

Mark Scheme (Results)

Summer 2016

Pearson Edexcel GCSE  
in 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 Scheme

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

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

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

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

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

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

### Assessment Objectives

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

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

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

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

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

Question Number	Question
*1	<p>Explain how Helen Dunmore presents the thoughts and feelings of the writer about the people living next door.</p> <p>Write about:</p> <ul style="list-style-type: none"> <li>• what happens in the poem</li> <li>• how the writer has organised the poem</li> <li>• how the writer uses language.</li> </ul> <p>Use <b>evidence</b> from the poem to support your answer.</p>
	<b>(20 marks)</b>
	Indicative content
	<p><b>Candidates may integrate their response to the poem’s language, structure and form within their comments on the content, thoughts, feelings and ideas in the poem. Creditworthy responses may refer to aspects of language, structure and form without using specific vocabulary or metalanguage. Candidates will receive credit for noting any links in the effects of the poem’s language, structure and form.</b></p> <p><b>Comments on what happens in the poem may include:</b></p> <ul style="list-style-type: none"> <li>• the narrator talks about the house next door as being ‘same as ours but different’, perhaps hinting at being a bit snobbish</li> <li>• the people next door are noisy with ‘music of demolition’</li> <li>• when the narrator’s family have parties the neighbours ‘tense into silence’</li> <li>• the neighbours next door ‘are good at fighting’ and ‘screech and slam’; they do not like each other</li> <li>• the children next door play aggressive games such as ‘war’</li> <li>• the narrator wonders whether we see only what we want to see in other people. We never get the real picture, as ‘we are mirrors’ that never show ‘what’s real’</li> <li>• the narrator wonders whether her family are any different and what the family next door think about them.</li> </ul> <p><b>Accept any other valid comments.</b></p>

**Comments on how the writer has organised the poem may include:**

- the title forms an integral part of the poem through an enjambment
- the poem has three stanzas (not counting the title) which are not of uniform length
- the first two stanzas concentrate on how noisy the next door neighbours are
- the third stanza is more reflective on whether or not the two families are really that different from each other
- there is no rhyme scheme, creating a straightforward narrative
- the poem uses enjambment and caesura to convey a sense of busyness and noise in the first two stanzas and then a sense of reflection in the final one
- the sense of reflection is highlighted in the final stanza with each line ending with either a comma or full stop – giving pause for thought; the final line 'what shall I see?' gives the poem an open-ended and ambiguous tone.

**Accept any other valid comments.**

**Comments on language may include:**

- the simile 'a bass that thuds like the music of demolition' describes the loud invasive music; this is also emphasised by the onomatopoeic 'thuds'
- 'but the house/is still standing' creates a sense of surprise
- the use of the pronouns 'they' and 'their' enforces a feeling of separateness and perhaps of snobbery on the part of the writer
- the use of alliteration, sibilance and onomatopoeia 'screech and slam' shows the ferocity of the neighbours arguments
- the children who 'play war' add to the aggressive nature of the people next door
- the garden is described using the metaphor 'scab of a lawn', which creates an ugly picture of the grass being damaged and never allowed to grow back properly – a scab being an ugly covering of dried blood over a wound
- the metaphor 'We are mirrors of one another' is more reflective; mirrors can distort, not showing the complete picture
- 'If I turn like this... what will I see?' hints at the writer thinking that perhaps the people next door are just the same as her and her family; she wonders what the neighbours actually think of them.

**Accept any other valid comments.**

<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>1-4</b>	<ul style="list-style-type: none"> <li>• Basic explanation of the ideas presented in the unseen poem.</li> <li>• Basic explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Basic examples from the unseen poem.</li> </ul> <p>*Material has simple organisation and little communication of ideas. Basic accuracy in spelling, punctuation and grammar hinders meaning.</p>
<b>2</b>	<b>5-8</b>	<ul style="list-style-type: none"> <li>• Limited explanation of the ideas presented in the unseen poem.</li> <li>• Limited explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Limited use of relevant examples from the unseen poem.</li> </ul> <p>*Material has simple organisation and limited communication of ideas. Limited accuracy in spelling, punctuation and grammar may hinder meaning.</p>
<b>3</b>	<b>9-12</b>	<ul style="list-style-type: none"> <li>• Some explanation of the ideas presented in the unseen poem.</li> <li>• Some explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Some use of relevant examples from the unseen poem.</li> </ul> <p>*Material has some organisation and communication of ideas. Spelling, punctuation and grammar are sometimes accurate with meaning occasionally hindered.</p>
<b>4</b>	<b>13-16</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of the ideas presented in the unseen poem.</li> <li>• Generally sound explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Generally sound use of relevant examples from the unseen poem.</li> </ul> <p>*Material has generally sound organisation and communication of ideas. Spelling, punctuation and grammar are mostly accurate; any errors do not hinder meaning.</p>
<b>5</b>	<b>17-20</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the ideas presented in the unseen poem.</li> <li>• Sound explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Sound use of relevant examples from the unseen poem.</li> </ul> <p>*Material has sound organisation and communication of ideas. Spelling, punctuation and grammar are mostly accurate; any errors do not hinder meaning.</p>

## **SECTION B: ANTHOLOGY POEMS**

Reward all reasonable, valid points and comments 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.

Both poems must receive reasonable coverage. Candidates writing on only one poem will receive no marks for AO3. For AO2, if the response is only on one poem, a maximum of 12 marks applies, depending on the quality of the response.



## Collection A: Relationships

Question Number	
2	<p>Compare how the writers of 'Pity me not because the light of day' and <b>one other</b> poem of your choice from the 'Relationships' collection present thoughts and feelings about changes in relationships.</p> <p>You <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• the language and organisation of the two poems</li> <li>• similarities and differences between the two poems.</li> </ul> <p>Use <b>evidence</b> from <b>both</b> poems to support your answer. .</p>
	<b>(30 marks)</b>
	Indicative content
	<p><b>Accept any selected poem of choice that enables the candidate to compare on the subject of the question, with the named poem in the question.</b></p> <p>AO2 responses to 'Pity me not because the light of day' may include:</p> <ul style="list-style-type: none"> <li>• acceptance of changes in relationships</li> <li>• the writer does not ask for pity because things have changed</li> <li>• the writer conveys through images of constant change and motion that nothing is permanent and everything either comes to an end or is destroyed by forces which cannot be controlled: 'light of day...no longer walks the sky'</li> <li>• relationships change as the seasons change: 'as the year goes by' or 'the ebbing tide goes out to sea'</li> <li>• images of the 'waning moon' and the 'ebbing tide' reflect the impermanence and fragility of 'man's desire', which is 'hushed so soon'</li> <li>• images of 'blossom which the wind assails' and 'the great tide...strewing fresh wreckage' convey how changes affect relationships.</li> </ul> <p><b>Reward any reasonable AO2 explanations of how the writer of the second poem presents thoughts and feelings about changes in a relationship.</b></p> <p>AO3 comparisons may include (depending on the selected poem):</p> <ul style="list-style-type: none"> <li>• similarities/differences in the content of the poems (changes in relationships between adults, changes in relationships between parents and children)</li> <li>• similarities/differences of the language, structure, form and organisation of the poems</li> <li>• similarities/differences of the effects of the poems.</li> </ul> <p><b>Reward all reasonable comparisons and links based on textual evidence.</b></p>

<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>• Basic explanation of the presented ideas.</li> <li>• Basic explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Basic examples from at least one of the poems.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of the presented ideas.</li> <li>• Limited explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Limited relevant examples from at least one of the poems.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of the presented ideas.</li> <li>• Some explanation of how language/form/structure achieve(s) the intended effects.</li> <li>• Some relevant examples from at least one of the poems.</li> </ul>
<b>4</b>	<b>10-12</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of the presented ideas.</li> <li>• Generally sound explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Generally sound relevant examples from at least one of the poems.</li> </ul> <p><b>Responses on only one poem cannot go beyond this level.</b></p>
<b>5</b>	<b>13-15</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the presented ideas.</li> <li>• Sound explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• A balanced response with sound relevant examples from <b>both</b> poems.</li> </ul>

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

## Collection B: Clashes and Collisions

Question Number	
3	<p>Compare how the writers of 'Our Sharpeville' and <b>one other</b> poem of your choice from the 'Clashes and Collisions' collection present violence.</p> <p>You <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• the language and organisation of the two poems</li> <li>• similarities/differences between the two poems.</li> </ul> <p>Use <b>evidence</b> from <b>both</b> poems to support your answer.</p> <p style="text-align: right;"><b>(30 marks)</b></p>
	Indicative content
	<p>Accept any selected poem of choice that enables the candidate to compare on the subject of the question, with the named poem in the question.</p> <p><b>AO2 responses to 'Our Sharpeville' may include:</b></p> <ul style="list-style-type: none"> <li>• the violence is seen through the eyes of a young child 'playing hopscotch'</li> <li>• the narrator describes how her innocence is destroyed by the violence</li> <li>• the girl is watching the miners go by without understanding the significance of their chants; the alliteration 'foreign and familiar' points this out</li> <li>• the images become confused with her childlike memory of her Sunday School book with pictures of 'olive trees, a deep jade pool'</li> <li>• her grandmother fears that something violent might happen to the child: 'Come inside; they do things to little girls'</li> <li>• the reference to the way the 'pool of blood...grew like a shadow'; the simile reflects the increasingly violent situation</li> <li>• the 'pool of blood' contrasts with the 'jade pool' of her Sunday School memories</li> <li>• the realisation that Sharpeville now stands for fear and violence: 'this fearful thing'</li> <li>• people from the white community are too frightened to go out into the streets, and have 'brocade curtains drawn ... across sheer net ones'</li> <li>• she returns 'to the closed rooms, home' and safe from the violence outside.</li> </ul> <p><b>Reward any reasonable AO2 explanations of how the writer of the second poem presents ideas about violence.</b></p>

	<p><b>AO3 comparisons may include (depending on the selected poem):</b></p> <ul style="list-style-type: none"> <li>• similarities/differences in the content of the poems (violent confrontations/protests, violence in wartime, violence against individuals or groups of people)</li> <li>• similarities/differences between the language, structure, form and organisation of the poems</li> <li>• similarities/differences between the effects of the poems.</li> </ul> <p><b>Reward all reasonable comparisons and links based on textual evidence.</b></p>	
<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>• Basic explanation of the presented ideas.</li> <li>• Basic explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Basic examples from at least one poem.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of the presented ideas.</li> <li>• Limited explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Limited relevant examples from at least one of the poems.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of the presented ideas.</li> <li>• Some explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Some relevant examples from at least one of the two poems.</li> </ul>
<b>4</b>	<b>10-12</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of the presented ideas.</li> <li>• Generally sound explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Generally sound relevant examples from at least one of the poems.</li> </ul> <p><b>Responses on only one poem cannot go above this level.</b></p>
<b>5</b>	<b>13-15</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the presented ideas.</li> <li>• Sound explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• A balanced response with relevant examples from <b>both</b> poems.</li> </ul>

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

### Collection C: Somewhere, Anywhere

Question Number	
4	<p>Compare how the writers of 'A Major Road for Romney Marsh' and <b>one other</b> poem of your choice from the 'Somewhere, Anywhere' collection present memories of a particular place.</p> <p>You <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• the language and organisation of the two poems</li> <li>• similarities/differences between the two poems.</li> </ul> <p>Use <b>evidence</b> from <b>both</b> poems to support your answer.</p>
	<b>(30 marks)</b>
	Indicative content
	<p><b>Accept any selected poem of choice that enables the candidate to compare on the subject of the question, with the named poem in question.</b></p> <p>AO2 responses to 'A Major Road for Romney Marsh' may include:</p> <ul style="list-style-type: none"> <li>• the writer describes a place she obviously loves</li> <li>• the writer reflects on the fragile nature of the area and how it is under threat from modernisation and developers</li> <li>• language reinforces the unique element of the area: 'Nowhere is like it', 'It is itself'</li> <li>• the wilderness, emptiness, peace and beauty of the area is described through the use of sibilance and alliteration: 'salt, solitude, strangeness...sky over sky after sky'</li> <li>• personification to describe the sights: 'obstinate hermit trees', with 'small truculent churches huddling' showing how these have survived the harshness of nature</li> <li>• the peaceful description of Romney Marsh and the description of aggression and pollution, in brackets, provide contrasts</li> <li>• the comments written in brackets are threatening and brutal with the repetition of 'It wants...' with each stanza the plans get increasingly intrusive and destructive: 'Heavy breathing of HGVs', '<i>investing in roads</i>'</li> <li>• the writer worries that this beautiful place will disappear.</li> </ul> <p><b>Reward any reasonable AO2 explanations of how the writer of the second poem presents memories of a particular place.</b></p> <p>AO3 comparisons may include (depending on the selected poem):</p> <ul style="list-style-type: none"> <li>• similarities/differences in the content of the poems (positive aspects of the place; negative aspects; towns/cities; countryside)</li> <li>• similarities/differences between the language, structure, form and organisation of the poems</li> <li>• similarities/differences between the effects of the poems.</li> </ul> <p><b>Reward all reasonable comparisons and links based on textual evidence.</b></p>

<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>• Basic explanation of the presented ideas.</li> <li>• Basic explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Basic examples from at least one of the poems.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of the presented ideas.</li> <li>• Limited explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Limited relevant examples from at least one of the poems.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of the presented ideas.</li> <li>• Some explanation of how language/structure/form/achieve(s) the intended effects.</li> <li>• Some relevant examples from at least one of the poems.</li> </ul>
<b>4</b>	<b>10-12</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of the presented ideas.</li> <li>• Generally sound explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Generally sound relevant examples from at least one of the poems.</li> </ul> <p><b>Responses on only one poem cannot go above this level.</b></p>
<b>5</b>	<b>13-15</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the presented ideas.</li> <li>• Sound explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• A balanced response with sound relevant examples from <b>both</b> poems.</li> </ul>



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

**Collection D: Taking a Stand**

Question Number	
5	<p>Compare how the writers of 'A Consumer's Report' and <b>one other</b> poem of your choice from the 'Taking a Stand' collection present views about life. You <b>must</b> consider:</p> <ul style="list-style-type: none"><li>• the language and organisation of the two poems</li><li>• similarities/differences between the two poems.</li></ul> <p>Use <b>evidence</b> from <b>both</b> poems to support your answer.</p>
	<b>(30 marks)</b>
	Indicative content
	<p><b>Accept any selected poem of choice that enables the candidate to compare on the subject of the question, with the named poem in the question.</b></p> <p>AO2 responses to 'A Consumer's Report' may include:</p> <ul style="list-style-type: none"><li>• the writer thinks that 'life' is a 'product' used by 'consumers'</li><li>• the writer imagines that the product is gradually being used up (like a bottle of washing-up liquid – 'gentle on the hands'); realises it becomes 'used'</li><li>• life is complicated – there are 'so many' contradictory instructions</li><li>• the writer asks whether life is really necessary, since 'the world got by for a thousand million years' without it</li><li>• there is no choice whether you have this product or not: 'it's delivered anyway'</li><li>• life should be 'taken for granted'</li><li>• we should not be concerned by such 'experts' as: 'philosophers or market researchers or historians'</li><li>• the writer finishes by recommending the product, but adds the final twist about the 'competitive product' which is 'death'.</li></ul> <p><b>Reward any reasonable AO2 explanations of how the writer of the second poem presents views about life.</b></p> <p>AO3 comparisons may include (depending on the selected poem):</p> <ul style="list-style-type: none"><li>• similarities/differences in the content of the poems (views expressing anger, frustration, hopelessness/resignation)</li><li>• similarities/differences between the language, structure, form and organisation of the poems</li><li>• similarities/differences between the effects of the poem.</li></ul> <p><b>Reward all reasonable comparisons and links based on textual evidence.</b></p>

<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>• Basic explanation of the presented ideas.</li> <li>• Basic explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Basic example from at least one of the poems.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of the presented ideas.</li> <li>• Limited explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Limited relevant examples from at least one of the poems.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of the presented ideas.</li> <li>• Some explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Some relevant examples from at least one of the poems.</li> </ul>
<b>4</b>	<b>10-12</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of the presented ideas.</li> <li>• Generally sound explanation of how language/structure/form achieve(s) the intended effects.</li> <li>• Generally sound relevant examples from at least one of the poems.</li> </ul> <p><b>Responses on only one poem cannot go beyond this level.</b></p>
<b>5</b>	<b>13-15</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the presented ideas.</li> <li>• Sound explanation of how language/structure/form achieve(s) the intended effect.</li> <li>• A balanced response with sound relevant examples from <b>both</b> poems.</li> </ul>

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

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