evaluation of the similarities/differences in expressing meaning.</li> <li>• Generally sound use of relevant examples from <b>both</b> poems.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Sound comparisons/links between the two poems.</li> <li>• Sound evaluation of the similarities/differences in expressing meaning.</li> <li>• A balanced response with sound use of relevant examples from <b>both</b> poems.</li> </ul>

**Collection B: Clashes and Collisions**

Question Number	
3	<p>Compare how the writers of 'Hitcher' and <b>one other</b> poem of your choice from the 'Clashes and Collisions' collection present anger.</p> <p>You <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• the language and organisation of the two poems</li> <li>• similarities/differences between the two poems.</li> </ul> <p>Use <b>evidence</b> from <b>both</b> poems to support your answer.</p>
	<b>(30 marks)</b>
	Indicative content
	<p><b>Accept any selected poem of choice that enables candidates to make comparisons with the named poem in the question.</b></p> <p><b>AO2 responses to 'Hitcher' may include:</b></p> <ul style="list-style-type: none"> <li>• the speaker explains at the start that he was not feeling well: 'I'd been tired,/ under the weather', which may lead to his anger</li> <li>• the 'ansaphone' messages warned him repeatedly that he was in danger of losing his job: '...you're finished. Fired.' This made him angry</li> <li>• he picked up a hitcher; he discovered that this was someone who was just travelling round the world ('following the sun...'); the hitcher had a carefree (hippy?) approach to life which made him angry</li> <li>• presumably angered by the hitcher's attitudes/'free' way of life, which contrasted with his own pressures, he lashed out violently at the man ('once/ with the head...'); the description of the attack is very detailed and shocking ('six times with the krooklok/ in the face')</li> <li>• he 'let' him out of the car, 'bouncing off the kerb' and dispassionately watches him disappear 'down the verge'</li> <li>• the hitcher had commented that he had liked the breeze 'to run its fingers/ through his hair', which had made the narrator angry</li> <li>• the narrator comments 'Stitch that' which shows his angry attitude</li> <li>• irony is maintained in the final line: 'you can walk from there' – presumably the hitcher will not do any more walking.</li> </ul> <p><b>Reward any reasonable AO2 explanations of how the writer of the second poem presents anger.</b></p> <p><b>AO3 comparisons may include (depending on the selected poem):</b></p> <ul style="list-style-type: none"> <li>• similarities/differences in the content of the poems (e.g. contexts: may include political, family, war; different reasons for and focus of the anger; tone and mood of the two poems)</li> <li>• similarities/differences between the language, structure, form and organisation of the poems</li> <li>• similarities/differences between the effects of the poems.</li> </ul> <p><b>Reward all reasonable comparisons and links based on textual evidence.</b></p>

Band	Mark	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Basic explanation of the presented ideas.</li> <li>• Basic explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Basic examples from at least one of the poems.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited explanation of the presented ideas.</li> <li>• Limited explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Limited relevant examples from at least one of the poems.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some explanation of the presented ideas.</li> <li>• Some explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Some relevant examples from at least one of the poems.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Generally sound explanation of the presented ideas.</li> <li>• Generally sound explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Generally sound relevant examples from at least one of the poems.</li> <li>• <b>Responses on only one poem cannot go above this level.</b></li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Sound explanation of the presented ideas.</li> <li>• Sound explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• A balanced response with sound relevant examples from <b>both</b> poems.</li> </ul>

Band	Mark	<b>AO3: Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.</b>
0	0	No rewardable material, or only one poem.
1	1–3	<ul style="list-style-type: none"> <li>• Basic comparisons/links between the two poems.</li> <li>• Basic evaluation of the similarities/differences in expressing meaning.</li> <li>• Basic use of relevant examples from <b>both</b> poems.</li> </ul>
2	4–6	<ul style="list-style-type: none"> <li>• Limited comparisons/links between the two poems.</li> <li>• Limited evaluation of the similarities/differences in expressing meaning.</li> <li>• Limited use of relevant examples from <b>both</b> poems.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some comparisons/links between the two poems.</li> <li>• Some evaluation of the similarities/differences in expressing meaning.</li> <li>• Some use of relevant examples from <b>both</b> poems.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Generally sound comparisons/links between the two poems.</li> <li>• Generally sound evaluation of the similarities/differences in expressing meaning.</li> <li>• Generally sound use of relevant examples from <b>both</b> poems.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Sound comparisons/links between the two poems.</li> <li>• Sound evaluation of the similarities/differences in expressing meaning.</li> <li>• A balanced response with sound use of relevant examples from <b>both</b> poems.</li> </ul>

**Collection C: Somewhere, Anywhere**

Question Number	
4	<p>Compare how the writers of 'Orkney/This Life' and <b>one other</b> poem of your choice from the 'Somewhere, Anywhere' collection present their feelings about a place.</p> <p>You <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• the language and organisation of the two poems</li> <li>• similarities/differences between the two poems.</li> </ul> <p>Use <b>evidence</b> from <b>both</b> poems to support your answer.</p>
	<b>(30 marks)</b>
	Indicative content
	<p><b>Accept any selected poem of choice that enables candidates to make comparisons with the named poem in the question.</b></p> <p><b>AO2 responses to 'Orkney/This Life' may include:</b></p> <ul style="list-style-type: none"> <li>• the writer gives a very strong personal viewpoint - almost writing as if the islands are his lover: 'the way you lean to me/ and the way I lean to you'</li> <li>• the writer and the place are inseparably connected ('each other's prevailing', 'how we connect', 'joined for hours', 'I am an inland loch to you')</li> <li>• he loves the scenery, the sky ('It is big sky') and sea ('the sea all round')</li> <li>• he appreciates the ebb and flow of the tides between the islands, and the sound made by flocks of sea-birds ('a clatter of white whoops and rises')</li> <li>• he appreciates the friendships, the way people visit each other with gifts or just for a cup of tea ('flick/ the kettle's switch and wait')</li> <li>• he declares that this is where he wants to live: the combination of ruins and perfection.</li> </ul> <p><b>Reward any reasonable AO2 explanations of how the writer of the second poem presents their feelings about a place.</b></p> <p><b>AO3 comparisons may include (depending on the selected poem):</b></p> <ul style="list-style-type: none"> <li>• similarities/differences in the content of the poems (e.g. nature of place selected; writer's relationship to this place; strength of feelings)</li> <li>• similarities/differences between the language, structure, form and organisation of the poems</li> <li>• similarities/differences between the effects of the poems.</li> </ul> <p><b>Reward all reasonable comparisons and links based on textual evidence.</b></p>

Band	Mark	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Basic explanation of the presented ideas.</li> <li>• Basic explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Basic examples from at least one of the poems.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited explanation of the presented ideas.</li> <li>• Limited explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Limited relevant examples from at least one of the poems.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some explanation of the presented ideas.</li> <li>• Some explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Some relevant examples from at least one of the poems.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Generally sound explanation of the presented ideas.</li> <li>• Generally sound explanation of how language/structure/form achieve(s) the intended effects</li> <li>• Generally sound relevant examples from at least one of the poems.</li> <li>• <b>Responses on only one poem cannot go above this level.</b></li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Sound explanation of the presented ideas.</li> <li>• Sound explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• A balanced response with sound relevant examples from <b>both</b> poems.</li> </ul>



Band	Mark	<b>AO3: Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.</b>
0	0	No rewardable material, or only one poem.
1	1–3	<ul style="list-style-type: none"> <li>• Basic comparisons/links between the two poems.</li> <li>• Basic evaluation of the similarities/differences in expressing meaning.</li> <li>• Basic use of relevant examples from <b>both</b> poems.</li> </ul>
2	4–6	<ul style="list-style-type: none"> <li>• Limited comparisons/links between the two poems.</li> <li>• Limited evaluation of the similarities/differences in expressing meaning.</li> <li>• Limited use of relevant examples from <b>both</b> poems.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some comparisons/links between the two poems.</li> <li>• Some evaluation of the similarities/differences in expressing meaning.</li> <li>• Some use of relevant examples from <b>both</b> poems.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Generally sound comparisons/links between the two poems.</li> <li>• Generally sound evaluation of the similarities/differences in expressing meaning.</li> <li>• Generally sound use of relevant examples from <b>both</b> poems.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Sound comparisons/links between the two poems.</li> <li>• Sound evaluation of the similarities/differences in expressing meaning.</li> <li>• A balanced response with sound use of relevant examples from <b>both</b> poems.</li> </ul>

**Collection D: Taking a Stand**

Question Number	
5	<p>Compare how the writers of 'Those bastards in their mansions' and <b>one other</b> poem of your choice from the 'Taking a Stand' collection present ideas about society.</p> <p>You <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• the language and organisation of the two poems</li> <li>• similarities/differences between the two poems.</li> </ul> <p>Use <b>evidence</b> from <b>both</b> poems to support your answer.</p>
	<b>(30 marks)</b>
	Indicative content
	<p><b>Accept any selected poem of choice that enables candidates to make comparisons with the named poem in the question.</b></p> <p><b>AO2 responses to 'Those bastards in their mansions' may include:</b></p> <ul style="list-style-type: none"> <li>• the writer shows anger and makes a deliberate attempt to shock the reader, as is conveyed by 'bastards' in the title</li> <li>• 'mansions' also shows contempt for rich people with expensive homes: he is challenging their comfortable lifestyle</li> <li>• the bitterness is caused by the way he feels treated by such people – exaggerated account of their thoughts about him and what he had done, which occupy most of the poem (many examples)</li> <li>• he presents himself as one of the oppressed poor, unable to afford shoes or proper clothes ('stocking feet and threadbare britches')</li> <li>• anger is again shown by 'lords and ladies' in their 'palaces and castles'</li> <li>• he also uses exaggeration (hyperbole) when he imagines how they would like to treat him ('picked at by their eagles')</li> <li>• the effect of his feelings about the people he is bitter towards turns him into a kind of 'urban guerrilla', a shadowy figure with a gun.</li> </ul> <p><b>Reward any reasonable AO2 explanations of how the writer of the second poem presents ideas about society.</b></p> <p><b>AO3 comparisons may include (depending on the selected poem):</b></p> <ul style="list-style-type: none"> <li>• similarities/differences in the content of the poems (e.g. subject matter, aspects of society focused on)</li> <li>• similarities/differences between the language, structure, form and organisation of the poems</li> <li>• similarities/differences between the effects of the poems.</li> </ul> <p><b>Reward all reasonable comparisons and links based on textual evidence.</b></p>

Band	Mark	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> <li>• Basic explanation of the presented ideas.</li> <li>• Basic explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Basic examples from at least one of the poems.</li> </ul>
2	4–6	<ul style="list-style-type: none"> <li>• Limited explanation of the presented ideas.</li> <li>• Limited explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Limited relevant examples from at least one of the poems.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some explanation of the presented ideas.</li> <li>• Some explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Some relevant examples from at least one of the poems.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Generally sound explanation of the presented ideas.</li> <li>• Generally sound explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Generally sound relevant examples from at least one of the poems.</li> <li>• <b>Responses on only one poem cannot go above this level.</b></li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Sound explanation of the presented ideas.</li> <li>• Sound explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• A balanced response with sound relevant examples from <b>both</b> poems.</li> </ul>

Band	Mark	AO3: Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.
0	0	No rewardable material, or only one poem.
1	1–3	<ul style="list-style-type: none"> <li>• Basic comparisons/links between the two poems.</li> <li>• Basic evaluation of the similarities/differences in expressing meaning.</li> <li>• Basic use of relevant examples from <b>both</b> poems.</li> </ul>
2	4–6	<ul style="list-style-type: none"> <li>• Limited comparisons/links between the two poems.</li> <li>• Limited evaluation of the similarities/differences in expressing meaning.</li> <li>• Limited use of relevant examples from <b>both</b> poems.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some comparisons/links between the two poems.</li> <li>• Some evaluation of the similarities/differences in expressing meaning.</li> <li>• Some use of relevant examples from <b>both</b> poems.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Generally sound comparisons/links between the two poems.</li> <li>• Generally sound evaluation of the similarities/differences in expressing meaning.</li> <li>• Generally sound use of relevant examples from <b>both</b> poems.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Sound comparisons/links between the two poems.</li> <li>• Sound evaluation of the similarities/differences in expressing meaning.</li> <li>• A balanced response with sound use of relevant examples from <b>both</b> poems.</li> </ul>

