

# Mark Scheme (Results)

January 2013

GCSE English Literature (5ET2F/01)  
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 schemes will indicate within the table where and which strands of QWC are being assessed. The strands are as follows:

*i) ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear*

*ii) select and use a form and style of writing appropriate to purpose and to complex subject matter*

*iii) organise information clearly and coherently, using specialist vocabulary when appropriate.*

## 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 disregard 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))
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AO3: Make comparisons and explain links between texts (assessed in question (b)(i) or (b)(ii))
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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
<b>1</b>	<b>(20 marks)</b>
Indicative content	
	<p><b>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.</b></p> <p><b>What happens in the poem:</b></p> <ul style="list-style-type: none"> <li>• the narrator looks at a piece of paper which brings about a number of different emotions and reflections</li> <li>• the narrator starts to talk to the piece of paper, because it seems 'Like it needed someone/ To talk to'</li> <li>• the narrator has a 'need' to talk to the piece of paper about 'School and trivial things'</li> <li>• the piece of paper is imagined replying to the narrator and talking about its own experiences</li> <li>• the piece of paper speaks about wind and trees, and the idea that the environment is being torn up for man's purposes (in this case, to make paper)</li> <li>• the narrator becomes ashamed and angry and refers to 'problems enough without guilt'</li> <li>• in anger the narrator tears up the paper and says 'I tore up myself'</li> <li>• a discriminating feature would be how the candidate interprets the last part of the poem: how seeing the piece of paper and the conversation with the piece of paper have had a powerful effect on the narrator's feelings.</li> </ul> <p><b>(Reward all valid interpretations)</b></p>

<p><b>The way that the poem is organised:</b></p> <ul style="list-style-type: none"> <li>• the poem is a series of first-person statements by a narrator</li> <li>• not a set form – stanzas of different length</li> <li>• ends with two-line stanza – strong sense of finality</li> <li>• short lines throughout, including two with a single, heavy word</li> <li>• first two stanzas are about the 'I'; second two focus on the paper; final two – back to 'I'.</li> </ul> <p><b>The way language is used for effect:</b></p> <ul style="list-style-type: none"> <li>• overall the language is very simple/direct – the use of 'School and trivial things' may lead the candidate to assume the narrator is a young person (accept all valid interpretations)</li> <li>• uses personification of the piece of paper as a device to create a conversation</li> <li>• the words 'spoken' by the piece of paper are narrated in reported, not direct, speech</li> <li>• use of repetition ('someone to talk to'; 'I tore up')</li> <li>• as the poem continues, the speaker's feelings are brought out through the reflections on and 'conversations with' the paper</li> <li>• beneath the apparent simplicity the narrator expresses complex feelings of guilt, shame and anger (about destruction of the trees) 'I had problems enough'</li> <li>• the violent language ('tore up') of the final stanza is powerful. Accept any valid interpretation for the ending</li> <li>• a discriminating feature might be how the candidate interprets the unusual use of 'black' to describe the paper.</li> </ul> <p><b>(Reward all valid interpretations)</b></p> <p>Creditworthy responses may refer to language, structure and form without using specific terminology/feature spotting.</p>		
<b>Band</b>	<b>Mark</b>	<b>AO2: 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>• Little understanding of the poem's content/ideas.</li> <li>• Little explanation of how the writer uses language, structure and form to present the poem's content/ideas.</li> <li>• Little relevant textual reference to support response.</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 understanding of the poem's content/ideas.</li> <li>• Limited explanation of how the writer uses language, structure and form to present the poem's content/ideas.</li> <li>• Limited relevant textual reference to support response.</li> </ul> <p>*Material has limited organisation and limited communication of ideas. Limited accuracy in spelling, punctuation and grammar may</p>

		hinder meaning.
<b>3</b>	<b>9-12</b>	<ul style="list-style-type: none"> <li>• Some understanding of the poem's content/ideas.</li> <li>• Some explanation of how the writer uses language, structure and form to present the poem's content/ideas.</li> <li>• Some relevant textual reference to support response.</li> </ul> <p>*Some control in organising and communicating ideas. Spelling, punctuation and grammar sometimes accurate with meaning hindered on occasion.</p>
<b>4</b>	<b>13-16</b>	<ul style="list-style-type: none"> <li>• Generally sound understanding of the poem's content/ideas.</li> <li>• Generally sound explanation of how the writer uses language, structure and form to present the poem's content/ideas.</li> <li>• Generally sound relevant textual reference to support response.</li> </ul> <p>*Generally sound organisation and communication of ideas. Spelling, punctuation and grammar is mostly accurate; any errors do not hinder meaning.</p>
<b>5</b>	<b>17-20</b>	<ul style="list-style-type: none"> <li>• Sound understanding of the poem's content/ideas.</li> <li>• Sound explanation of how the writer uses language, structure and form to present the poem's content/ideas.</li> <li>• Sound relevant textual reference to support response.</li> </ul> <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		
<b>2(a)</b>		
	<b>(15 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• wants to show her love by giving an unusual Valentine’s Day present</li> <li>• says she will not give a conventional, clichéd present as a symbol of love (‘red rose...’)</li> <li>• states that her gift is ‘an onion’ – shock/novelty value: why an onion (strong-smelling vegetable)?</li> <li>• uses series of striking images to explain why she has chosen an onion: <ul style="list-style-type: none"> <li>metaphor of the moon (conventional image in love poetry)</li> <li>stripping layers compared with ‘the undressing of love’</li> </ul> </li> <li>• causes tears – ‘like a lover’ (love can also be sad)</li> <li>• wants to ‘be truthful’ – again, unlike the conventional gifts such as cards or a ‘kissogram’</li> <li>• repeats the words ‘I give you an onion’ – its strong taste is compared to a true lover’s kiss</li> <li>• the onion could be compared to a wedding ring (symbol of eternal love) – but this idea is introduced cautiously – ‘If you like’.</li> </ul>	
<b>Band</b>	<b>Mark</b>	AO2: explain how language, structure and form contribute to writers’ presentation of ideas, themes and settings
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1–3</b>	<ul style="list-style-type: none"> <li>• Little explanation of how the writer conveys thoughts and feelings.</li> <li>• Little relevant connection made between the presentation of</li> </ul>



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

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

Question Number		
<b>2(b)(i)</b>		
	<b>(15 marks)</b>	
	Indicative content	
	<p><b>Reward all reasonable responses on the comparisons and links based on textual evidence. Candidates must address both poems but equal weighting is not required.</b></p> <p><b>'The Habit of Light'</b></p> <ul style="list-style-type: none"> <li>• Unlike 'Valentine', the poem is about a relationship with a mother, not a lover.</li> <li>• Both poems take objects from everyday life as images to show their love.</li> <li>• Whereas it is a single onion in 'Valentine', there is a variety of images from the house, especially associated with brightness, warmth and light: everything is polished and well-cared for.</li> <li>• Notably, the kitchen is seen as a happy, vibrant and deeply attractive place (like the mother).</li> <li>• Metaphors/personification are used e.g. 'saucepans danced...' and 'kettle purred'; the Aga has 'breath' and the glass is 'swimming'.</li> <li>• There is a loving picture of the mother's appearance: vivid colours show her character.</li> <li>• There is a play on the word 'habit' (a pun) – she is habitually surrounded by light; and she wears light as a nun wears a habit.</li> </ul> <p><b>'Valentine'</b></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 comparisons and links.</p>	
<b>Band</b>	<b>Mark</b>	A03 make comparisons and explain links between texts
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1–3</b>	<ul style="list-style-type: none"> <li>• Basic (or no) comparisons/links.</li> <li>• Basic (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is basic.</li> </ul>
<b>2</b>	<b>4–6</b>	<ul style="list-style-type: none"> <li>• Limited (or no) comparisons/links.</li> <li>• Limited (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is limited.</li> </ul>

<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some comparisons and links.</li> <li>• Some evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is valid but undeveloped.</li> </ul>
<b>4</b>	<b>10-12</b>	<ul style="list-style-type: none"> <li>• Generally sound comparisons and links.</li> <li>• Some clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is mostly appropriate; shows some support of the points being made.</li> </ul>
<b>5</b>	<b>13-15</b>	<ul style="list-style-type: none"> <li>• Sound comparisons and links.</li> <li>• Clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is appropriate; shows some support of the points being made.</li> </ul>

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

<b>4</b>	<b>10-12</b>	<ul style="list-style-type: none"> <li>• Generally sound comparisons and links.</li> <li>• Some clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is mostly appropriate; shows some support of the points being made.</li> </ul>
<b>5</b>	<b>13-15</b>	<ul style="list-style-type: none"> <li>• Sound comparisons and links.</li> <li>• Clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is appropriate; shows some support of the points being made.</li> </ul>

**Collection B: Clashes and Collisions**

Question Number		
<b>3(a)</b>		
	<b>(15 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• the speaker in the poem addresses the whole poem to another person</li> <li>• the voice is one with a strong Caribbean dialect and idiom ('de', yu')</li> <li>• the speaker is using the term 'half-caste' which until relatively recently was a common term for someone of mixed race, but is clearly found offensive by the speaker, who challenges the use of the term</li> <li>• the challenge to the other person to 'explain yuself' is repeated several times, which underlines how strongly the speaker feels</li> <li>• the poem describes a number of ways in which opposite colours can be used creatively</li> <li>• red and green are opposite colours on the painter's colour wheel (Picasso reference)</li> <li>• black and white are opposites on a piano's keys</li> <li>• the speaker then focuses on the word 'half', showing an incomplete person</li> <li>• the writer uses humour to make his points.</li> </ul>	
<b>Band</b>	<b>Mark</b>	AO2: explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Little explanation of how the writer conveys thoughts and feelings.</li> <li>• Little relevant connection made between the presentation of thoughts and feelings and the language used.</li> <li>• Little relevant textual reference to support response.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of how the writer conveys thoughts and feelings.</li> <li>• Limited relevant connection made between thoughts and feelings and the language used.</li> <li>• Limited relevant textual reference to support response.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of how the writer conveys thoughts and feelings.</li> <li>• Some relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>• Occasional relevant textual reference to support response.</li> </ul>
<b>4</b>	<b>10-12</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of how the writer conveys thoughts and feelings.</li> <li>• Generally sound relevant connection made between thoughts</li> </ul>

		<p>and feelings and the presentation of ideas.</p> <ul style="list-style-type: none"> <li>• Mostly clear, relevant textual reference to support response.</li> </ul>
<b>5</b>	<b>13-15</b>	<ul style="list-style-type: none"> <li>• Sound explanation of how the writer conveys thoughts and feelings.</li> <li>• Sound relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>• Clear, relevant textual reference to support response.</li> </ul>

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

Question Number		
<b>3(b)(i)</b>		
	<b>(15 marks)</b>	
	Indicative content	
	<p><b>Reward all reasonable responses on the comparisons and links based on textual evidence.</b></p> <p><b>Candidates must address both poems but equal weighting is not required.</b></p> <p><b>Parade’s End</b></p> <ul style="list-style-type: none"> <li>• The poem shows the prejudice experienced by an ethnic minority family in a northern town.</li> <li>• It starts and ends with the colour of the car.</li> <li>• Their car has been re-sprayed (presumably after a previous attack by the locals?), and the speaker notes that some residents had shown their approval (‘warmed us a thumbs-up’).</li> <li>• The words of the ‘council mums’ showed that there was resentment of their ‘flash’ car and of these new arrivals from the south.</li> <li>• The speaker tells of the extreme precautions when locking up after the shop closes : ‘dials of the safe’, ‘bolted two metal bars’: the impression is that they have to protect themselves against the people from the ‘high-rise flats’.</li> <li>• They find that the car has been sprayed with acid.</li> <li>• The poem ends with them cleaning the acid from the car.</li> </ul> <p><b>Half-caste</b></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 comparisons and links:</p> <ul style="list-style-type: none"> <li>• ‘Half-caste’ focuses on the prejudice of people in the way they use labels such as ‘half-caste’</li> <li>• ‘Parade’s End’ reveals that prejudice may start with words (‘Come op ta Yorksha...’), but that this can lead on to criminal damage.</li> </ul>	
<b>Band</b>	<b>Mark</b>	A03 make comparisons and explain links between texts
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1–3</b>	<ul style="list-style-type: none"> <li>• Basic (or no) comparisons/links.</li> <li>• Basic (or no) evaluation of the different ways of expressing</li> </ul>

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



Question Number		
<b>3(b)(ii)</b>		
	<b>(15 marks)</b>	
	Indicative content	
	<p><b>Reward all reasonable responses on the comparisons and links based on textual evidence.</b></p> <p><b>Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question. Candidates must address both poems but equal weighting is not required.</b></p> <p>NB Points made about 'Half-caste' 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>	
<b>Band</b>	<b>Mark</b>	AO3 make comparisons and explain links between texts
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic (or no) comparisons/links.</li> <li>• Basic (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is basic.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited (or no) comparisons/links.</li> <li>• Limited (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is limited.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some comparisons and links.</li> <li>• Some evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is valid but undeveloped.</li> </ul>
<b>4</b>	<b>10-12</b>	<ul style="list-style-type: none"> <li>• Generally sound comparisons and links.</li> <li>• Some clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is mostly appropriate; shows some support of the points being made.</li> </ul>
<b>5</b>	<b>13-15</b>	<ul style="list-style-type: none"> <li>• Sound comparisons and links.</li> <li>• Clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is appropriate; shows some support of the points being made.</li> </ul>

## Collection C: Somewhere, Anywhere

Question Number		
<b>4(a)</b>		
	<b>(15 marks)</b>	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>the poem concentrates on the dramatic change that a heavy fall of snow brings to the city</li> <li>the snow arrives like a thief in the night – ‘stealthily’: it is personified from the outset</li> <li>the poet shows how people woke ‘earlier’, because the snow was so bright: their feelings at the sight are indicated, with the emphatic ‘marvelled – marvelled at the dazzling whiteness’, including the repetition of ‘marvelled’</li> <li>the snow is a delight to schoolboys, who taste it, make snowballs and throw themselves into the deep drifts</li> <li>the sight of the snow-clad trees is a particular wonder – repetition again: ‘O look at the trees!’</li> <li>the practicalities are focused on: some carts desperately fighting through; people walking to work; trying to clear doorways and paths</li> <li>the colour and tone show a contrast; there are ‘trains of sombre men’ who ‘tread long brown paths’</li> <li>however, even people struggling to work give in to the beauty of the sight.</li> </ul>	
<b>Band</b>	<b>Mark</b>	AO2: explain how language, structure and form contribute to writers’ presentation of ideas, themes and settings
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1–3</b>	<ul style="list-style-type: none"> <li>Little explanation of how the writer conveys thoughts and feelings.</li> <li>Little relevant connection made between the presentation of thoughts and feelings and the language used.</li> <li>Little relevant textual reference to support response.</li> </ul>
<b>2</b>	<b>4–6</b>	<ul style="list-style-type: none"> <li>Limited explanation of how the writer conveys thoughts and feelings to create effect.</li> <li>Limited relevant connection made between thoughts and feelings and the language used.</li> <li>Limited relevant textual reference to support response.</li> </ul>
<b>3</b>	<b>7–9</b>	<ul style="list-style-type: none"> <li>Some explanation of how the writer conveys thoughts and feelings to create effect.</li> <li>Some relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>Occasional relevant textual reference to support response.</li> </ul>

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

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

Question Number		
<b>4(b)(i)</b>		
	<b>(15 marks)</b>	
	Indicative content	
	<p><b>Reward all reasonable responses on the comparisons and links based on textual evidence.</b></p> <p><b>Candidates must address both poems but equal weighting is not required.</b></p> <p><b>London</b></p> <ul style="list-style-type: none"> <li>• The speaker presents London scenes which are almost entirely ugly and sordid.</li> <li>• The language is negative in the extreme: the people the speaker meets are universally ('in every face') scarred by 'marks of weakness, marks of woe': alliteration and repetition.</li> <li>• There is repetition of words such as 'cry' – which affect 'every Man and every infant' - to emphasise that all kinds of people suffer.</li> <li>• The powerful alliterative phrase 'mind-forg'd manacles' shows how deeply troubled the people seem to be.</li> <li>• People such as the Chimney-sweeper and the 'hapless Soldier' are not happier than others.</li> <li>• The most appalling sight – and sound - to the speaker is that of the 'youthful Harlot', cursing her crying baby.</li> </ul> <p><b>London Snow</b></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 comparisons and links:</p> <ul style="list-style-type: none"> <li>• whereas the poet of 'London Snow' presents the city in the grip of a heavy snowfall, which makes movement difficult, the speaker in 'London' can walk through the streets of London and witness some far grimmer sights</li> <li>• the poem has an atmosphere of calm and wonder, compared with the squalor and horror shown in 'London'.</li> </ul>	
<b>Band</b>	<b>Mark</b>	A03 make comparisons and explain links between texts
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic (or no) comparisons/links.</li> <li>• Basic (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is basic.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited (or no) comparisons/links.</li> <li>• Limited (or no) evaluation of the different ways of expressing</li> </ul>

		<p>meaning.</p> <ul style="list-style-type: none"> <li>• The selection of examples is limited.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some comparisons and links.</li> <li>• Some evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is valid but undeveloped.</li> </ul>
<b>4</b>	<b>10-12</b>	<ul style="list-style-type: none"> <li>• Generally sound comparisons and links.</li> <li>• Some clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is mostly appropriate; shows some support of the points being made.</li> </ul>
<b>5</b>	<b>13-15</b>	<ul style="list-style-type: none"> <li>• Sound comparisons and links.</li> <li>• Clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is appropriate; shows some support of the points being made.</li> </ul>

Question Number		
<b>4(b)(ii)</b>		
	<b>(15 marks)</b>	
	Indicative content	
	<p><b>Reward all reasonable responses on the comparisons and links based on textual evidence.</b></p> <p><b>Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question. Candidates must address both poems but equal weighting is not required.</b></p> <p>NB Points made about 'London Snow' 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>	
<b>Band</b>	<b>Mark</b>	AO3 make comparisons and explain links between texts
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic (or no) comparisons/links.</li> <li>• Basic (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is basic.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited (or no) comparisons/links.</li> <li>• Limited (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is limited.</li> </ul>
<b>3</b>	<b>7-8</b>	<ul style="list-style-type: none"> <li>• Some comparisons and links.</li> <li>• Some evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is valid but undeveloped.</li> </ul>
<b>4</b>	<b>10-12</b>	<ul style="list-style-type: none"> <li>• Generally sound comparisons and links.</li> <li>• Some clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is mostly appropriate; shows some support of the points being made.</li> </ul>
<b>5</b>	<b>13-15</b>	<ul style="list-style-type: none"> <li>• Sound comparisons and links.</li> <li>• Clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is appropriate; shows some support of the points being made.</li> </ul>

## Collection D: Taking a Stand

Question Number		
<b>5(a)</b>		
	<b>(12 marks)</b>	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>the speaker addresses his dying father, which gives it its power as it is about life and death</li> <li>the speaker fears the passive way in which some people meet death, as something that simply has to be accepted; he feels, rather, that it should be fought against, with violent passion 'burn and rave', 'rage, rage'</li> <li>he uses a series of examples to support his point – these are intended to show that men of all kinds ('wise men', 'good men', 'wild men', 'grave men') resist death and see the value of life</li> <li>he uses powerful images such as 'blind eyes could blaze like meteors', 'their words had fought no lightning'</li> <li>only in the final stanza, the one four-line stanza in the poem, does the speaker show his feelings on seeing his father lying on his death-bed ('on the sad height').</li> </ul>	
<b>Band</b>	<b>Mark</b>	AO2: explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1–3</b>	<ul style="list-style-type: none"> <li>Little explanation of how the writer conveys thoughts and feelings.</li> <li>Little relevant connection made between the presentation of thoughts and feelings and the language used.</li> <li>Little relevant textual reference to support response.</li> </ul>
<b>2</b>	<b>4–6</b>	<ul style="list-style-type: none"> <li>Limited explanation of how the writer conveys thoughts and feelings to create effect.</li> <li>Limited relevant connection made between thoughts and feelings and the language used.</li> <li>Limited relevant textual reference to support response.</li> </ul>
<b>3</b>	<b>7–9</b>	<ul style="list-style-type: none"> <li>Some explanation of how the writer conveys thoughts and feelings to create effect.</li> <li>Some relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>Occasional relevant textual reference to support response.</li> </ul>
<b>4</b>	<b>10–12</b>	<ul style="list-style-type: none"> <li>Generally sound explanation of how the writer conveys thoughts and feelings to create effect.</li> <li>Generally sound relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>Mostly clear, relevant textual reference to support response.</li> </ul>

<b>5</b>	<b>13-15</b>	<ul style="list-style-type: none"><li>• Sound explanation of how the writer conveys thoughts and feelings to create effect.</li><li>• Sound relevant connection made between thoughts and feelings and the presentation of ideas.</li><li>• Clear, relevant textual reference to support response.</li></ul>
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**Candidates will answer EITHER 5(b)(i) OR 5(b)(ii)**

Question Number		
<b>5(b)(i)</b>		
	<b>(15 marks)</b>	
	Indicative content	
	<p><b>Reward all reasonable responses on the comparisons and links based on textual evidence.</b></p> <p><b>Candidates must address both poems but equal weighting is not required.</b></p> <p><b>Solitude</b></p> <ul style="list-style-type: none"> <li>• The title emphasises that the poet is concerned with the lonely person who finds that fair-weather friends disappear once he or she is out of luck and unhappy.</li> <li>• The poem works through a series of contrasts between the two states of life – the one where all is well and people want your company and the other where the loneliness of the person whose friends have gone is emphasised: ‘alone you must drink life’s gall’.</li> <li>• The couplets show the contrasts – the first line is usually the happy one and the second the sad one.</li> <li>• The above examples underline the point that language effects are often used to emphasise the contrasts even more sharply: ‘feast/fast’, ‘sing/sigh’, ‘glad/sad’, ‘long and lordly’ and ‘measure of all your pleasure’.</li> </ul> <p><b>Do not go gentle into that good night</b></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 comparisons and links:</p> <ul style="list-style-type: none"> <li>• Dylan Thomas’s poem is essentially about fighting against death and clinging on to life.</li> </ul>	
<b>Band</b>	<b>Mark</b>	A03 make comparisons and explain links between texts
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1–3</b>	<ul style="list-style-type: none"> <li>• Basic (or no) comparisons/links.</li> <li>• Basic (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is basic.</li> </ul>
<b>2</b>	<b>4–6</b>	<ul style="list-style-type: none"> <li>• Limited (or no) comparisons/links.</li> <li>• Limited (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is limited.</li> </ul>
<b>3</b>	<b>7–8</b>	<ul style="list-style-type: none"> <li>• Some comparisons and links.</li> <li>• Some evaluation of the different ways of expressing meaning</li> </ul>

		and achieving effects. <ul style="list-style-type: none"> <li>The selection of examples is valid but undeveloped.</li> </ul>
<b>4</b>	<b>10-12</b>	<ul style="list-style-type: none"> <li>Generally sound comparisons and links.</li> <li>Some clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>The selection of examples is mostly appropriate; shows some support of the points being made.</li> </ul>
<b>5</b>	<b>13-15</b>	<ul style="list-style-type: none"> <li>Sound comparisons and links.</li> <li>Clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>The selection of examples is appropriate; shows some support of the points being made.</li> </ul>

Question Number		
<b>5(b)(ii)</b>		
	<b>(15 marks)</b>	
	Indicative content	
	<p><b>Reward all reasonable responses on the comparisons and links based on textual evidence.</b></p> <p><b>Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question. Candidates must address both poems but equal weighting is not required.</b></p> <p>NB Points made about 'Do not go gentle into that good night' 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>	
<b>Band</b>	<b>Mark</b>	AO3 make comparisons and explain links between texts
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>Basic (or no) comparisons/links.</li> <li>Basic (or no) evaluation of the different ways of expressing meaning.</li> <li>The selection of examples is basic.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>Limited (or no) comparisons/links.</li> <li>Limited (or no) evaluation of the different ways of expressing meaning.</li> <li>The selection of examples is limited.</li> </ul>
<b>3</b>	<b>7-8</b>	<ul style="list-style-type: none"> <li>Some comparisons and links.</li> <li>Some evaluation of the different ways of expressing meaning and achieving effects.</li> <li>The selection of examples is valid but undeveloped.</li> </ul>

<b>4</b>	<b>10-12</b>	<ul style="list-style-type: none"> <li>• Generally sound comparisons and links.</li> <li>• Some clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is mostly appropriate; shows some support of the points being made.</li> </ul>
<b>5</b>	<b>13-15</b>	<ul style="list-style-type: none"> <li>• Sound comparisons and links.</li> <li>• Clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is appropriate; shows some support of the points being made.</li> </ul>

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