

Mark Scheme (Results)

Summer 2013

GCSE English Literature (5ET2F/01)

Unit 2: Understanding Poetry
Foundation Tier

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications come from Pearson, the world's leading learning company. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk for our BTEC qualifications.

Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

If you have any subject specific questions about this specification that require the help of a subject specialist, you can speak directly to the subject team at Pearson. Their contact details can be found on this link: www.edexcel.com/teachingservices.

You can also use our online Ask the Expert service at www.edexcel.com/ask. You will need an Edexcel username and password to access this service.

Pearson: helping people progress, everywhere

Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

Summer 2013

Publications Code UG037133

All the material in this publication is copyright

© Pearson Education Ltd 2013

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 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.

A02: 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))
--

A03: 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*	<p>Explain how Roger McGough presents his ideas about trees and their importance.</p> <p>Use evidence from the poem to support your answer.</p> <p>Write about:</p> <ul style="list-style-type: none"> • what happens in the poem • how the writer has organised the poem • how the writer uses language for effect. <p>Use evidence from the poem to support your answer.</p> <p style="text-align: right;">(20 marks)</p>
	Indicative content
	<p>The writer’s ideas and use of words:</p> <ul style="list-style-type: none"> • the poem is in praise of trees - this is shown by the repetition ‘trees are great’ • throughout there is personification - trees are compared to people: they have feelings, just like people • trees are seen as not being difficult, unlike people: they don’t make a fuss - ‘just stand and wait’ • they don’t make demands (‘easily pleased’), unlike people (especially children, perhaps: ‘cry when they’re teased’) • they are imagined as arranging to meet in the park in groups (‘congregate’ - word often used eg for church meetings); they don’t have to go home when it gets dark • they don’t complain when it rains; they ‘accept their fate’ • in final stanza, the reader is asked what we would do without trees • the use made of trees by people is noted, but also their function as part of nature - home to birds, and beauty of leaves • the reader is made to think about why trees matter and make a difference to our lives: hints at challenge; adventure for young boys; recording of love for eternity; natural beauty. • candidates may feel that behind the obvious message about trees there is a subtle bigger picture of environmental issues: trees are an important part of the environment and we should not take them for granted.

		<p>The way that the poem is structured:</p> <ul style="list-style-type: none"> • three stanzas, three with four lines and the fourth having an extra line - like an afterthought. • use of rhyme: at end of lines (ABCB), but also internal (half-line, at the caesura, and end of line - first and (sometimes) third lines of stanza) • first three stanzas are statements, but last stanza has a series of questions which are left in the reader's mind • poem has strong rhythm (basically couplets with four stressed syllables followed by three). <p>The poet's language:</p> <ul style="list-style-type: none"> • throughout there is personification - trees are compared to people: they have feelings, just like people • very simple language - many monosyllables (a child's language) • much use of repetition, especially on key word 'trees' • use of rhyme and assonance ('sway', 'stay', 'day'; 'trees are easily pleased')
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)	Describe the writer's thoughts and feelings about close relationships in 'Kissing'.	
	Use evidence from the poem to support your answer.	
	(15 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> the young lovers on the riverbank are shown as extremely close physically - their arms locked around each other's 'waists and shoulders' the metaphor 'clamped together' suggests how hard it would be to separate them - as they are closely locked together, they are unaware of their surroundings their kisses 'mouth to mouth' are unbroken people have to walk round them as they do not move 'The others' (lines 7 - 8) may also kiss - perhaps they are caught up in their emotions time stands still for the young lovers: nothing is more important - 'they've got all day' the second stanza is a contrast: older people ('middle-aged') and kissing in a less visible place, though still public ('back of taxis') they kiss in just as intense a way and their kissing is described in physical detail ('mouths and tongues...') showing their closeness they are difficult to separate ('locked so tightly') they also, like the young, are hopeful for the future, but there is a hint that they 'may' not have a future. 	
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 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 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 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 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 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 2(b)(i) OR 2(b)(ii)

Question Number	
2(b)(i)	<p>Explain how the writer of 'Nettles' presents different thoughts and feelings about close relationships from those shown in 'Kissing'.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 2(a).</p>
	(15 marks)
	Indicative content
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence.</p> <p>Candidates must address both poems but equal weighting is not required.</p> <p>Nettles:</p> <ul style="list-style-type: none"> the close relationship is between the father and his three year old son it shows the protective love of a father (which some may view as overprotective) - note his reaction to the nettles 'regiment of spite' the nettles are a metaphor for the dangers of the world images of war and conflict: 'fierce parade', 'funeral pyre', 'fallen dead', 'tall recruits' <p>Kissing</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"> 'Kissing' is about close relationships between lovers whereas 'Nettles' is about

		<p>the close relationship between a father and his three year old son and how the father attempts to protect his son from the dangers of life</p> <ul style="list-style-type: none"> the intensity of feelings in the close relationships is shown in different ways in both poems through the sensuous descriptions in 'Kissing' and the contrasting emotions in 'Nettles'
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. 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)	<p>Explain how the writer of one poem of your choice from the 'Relationships' collection presents different ideas about close relationships from those in 'Kissing'.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 2(a).</p>
	(15 marks)
	Indicative content
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence.</p> <p>Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question.</p> <p>Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about 'Kissing' may well include some of those listed under (a) above; however, they should be made in a way that supports comparisons 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. • 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)	Describe the writer's thoughts and feelings about conflict between individuals in 'Cousin Kate'.	
	Use evidence from the poem to support your answer.	
	(15 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • there are conflicts in the poem: between the forsaken lover (the speaker) as she compares her fate with her cousin and the way she was treated by the lord: 'lured' by the lord, 'He changed me like a glove' • in the first stanza there are two contrasting rhetorical questions about how she was selected: 'praise my flaxen hair?', and used and abused: 'to fill my heart with care?' • at first the speaker does not address anyone particular, but then she speaks to Kate directly • there are strong contrasts between the lives they now lead: the speaker (the cast-aside lover) has been wooed as 'a plaything', but lost it all when the 'great lord' saw Kate; Kate becomes 'Lady Kate' (jealousy): she grows 'more fair' • Kate has married the lord and now lives in riches; the speaker is left alone to 'howl in dust' • the speaker comments that she loves the lord more ('my love was true') • Kate married for money and position ('Your love was writ in sand') • at the end, the speaker compares the two women's lives: the speaker has a loved, though illegitimate, son; Kate is childless • the lord, according to the speaker frets at the lack of a son and heir 'to wear his coronet'. 	
Band	Mark	A02: 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 3(b)(i) OR 3(b)(ii)

Question Number	
3(b)(i)	<p>Explain how the writer of 'Catrin' presents different thoughts and feelings about conflict between individuals from those shown in 'Cousin Kate'.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 3(a).</p>
	(15 marks)
	Indicative content
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence.</p> <p>Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question.</p> <p>Candidates must address both poems but equal weighting is not required.</p> <p>Catrin:</p> <ul style="list-style-type: none"> • the conflict is between mother and daughter - it is their first real 'battle of wills': candidates may validly interpret the conflict in the first stanza as between a mother and her teenage daughter, or as a mother giving birth to a child: 'hot white room', 'red rope of love', 'struggle to become separate' • there is a fierce confrontation' in a 'hot, white room' (white-hot, perhaps, with anger/emotion or childbirth) • the poet uses a powerful symbolic metaphor: 'tight red rope of love' • the daughter is clearly seeking more independence: this has created a battle • there is no winner, but each has changed: 'feelings which changed us both', 'Trailing love and conflict' • there is the description of the daughter's hair and her 'rosy, defiant glare' • the rope returns ('that old rope' - the umbilical tug of love) • Catrin wants to carry on skating and defy her mother. <p>Cousin Kate</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"> • conflicts are caused by different difficulties in relationships : in 'Cousin Kate' it is the treatment of the speaker by both her former lover and her cousin Kate,

		whereas in 'Catrin' there is the fierce confrontation between mother and daughter.
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. • 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)	<p>Explain how the writer of one poem of your choice from the 'Clashes and Collisions' collection presents different ideas about conflict from those in 'Cousin Kate'.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 3(a).</p>
	(15 marks)
	Indicative content
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence.</p> <p>Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question.</p> <p>NB Points made about 'Cousin Kate' 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. • 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)	Describe the writer's ideas about people and places in 'Postcard from a Travel Snob'.	
	Use evidence from the poem to support your answer.	
	(15 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> the poem used humour and wit to present ideas about people and places- but the snobbery found in the poem about holidays and travel may well strike unpleasant chords for some readers unless the poem is taken as entirely ironic the title gives the game away immediately, showing it is about snobbish attitudes to holidays and places without tourists: 'seaside-town-consumer-hell' there is a use of humour from the start, together with contrasts in attitudes: 'I do not wish that anyone were here'; the cliché of postcards: 'Wish you were here' is immediately overturned: narrator does not want company the speaker uses many unusual linguistic features: 'sun-and-sangria...-philistine-abroad' colloquial register with dramatic asides: 'perish the thought' the speaker also makes clear that what is liked about the place is not what many tourists would like: 'not like your seaside-town-consumer-hell' the poem also questions what makes a good holiday: the speaker does not want what 'drunken tourists' seem to want: 'holiday resort', 'karaoke nights and pints of beer', 'two-weeks'. 	
Band	Mark	A02: 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

		<p>feelings and the presentation of ideas.</p> <ul style="list-style-type: none"> • 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)	<p>Explain how the writer of ‘Our Town with the Whole of India’ presents different ideas about people and places from those in ‘Postcard from a Travel Snob’.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 4(a).</p>
	(15 marks)
	Indicative content
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence.</p> <p>Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question.</p> <p>Candidates must address both poems but equal weighting is not required.</p> <p>Our Town with the Whole of India:</p> <ul style="list-style-type: none"> • the poem is full of descriptions of people, places and contrasting cultures; from this the reader interprets the writers attitude through the use of detail; the speaker is clearly intrigued by and perhaps pleased about the way in which a town in Britain has so many Asian influences • the speaker places Eastern and Western elements together (‘Guy Fawkes’ Diwali’, ‘Odysseus-trials of Rama’); this also applies to religious festivals: ‘Easter’ rubs shoulders with ‘Eidh’ • the speaker mixes images from India with other continents - ‘A Somali cab joint’, ‘before Caribbeans disappeared’ - showing the state of flux in the town’s dominant cultures (‘before Teddy Boys jived’) • there is exotic and colourful food imagery: ‘saffron sweets’, ‘brass woks frying flamingo-pink syrup-tunnelled jalebis’ • fruit and vegetable stalls bring a touch of colour, too: ‘sunshined with mango, pineapple, lychee’ • the speaker notes how the girls’ dress reflects the tension between Indian tradition and Western fashions. <p>Postcard from a Travel Snob</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"> • both writers use detail and colour in different ways • ‘Our Town...’ embraces the evidence of cultural diversity; ‘Postcard...’ deals with

	snobbery about people on holiday and holiday destinations; this snobbery may be ironic whereas 'Our town' is purely descriptive.	
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. • 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)	<p>Explain how the writer of one poem of your choice from the 'Somewhere, Anywhere' collection presents different ideas about people and places from those in 'Postcard from a Travel Snob'.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 4(a).</p>
	(15 marks)
	Indicative content
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence.</p> <p>Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question.</p> <p>Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about 'Postcard from a Travel Snob' may well include some of those listed under (a) above; however, they should be made in a way that supports comparisons 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. • 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)	Describe how the writer presents attitudes to life in 'No Problem'. Use evidence from the poem to support your answer.	
	(12 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> the whole autobiographical poem explores how the writer has experienced prejudice based on other people's attitudes to him which are stereotypical: 'I am branded athletic', 'I can do more dan dance' people expect him to be able to dance, but he is capable of explaining the proud history of ancient African towns ('I can teach yu of Timbuktu') there is a Caribbean dialect which flavours the poem: 'I am not de problem' he feels that he would be able to dispel such prejudices if given the chance: 'if yu give I a chance' he has received racist abuse: 'silly playground taunts/An racist stunts' he sees white people's attitudes as expecting all black people to be the same ('Yu put me in a pigeon hole'), whereas he is 'versatile' he overturns the cliché 'some of my best friends are black' in the final line. 	
Band	Mark	A02: 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)	<p>Compare how the writers explore different attitudes to life in ‘Pessimism for Beginners’ and ‘No Problem’.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 5 (a).</p> <p style="text-align: right;">(15 marks)</p>	
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>Pessimism for Beginners</p> <ul style="list-style-type: none"> • the writer presents advice on how to respond to being ignored or rejected, but unlike most advice of this kind, it is warning the reader to expect the worst of people: ‘Think instead that they’re cursing and hissing’ • the poem could be considered humorous • the writer uses exaggerations (hyperbole) and a sense that everyone is against you (paranoia) with some powerful images: ‘that your eyes should be pecked by an eagle’ and ‘makes them spatter their basin with vomit’ • the writer uses lists and choices: ‘friend, parent, sibling or lover’, ‘Young or old, gay or straight, male or female’ • the latter part of the poem shows that the ‘reason’ for being so pessimistic is that things may turn out better than you expect: ‘life gets better’ • if someone does get in touch, you feel ‘pure joy’ • the poet uses alliteration and repetition to emphasise points ‘when you’re waiting’, ‘venal and vile’. <p>No Problem 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"> • the poems both use humour and irony in different ways to make serious points about how people are treated • ‘No Problem’ is about stereotypical attitudes and racial prejudice; ‘Pessimism for Beginners’ imagines a world where it seems that everyone just hates you. 		
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. 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)	<p>Explain how the writer of one poem of your choice from the 'Taking a Stand' collection presents different attitudes to life from those in 'No Problem'.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 5(a).</p>	
	(15 marks)	
	Indicative content	
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence.</p> <p>Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question.</p> <p>Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about 'No Problem' may well include some of those listed under (a) above; however, they should be made in a way that supports comparisons 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. • 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 UG037133 Summer 2013

For more information on Edexcel qualifications, please visit our website
www.edexcel.com

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

