

Mark Scheme (Results)

June 2011

GCSE English Literature (5ET2F)

Unit 2: Understanding Poetry

Edexcel is one of the leading examining and awarding bodies in the UK and throughout the world. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers.

Through a network of UK and overseas offices, Edexcel's centres receive the support they need to help them deliver their education and training programmes to learners.

For further information, please call our GCE line on 0844 576 0025, our GCSE team on 0844 576 0027, or visit our website at www.edexcel.com.

If you have any subject specific questions about the content of this Examiners' Mark Scheme that require the help of a subject specialist, you may find our **Ask The Expert** email service helpful.

Ask The Expert can be accessed online at the following link:
<http://www.edexcel.com/Aboutus/contact-us/>

Alternatively, you can contact our English Advisor directly by sending an email to Lionel Bolton on EnglishSubjectAdvisor@EdexcelExperts.co.uk. *
You can also telephone 0844 372 2188 to speak to a member of our subject advisor team.

June 2011

Publications Code UG027895

All the material in this publication is copyright

© Edexcel Ltd 2011

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 schemes will indicate within the table where QWC is being assessed.

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 (assessed in Section A and in Section B, question (a))
AO3: Make comparisons and explain links between texts (assessed in question (b)(i) or (b)(ii))

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	
	(20 marks)
	Indicative content
	<p>Responses to this poem may include references to language, structure and form, and these features are likely to follow the bullet points but may be integrated.</p> <p>The writer's ideas and use of words</p> <ul style="list-style-type: none"> • From the start, we are clear that the poem is about an untidy room ('Messy Room' is the title) • The poet expresses shock in the first line: the poet clearly shows the feelings that the room's owner ought to feel (and perhaps does at the end?) • The first image is shocking because underclothes in particular ought to be put away tidily, not kicked off or flung casually across the room • Other items of clothes have also been discarded haphazardly: a 'raincoat', presumably still wet, has been left on a chair which is described as 'quite mucky and damp', either from the coat or from the remains of a TV dinner, with the food and drink spilt carelessly on the chair • Other possessions are treated no better: the workbook is performing a practical function, presumably, (holding the window open) but not one that has anything to do with the owner's work • Similarly, books which are 'jammed in a closet' are unlikely to be being read • Not everything even makes it as far as the room: a vest is 'left in the hall' • There is an amusing picture of a lizard (toy? pet?) sleeping in the owner's bed, oblivious to the untidy surroundings - whose name the narrator knows, interestingly • The sock stuck to the wall is another sight that amuses the reader, who may wonder what is holding it up, or how it got there • After the repeated horror, the poet casts around for possible suspects, like a child caught in the act who tries to find someone to blame • Finally, he is forced by the intervention of an unseen person (a parent?) to admit it is his own room - the twist in the tail: a 'surprise ending' (or did the boy know all along?)

	<p>The way that the poem is structured</p> <ul style="list-style-type: none"> • The poem has two sections - a long one followed by a brief 'finale' • Both sections start with the same indignant line: this repetition paves the way for the 'surprise' at the end • The first and last lines both end with exclamation marks, but expressing rather different emotions: from outrage to embarrassment • Each line of the long stanza, after the first, has a simple but vivid pictorial image • The poet uses some internal rhyme and some terminal rhyme: these, like the line lengths, are irregular, and hence perhaps reinforce the chaotic impression of the room • The introduction of a companion (perhaps a parent) at the end, who points out the fact that he has been unwilling to admit, changes the poem, since up till then the reader assumes that the narrator is alone, looking into a room which he claims not to recognise. <p>Creditworthy responses may refer to language, structure and form without using specific terminology/feature spotting.</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	1-4	<ul style="list-style-type: none"> • Little understanding of the poem's content/ideas • Little explanation of how the writer uses language, structure and form to present the poem's content/ideas • Little relevant textual reference to support response. <p>*Material has simple organisation and little communication of ideas. Basic accuracy in spelling, punctuation and grammar hinders meaning</p>
2	5-8	<ul style="list-style-type: none"> • Limited understanding of the poem's content/ideas • Limited explanation of how the writer uses language, structure and form to present the poem's content/ideas • Limited relevant textual reference to support response. <p>*Material has limited organisation and limited communication of ideas. Limited accuracy in spelling, punctuation and grammar may hinder meaning.</p>
3	9-12	<ul style="list-style-type: none"> • Some understanding of the poem's content/ideas • Some explanation of how the writer uses language, structure and form to present the poem's content/ideas • Some relevant textual reference to support response. <p>*Some control in organising and communicating ideas. Spelling, punctuation and grammar sometimes accurate with meaning hindered on occasion</p>

4	13-16	<ul style="list-style-type: none"> • Generally sound understanding of the poem’s content/ideas • Generally sound explanation of how the writer uses language, structure and form to present the poem’s content/ideas • Generally sound relevant textual reference to support response. <p>*Generally sound organisation and communication of ideas. Spelling, punctuation and grammar is mostly accurate; any errors do not hinder meaning.</p>
5	17-20	<ul style="list-style-type: none"> • Sound understanding of the poem’s content/ideas • Sound explanation of how the writer uses language, structure and form to present the poem’s content/ideas • Sound relevant textual reference to support response. <p>* Sound organisation and communication of ideas. Spelling, punctuation and grammar are mostly accurate, with some errors.</p>

SECTION B: ANTHOLOGY POEMS

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.

Collection A: Relationships

Question Number		
2(a)		
	(15 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • Whole poem is a tribute to the grandparents - he describes a number of family memories about them • He gives a strong sense of the importance of families and family traditions • He shows that he wishes to be closely connected with them ('my present is propped up by their past'; 'try to make connections where I can') • He sees the grandparents as part of the landscape and townscape in which they lived • He remembers in detail stories about them ('when a sewer rat...') • The summary repeats main points about the three grandfathers • There are linguistic devices to make points more vivid: alliteration - 'ploughed parallel as print', 'present is propped open by their past' • He uses humour in his descriptions ('drunk as a lord') • He describes how 'grampa Horner', who 'cobbled all our boots', had once used his own boot against the rat • He likes to feel that he respects the memory of their different ways of keeping straight lines, through his writing of poetry ('I strive to keep my lines direct and straight') • He has keepsakes to remember them: 'I've got his last'... 'the knuckleduster's now my paperweight!' 	
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"> • Little explanation of how the writer conveys his thoughts and feelings • Little relevant connection made between the presentation of thoughts and feelings and the language used • Little relevant textual reference to support response.

2	4-6	<ul style="list-style-type: none"> • Limited explanation of how the writer conveys his thoughts and feelings to create effect • Limited relevant connection made between thoughts and feelings and the language used • Limited relevant textual reference to support response.
3	7-9	<ul style="list-style-type: none"> • Some explanation of how the writer conveys his thoughts and feelings to create effect • Some relevant connection made between thoughts and feelings and the presentation of ideas • Occasional relevant textual reference to support response.
4	10-12	<ul style="list-style-type: none"> • Generally sound explanation of how the writer conveys his thoughts and feelings to create effect • Generally sound relevant connection made between his thoughts and feelings and the presentation of ideas • Mostly clear, relevant textual reference to support response.
5	13-15	<ul style="list-style-type: none"> • Sound explanation of how the writer uses thoughts and feelings to create effect • Sound relevant connection made between his thoughts and feelings and the presentation of ideas • Clear, relevant textual reference to support response.

Candidates will answer EITHER 2(b)(i) OR 2(b)(ii)

Question Number		
2(b)(i)		
	(15 marks)	
	Indicative content	
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Candidates must address both poems but equal weighting is not required.</p> <p>'Nettles'</p> <ul style="list-style-type: none"> • Unlike 'Lines to my Grandfathers', the poem deals with a current family relationship, that between a father and a young son, aged 3 ('My son, aged three') • The father is shown as wishing to protect his son from the harshness of life • He perhaps comes across as over-protective in his reaction to the nettles ('regiment of spite') • His love makes him angry, as he sees his injuries ('white blisters beaded on his tender skin') • He manages to soothe the boy and take away his pain ('his pain was not so raw') • The boy manages to recover from his ordeal ('a watery grin') • He sees the plants as enemies that have attacked his son, so he has to defend him by destroying them • He attacks the nettles in a state of anger ('slashed in fury') • He burns them on a 'funeral pyre', as the dead were buried in ancient battles • He learns how ultimately futile his gesture has been, since nettles recover rapidly ('in two weeks the busy sun and rain...') • He learns a lesson that he cannot always protect his son from pain - it is part of growing up ('would often feel sharp wounds again') <p>'Lines to my Grandfathers'</p> <p>NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links:</p> <ul style="list-style-type: none"> • He has evidently a deep affection for his family's past - even negative traits are treated with lightness • He gives the impression that they were strong characters who have left a deep, positive impression on him • He keeps alive the feelings for his grandfathers through the physical mementoes as well as through writing about them. 	
Band	Mark	A03 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic (or no) comparisons/links • Basic (or no) evaluation of the different ways of expressing meaning • The selection of examples is basic.

2	4-6	<ul style="list-style-type: none"> • Limited (or no) comparisons/links • Limited (or no) evaluation of the different ways of expressing meaning • The selection of examples is limited
3	7-9	<ul style="list-style-type: none"> • Some comparisons and links • Some evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is valid but undeveloped.
4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links • Some clear evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links • Some clear evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is appropriate; shows some support of the points being made.

Question Number		
2(b)(ii)		
	(15 marks)	
	Indicative content	
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Accept any selected poem of choice that enables candidates to compare on the subject of the question, with the poem in the question. Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about 'Lines to my Grandfathers' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.</p>	
Band	Mark	A03 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic (or no) comparisons/links • Basic (or no) evaluation of the different ways of expressing meaning • The selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited (or no) comparisons/links • Limited (or no) evaluation of the different ways of expressing meaning • The selection of examples is limited.
3	7-9	<ul style="list-style-type: none"> • Some comparisons and links • Some evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is valid but undeveloped.
4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links • Some clear evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links • Some clear evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is appropriate; shows some support of the points being made.

Collection B: Clashes and Collisions

Question Number		
3(a)		
	(15 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • The narrator describes the young girl’s innocence at the start, but by the end of the poem her eyes had been opened to the fears about living in Sharpeville at the time of the violence • The girl is watching the miners go past without any real understanding of the significance of their chanting (the alliterative phrase ‘foreign and familiar’ is used to point up the paradox) • The images become confused with her memory of peaceful scenes from her Sunday school book (‘olive trees, a deep jade pool’) • The grandmother expresses her fears about what might happen to the girl: ‘Come inside; they do things to little girls.’ • She describes how the ‘pool of blood’ was becoming worse by noon - ‘grew like a shadow’ - the simile shows she became aware of the worsening situation. • The pool of blood contrasts strikingly with the ‘jade pool’ of her memories from Sunday School • She refers to the burial of dead people: she could hear the mourners even from her gate • As a white girl, she feels separate from the chanting protesters (‘they were not heroes in my town, but maulers of children’) • She realises that ‘our Sharpeville’ has become an object of fear (‘this fearful thing’) • She sees that people have become barricaded behind shut doors, with guard dogs to protect them • She is afraid that her grandmother’s warning about the protesters might prove to be true (‘my fear her lie might be true’) • She retreats to the safety of home. 	
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"> • Little explanation of how the writer conveys the girl’s thoughts and feelings • Little relevant connection made between the presentation of thoughts and feelings and the language used • Little relevant textual reference to support response.

2	4-6	<ul style="list-style-type: none"> • Limited explanation of how the writer conveys the girl's thoughts and feelings • Limited relevant connection made between thoughts and feelings and the language used • Limited relevant textual reference to support response.
3	7-9	<ul style="list-style-type: none"> • Some explanation of how the writer conveys the girl's thoughts and feelings • Some relevant connection made between thoughts and feelings and the presentation of ideas • Occasional relevant textual reference to support response.
4	10-12	<ul style="list-style-type: none"> • Generally sound explanation of how the writer conveys the girl's thoughts and feelings • Generally sound relevant connection made between thoughts and feelings and the presentation of ideas • Mostly clear, relevant textual reference to support response.
5	13-15	<ul style="list-style-type: none"> • Sound explanation of how the writer conveys the girl's thoughts and feelings • Sound relevant connection made between thoughts and feelings and the presentation of ideas • Clear, relevant textual reference to support response.

Candidates will answer EITHER 3(b)(i) OR 3(b)(ii)

Question Number	
3(b)(i)	
	(15 marks)
	Indicative content
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Candidates must address both poems but equal weighting is not required.</p> <p>‘Belfast Confetti’</p> <ul style="list-style-type: none"> • At the beginning of the poem, the riot squad arrives very suddenly (as do the miners in ‘Our Sharpeville’) • The violence of the disruption is shown by the mixture of the hard, metallic objects (‘nuts, bolts...’), the gunshots (‘burst of rapid fire’) and the sustained metaphor of the punctuation (‘raining exclamation marks... broken type, asterisk... hyphenated line’): a very graphic way of showing the way the normal flow of life was broken. • This interruption even prevented the writer from thinking normally (‘trying to complete a sentence...’) • The flow of traffic, and the access to streets, are also blocked by the ‘punctuation marks’ • The rhetorical questions the writer frames are again likened to gunfire (‘a fusillade of question-marks’) <p>‘Our Sharpeville’</p> <p>NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links:</p> <ul style="list-style-type: none"> • The arrival of the miners disrupts her childish game (‘playing hopscotch’) • She is happy to stand and watch until she receives her grandmother’s fierce warning • Normal life (‘the wellswept streets’) is transformed into a threatening scene of death • The innocence of a child’s life is overturned by the threats • People dare not venture out into the streets (‘brocade curtains drawn tightly’)

Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic (or no) comparisons/links • Basic (or no) evaluation of the different ways of expressing meaning • The selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited (or no) comparisons/links • Limited (or no) evaluation of the different ways of expressing meaning • The selection of examples is limited.
3	7-9	<ul style="list-style-type: none"> • Some comparisons and links • Some evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is valid but undeveloped.
4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links • Some clear evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links • Some clear evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is appropriate; shows some support of the points being made.

Question Number		
3(b)(ii)		
	(15 marks)	
	Indicative content	
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Accept any selected poem of choice that enables candidates to compare on the subject of the question, with the poem in the question. Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about 'Our Sharpeville' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.</p>	
Band	Mark	A03 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic (or no) comparisons/links • Basic (or no) evaluation of the different ways of expressing meaning • The selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited (or no) comparisons/links • Limited (or no) evaluation of the different ways of expressing meaning • The selection of examples is limited.
3	7-9	<ul style="list-style-type: none"> • Some comparisons and links • Some evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is valid but undeveloped.
4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links • Some clear evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is appropriate; shows some support of the points being made.

Collection C: Somewhere, Anywhere

Question Number		
4(a)		
	(15 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • The writer describes in detail a place he obviously loved • The place's history is shown by the reference to 'Norman churches' • The poem uses the senses very strongly throughout: 'I heard...', 'I saw...' in the opening stanza pave the way for a symphony of sounds: 'the South sing' (personification and alliteration), 'ringing shrilly' (assonance, onomatopoeia), 'waves pealed', 'prolonged the roar'; repeated sounds: 'shrill'... 'shrill', 'waves clashed', 'organ stops'... 'pealing again, prolonged the roar' (both halves of the journey end with same phrase - suggesting the sea's eternal sounds • ... and a paintbox of colours: 'yellow', purple', 'sapphire', 'roses', saffron', 'crimson', 'silver', darkly shining' • The writer makes strong use of vivid similes ('like sapphire', 'like flakes of silver fire') and metaphor ('organ stops') and personification ('Masts....wagged') • The language of 'falling' describes how the day turns into night: 'sunlight fall' turns to 'sunset fall' (same position in second section); 'Night sank'... 'came down' • The writer presents two stages of the journey - to Dymchurch Wall and back from Dymchurch Wall - these parts of the journey have parallels and contrasts (colour variations, but the sea still sounds in the same way) • He uses alliteration to accentuate the visual images: '... fall./Flicker and fade'; 'shining salt sea drops'. 	
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"> • Little explanation of how the writer conveys her thoughts and feelings • Little relevant connection made between the presentation of thoughts and feelings and the language used • Little relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Limited explanation of how the writer conveys her thoughts and feelings to create effect • Limited relevant connection made between thoughts and feelings and the language used • Limited relevant textual reference to support response.
3	7-9	<ul style="list-style-type: none"> • Some explanation of how the writer conveys her thoughts and feelings to create effect • Some relevant connection made between thoughts and feelings and the presentation of ideas • Occasional relevant textual reference to support response.

4	10-12	<ul style="list-style-type: none"> • Generally sound explanation of how the writer conveys her thoughts and feelings to create effect • Generally sound relevant connection made between thoughts and feelings and the presentation of ideas • Mostly clear, relevant textual reference to support response.
5	13-15	<ul style="list-style-type: none"> • Sound explanation of how the writer uses her thoughts and feelings to create effect • Sound relevant connection made between thoughts and feelings and the presentation of ideas • Clear, relevant textual reference to support response.

Candidates will answer EITHER 4(b)(i) OR 4(b)(ii)

Question Number	
4(b)(i)	
	(15 marks)
	Indicative content
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Candidates must address both poems but equal weighting is not required.</p> <p>'Orkney/This Life'</p> <ul style="list-style-type: none"> • Whereas the poet of 'In Romney Marsh' does not use words that describe his own feelings, the poet here gives a very strong personal viewpoint - almost writing as if the islands are his love: 'the way you lean to me and the way I lean to you' • 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'). • He loves the scenery, the sky ('it is big sky') and sea ('the sea all round') • 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') • He sees the Orkneys as Scotland's 'gateway to the South' • 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') • He declares that this is where he wants to live: the combination of ruins and perfection. <p>'In Romney Marsh' NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links:</p> <ul style="list-style-type: none"> • The poet does not give his feelings away, but still communicates a deep attachment to the sounds and sights he describes • He responds to the area's unchanging history but also to the daily changes • He draws the reader in as a participant in his journey 'back and forth'.

Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic (or no) comparisons/links • Basic (or no) evaluation of the different ways of expressing meaning • The selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited (or no) comparisons/links • Limited (or no) evaluation of the different ways of expressing meaning • The selection of examples is limited.
3	7-9	<ul style="list-style-type: none"> • Some comparisons and links • Some evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is valid but undeveloped.
4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links • Some clear evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links • Some clear evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is appropriate; shows some support of the points being made.

Question Number		
4(b)(ii)		
	(15 marks)	
	Indicative content	
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Accept any selected poem of choice that enables candidates to compare on the subject of the question, with the poem in the question. Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about 'In Romney Marsh' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.</p>	
Band	Mark	A03 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic (or no) comparisons/links • Basic (or no) evaluation of the different ways of expressing meaning • The selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited (or no) comparisons/links • Limited (or no) evaluation of the different ways of expressing meaning • The selection of examples is limited.
3	7-9	<ul style="list-style-type: none"> • Some comparisons and links • Some evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is valid but undeveloped.
4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links • Some clear evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links • Some clear evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is appropriate; shows some support of the points being made.

Collection D: Taking a Stand

Question Number		
5(a)		
	(12 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • The writer gives a prose introduction, which shows the context of the poem (a UN report in One World Week) • The writer feels cynical or pessimistic about the future and what will be done to prevent the dangers • He does not believe in politicians' will to take action • He sees it as inevitable that there will be many dire consequences - he does not expect the Maldives ('take a dive') or Venice ('It won't be there...') to survive • The two stanzas that are inset (six lines, as opposed to four) have almost a nursery rhyme feel, with simple rhythms and rhymes • He continues to adopt a negative tone - he suggests that people think only about the short term: they do not expect to be around when the disasters strike, so are indifferent to the fate of the planet • He feels that people are only prepared to carry on talking about the problems ('Let's have another conference...') rather than taking real action • The poet hopes to achieve effect by using humour and exaggeration: he may hope this approach will shock people. 	
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"> • Little explanation of how the writer conveys her thoughts and feelings • Little relevant connection made between the presentation of thoughts and feelings and the language used • Little relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Limited explanation of how the writer conveys her thoughts and feelings to create effect • Limited relevant connection made between thoughts and feelings and the language used • Limited relevant textual reference to support response.
3	7-9	<ul style="list-style-type: none"> • Some explanation of how the writer conveys her thoughts and feelings to create effect • Some relevant connection made between thoughts and feelings and the presentation of ideas • Occasional relevant textual reference to support response.

4	10-12	<ul style="list-style-type: none"> • Generally sound explanation of how the writer conveys her thoughts and feelings to create effect • Generally sound relevant connection made between thoughts and feelings and the presentation of ideas • Mostly clear, relevant textual reference to support response.
5	13-15	<ul style="list-style-type: none"> • Sound explanation of how the writer uses her thoughts and feelings to create effect • Sound relevant connection made between thoughts and feelings and the presentation of ideas • Clear, relevant textual reference to support response.

Candidates will answer EITHER 5(b)(i) OR 5(b)(ii)

Question Number	
5(b)(i)	
	(15 marks)
	Indicative content
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Candidates must address both poems but equal weighting is not required.</p> <p>‘One World Down the Drain’ NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links:</p> <ul style="list-style-type: none"> • The focus here is on the dramatic way in which global warming is thought to be going to affect the planet through rising sea-levels which may well sink some parts of the world below the sea • The poet feels that our (and politicians’) attitudes are too short-sighted to lead to change: ‘the future has no vote’ <p>‘The World is a Beautiful Place’</p> <ul style="list-style-type: none"> • Like ‘One World Down the Drain’, the poet expresses quite pessimistic thoughts about the world in a grimly ironic style: both use a form of ‘gallows humour’ to get their strong points across • The title itself uses irony: the reader might expect the poem to be about the beauties of the world. • The poet has some serious concerns about the world, especially mass starvation, war (‘a bomb or two’) and social divisions (‘various segregations’); these are different from the other poem’s focus on global warming • There are a number of ‘positive’ images about the good things that can be done, but these are undercut by negatives • The reference to the ‘mortician’ at the end shows that pleasures will be short-lived: everyone must face death • The poet uses his different line lengths and positioning of lines on the page to create striking effects and tone: for example, the one word ‘Yes’, followed by a break, shows that the ‘Yes’ is again ironic, because of the ‘pregnant pause’ that follows. Similarly, the break before ‘if it isn’t you’ adds a sting to the tail of this stanza • Rhyme (in rapid succession on short lines) is used to ram home points: ‘men of distinction... and men of extinction’ (wordplay to emphasise the contrasts) • Repetition is used a great deal - ‘all the time’... ‘all the time’... ‘only some of the time’; ‘making the fun scene’... ‘making the love scene’... ‘making the sad scene’: the phrase ‘making the scene’ somehow devalues even the positive ideas. • The final section seems at times to be more upbeat, though with some trivial examples of pleasure (‘goosing statues’; ‘wearing pants’); however, there is no escape from the world’s problems

Band	Mark	A03 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic (or no) comparisons/links • Basic (or no) evaluation of the different ways of expressing meaning • The selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited (or no) comparisons/links • Limited (or no) evaluation of the different ways of expressing meaning • The selection of examples is limited.
3	7-9	<ul style="list-style-type: none"> • Some comparisons and links • Some evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is valid but undeveloped.
4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links • Some clear evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links • Some clear evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is appropriate; shows some support of the points being made.

Question Number		
5(b)(ii)		
	(15 marks)	
	Indicative content	
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Accept any selected poem of choice that enables candidates to compare on the subject of the question, with the poem in the question. Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about 'One World Down the Drain' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.</p>	
Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic (or no) comparisons/links • Basic (or no) evaluation of the different ways of expressing meaning • The selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited (or no) comparisons/links • Limited (or no) evaluation of the different ways of expressing meaning. • The selection of examples is limited.
3	7-9	<ul style="list-style-type: none"> • Some comparisons and links • Some evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is valid but undeveloped.
4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links • Some clear evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links • Some clear evaluation of the different ways of expressing meaning and achieving effects • The selection of examples is appropriate; shows some support of the points being made.

Further copies of this publication are available from
Edexcel Publications, Adamsway, Mansfield, Notts, NG18 4FN

Telephone 01623 467467

Fax 01623 450481

Email publication.orders@edexcel.com

Order Code UG027895 June 2011

For more information on Edexcel qualifications, please visit
www.edexcel.com/quals

Pearson Education Limited. Registered company number 872828
with its registered office at Edinburgh Gate, Harlow, Essex CM20 2JE

Ofqual



Llywodraeth Cynulliad Cymru
Welsh Assembly Government

