

Mark Scheme (Results)

June 2011

GCSE English Literature (5ET2H)

Unit 2: Understanding Poetry

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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 QWC is being assessed.

Mark Scheme

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

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

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

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

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

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

Assessment Objectives

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

AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings (assessed in Section A and in Section B, question (a))
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AO3: Make comparisons and explain links between texts (assessed in question (b) (i) or (b)(ii))

SECTION A: UNSEEN POEM

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

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

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

Question Number	
1	
	(20 marks)
	Indicative content
	<p>Responses to this poem may include references to language, structure and form, and these features may be integrated rather than in discrete sections</p> <p>The writer's ideas and use of words</p> <ul style="list-style-type: none"> • A nostalgia and fondness for the farm are created through the language: 'stable/Clustered round a small yard' • We have the sense of the farm as an intimate setting within a very broad landscape, with hills and distant vistas ('lying under the hills that stretched their long back/Through three counties') • He recalls the farm in different seasons: 'still in mid-summer'... 'during a storm one autumn evening' • There is a strong appeal to the senses: 'heat hazing'; and to sound (onomatopoeia) – 'chugged and whirred, coughed', and 'clattered across the cattle grids' (alliteration) • There is a sense of adventure and imagination: 'tunnelled for treasure; (alliteration again), 'a pirate ship's mast', 'burrowed for gold' • Sense of bathos: the treasure turns out to be the battered old cars – perhaps a better treasure for small children • Use of repetition – 'I remember' and 'three battered Ford cars' (the fact that these may still be there creates a sense of continuity across the generations) • Strong sense of its being a 'family farm', with pride in its history and affection for his uncle: vivid personal memories – also extending to the animals: cajoling the cows back home: a sense of real power • Strong recreation of childish excitement and pleasure: waded/Water sloshing over our wellies' (more alliteration), linked to more adult emotions: 'feeling like farmers'

	<ul style="list-style-type: none"> Delighted to have the opportunity to pass on these memories to his own children, even though 'he's gone now, he sold it' <p>The way that the poem is structured</p> <ul style="list-style-type: none"> The whole poem is about childhood experience and memory – first his own, and that of his sisters, and then passing on the experience to his own children, keeping alive the strength of the recollections Set out with little punctuation; gives a sense of a series of thoughts spilling out (stream of consciousness, almost) Not a set rhythmic pattern, but some very rhythmic, dactylic lines – almost a nursery rhyme feel – 'tunnelled for treasure or jumped with a scream'; 'three battered Ford cars deep in the hay': compare with 'There was an old woman who lived in a shoe' Vivid pictures of his actions and observations: 'rolled with the dogs'; still sees the strong colours: 'long black streaks', 'rusty orange' Cosy images too: 'drank tea from huge tin mugs' – warming up after being soaked in the adventure with the cows Some of the wistfulness is reinforced by sound: the monosyllables of 'I have been back for one last look'. <p>Creditworthy responses may refer to language, structure and form without using specific terminology/feature spotting.</p>	
Band	Mark	AO2: explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable response.
1	1-4	<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. Mostly clear, relevant textual reference to support response. <p>*Generally sound organisation and communication of ideas. Spelling, punctuation and grammar are mostly accurate; any errors do not hinder meaning.</p>
2	5-8	<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>
3	9-12	<ul style="list-style-type: none"> Thorough understanding of the poem's content/ideas. Thorough explanation of how the writer uses language, structure and form to present the poem's content/ideas.

		<ul style="list-style-type: none"> • Sustained, relevant textual reference to support response. <p>*Material is appropriately organised for clear communication of ideas. Spelling, punctuation and grammar is almost always accurate, with occasional errors.</p>
4	13-16	<ul style="list-style-type: none"> • Assured understanding of the poem's content/ideas. • Assured explanation of how the writer uses language, structure and form to present the poem's content/ideas. • Pertinent textual reference to support response. <p>*Purposeful organisation and assured communication of ideas. Spelling, punctuation and grammar are almost always accurate, with minimal errors.</p>
5	17-20	<ul style="list-style-type: none"> • Perceptive understanding of the poem's content/ideas. • Perceptive explanation of how the writer uses language, structure and form to present the poem's content/ideas. • Convincing, relevant textual reference to support response. <p>*Convincing organisation and sophisticated communication of ideas. Spelling, punctuation and grammar are consistently accurate.</p>

SECTION B: ANTHOLOGY POEMS

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

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

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

Collection A: Relationships

Question Number	
2(a)	
	(15 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none">• Whole poem is a tribute to the grandparents• There is a strong sense of his feelings about the importance of families and family traditions• He wishes to demonstrate that he is connected with them ('my present is propped up by their past'; 'try to make connections where I can')• Sees the grandparents as very much part of the landscape and townscape in which they lived• Recalls details and stories about them (when a sewer rat...')• Gives a summary repeating main points about the three grandfathers• Use of linguistic devices to make points more vivid: alliteration – 'ploughed parallel as print', 'present is propped open by their past';• Use of humour to prevent the tributes being too 'pious' – he acknowledges they had failings ('drunk as a lord')• Sees neat irony in the booting of the rat, with the fact that grampa Horner 'cobbled all our boots'• Makes links, perhaps consciously) between the accounts of the grandparents and his writing poetry ('foot it on straight lines'... 'I strive to keep my lines...')

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"> • Generally sound explanation of how the writer presents his relationships. • Generally sound, relevant connection made between the presentation of attitudes and the language used. • Mostly clear, relevant textual reference to support response.
2	4–6	<ul style="list-style-type: none"> • Sound explanation of how the writer presents his relationships • Sound, relevant connection made between attitudes and the language used. • Clear, relevant textual reference to support response.
3	7–9	<ul style="list-style-type: none"> • Thorough explanation of how the writer presents his relationships • Sustained, relevant connection made between attitudes and the presentation of ideas. • Sustained, relevant textual reference to support response.
4	10–12	<ul style="list-style-type: none"> • Assured explanation of how the writer presents his relationships • Relevant connection made between attitudes and the presentation of ideas. • Pertinent textual reference to support response.
5	13–15	<ul style="list-style-type: none"> • Perceptive explanation of how the writer presents his relationships • Discriminating, relevant connection made between attitudes and the presentation of ideas. • Convincing, relevant textual reference to support response.

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

Question Number		
2(b)(i)		
	(15 marks)	
	Indicative content	
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Candidates must address both poems but equal weighting is not required.</p> <p>‘My Last Duchess’</p> <ul style="list-style-type: none"> • Compared with ‘Lines to my Grandfathers’, the feelings are much less directly stated – obliquely brought out through looking at the painting • Also, the feelings here are negative ones – with the implication that he had the Duchess killed • He is clearly very jealous and possessive • He found it intolerable that she was unable to show him (and his family name) more appreciation than she showed to others • The depth of his resentment of her is shown by the word ‘disgust’ and ‘I choose never to stoop’ • His aristocratic pride is such that she must be punished, it seems: she is no more than a possession <p>‘Lines to my Grandfathers’</p> <p>NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links:</p> <ul style="list-style-type: none"> • He has evidently a deep affection for his family past – even negative traits are treated with lightness • He gives the impression that they were strong characters who have left a deep, positive impression on him 	
Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1–3	<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.
2	4–6	<ul style="list-style-type: none"> • Sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects.

		<ul style="list-style-type: none"> • The selection of examples is appropriate; shows some support of the points being made.
3	7–9	<ul style="list-style-type: none"> • Specific and detailed comparisons and links. • Developed evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is detailed, appropriate and supports the points being made.
4	10–12	<ul style="list-style-type: none"> • Assured comparisons and links. • Pertinent evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is assured, appropriate and supports the points being made.
5	13–15	<ul style="list-style-type: none"> • Discriminating comparisons and links showing insight. • Perceptive evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is discriminating; fully supports the points being made.

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

Collection B: Clashes and Collisions

Question Number		
3(a)		
	(15 marks)	
Indicative content		
<p>Responses may include:</p> <ul style="list-style-type: none"> • The narrator describes her innocence as a young girl at the start but by the end of the poem her eyes had been opened to the fears about living in Sharpeville at the time of the violence • The girl is watching the miners go past without any real understanding of the significance of their chanting (the alliterative phrase ‘foreign and familiar’ is used to point up the paradox) • The images become confused with her memory of peaceful scenes from her Sunday school book (‘olive trees, a deep jade pool’) • The focus on the grandmother’s fears about what might happen to the girl: ‘Come inside; they do things to little girls.’ • The reference to the way the ‘pool of blood’ was becoming worse by noon – ‘grew like a shadow’ – the simile shows the worsening situation. • The pool of blood contrasts strikingly with the ‘jade pool’ of her memories from Sunday School • The reference to the burial of dead people: she could hear the mourners even from her gate • The alienation that she, as a white girl, feels from the chanting protesters (‘they were not heroes in my town, but maulers of children’) • She realises that ‘our Sharpeville’ has become an object of fear (‘this fearful thing’) • The people from the white enclave have become barricaded behind shut doors, with guard dogs to protect them • She is afraid that her grandmother’s warning about the protesters might prove to be true (‘my fear her lie might be true’) • She retreats to the safety of home. 		
Band	Mark	AO2: explain how language, structure and form contribute to writers’ presentation of ideas, themes and settings
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound explanation of how the writer conveys his attitudes. • Generally sound, relevant connection made between the presentation of attitudes and the language used. • Mostly clear, relevant textual reference to support response.
2	4–6	<ul style="list-style-type: none"> • Sound explanation of how the writer conveys his attitudes to create effect.

		<ul style="list-style-type: none"> • Sound, relevant connection made between attitudes and the language used. • Clear, relevant textual reference to support response.
3	7-9	<ul style="list-style-type: none"> • Thorough explanation of how the writer conveys his attitudes to create effect. • Sustained, relevant connection made between attitudes and the presentation of ideas. • Sustained, relevant textual reference to support response.
4	10-12	<ul style="list-style-type: none"> • Assured explanation of how the writer conveys attitudes to create effect. • Relevant connection made between attitudes and the presentation of ideas. • Pertinent textual reference to support response.
5	13-15	<ul style="list-style-type: none"> • Perceptive explanation of how the writer uses attitudes to create effect. • Discriminating, relevant connection made between attitudes and the presentation of ideas. • Convincing, relevant textual reference to support response.

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

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

Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • 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.
2	4-6	<ul style="list-style-type: none"> • Sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is appropriate; shows some support of the points being made.
3	7-9	<ul style="list-style-type: none"> • Specific and detailed comparisons and links. • Developed evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is detailed, appropriate and supports the points being made.
4	10-12	<ul style="list-style-type: none"> • Assured comparisons and links. • Pertinent evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is assured, appropriate and supports the points being made.
5	13-15	<ul style="list-style-type: none"> • Discriminating comparisons and links showing insight. • Perceptive evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is discriminating and fully supports the points being made.

Question Number		
3(b)(ii)		
	(15 marks)	
Indicative content		
<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Accept any selected poem of choice that enables candidates to compare on the subject of the question, with the poem in the question.</p> <p>NB Points made about 'Our Sharpeville' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.</p>		
Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1–3	<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.
2	4–6	<ul style="list-style-type: none"> • Sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is appropriate; shows some support of the points being made.
3	7-9	<ul style="list-style-type: none"> • Specific and detailed comparisons and links. • Developed evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is detailed, appropriate and supports the points being made.
4	10-12	<ul style="list-style-type: none"> • Assured comparisons and links. • Pertinent evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is assured, appropriate and supports the points being made.

5	13-15	<ul style="list-style-type: none">• Discriminating comparisons and links showing insight.• Perceptive evaluation of the different ways of expressing meaning and achieving effects.• The selection of examples is discriminating and fully supports the points being made.
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Collection C: Somewhere, Anywhere

Question Number		
4(a)		
	(15 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • Although no emotions are stated explicitly, the writer's descriptions are full of positive images of a place he obviously loved • The place's history is shown by the reference to 'Norman churches' • The poem uses the senses very strongly throughout: 'I heard...', 'I saw...' in the opening stanza pave the way for a symphony of sounds: 'the South sing' (personification and alliteration), 'ringing shrilly' (assonance, onomatopoeia), 'waves pealed', 'prolonged the roar'; repeated sounds: 'shrill'... 'shrill', 'waves clashed', 'organ stops'... 'pealing again, prolonged the roar' (both halves of the journey end with same phrase – suggesting the sea's eternal sounds. • ... and a paintbox of colours: 'yellow', purple', 'sapphire', 'roses', saffron', 'crimson', 'silver', darkly shining' • strong use of vivid similes ('like sapphire', 'like flakes of silver fire') and metaphor ('organ stops') and personification ('Masts....wagged',) • language of 'falling' to show the day turning into night: 'sunlight fall' turns to 'sunset fall' (same position in second section); 'Night sank'... 'came down' • the two stages of the journey – to Dymchurch Wall and back from Dymchurch Wall - have parallels and contrasts (colour variations, but the sea still sounds in the same way) • use of alliteration to accentuate the visual images: '... fall./Flicker and fade'; 'shining salt sea drops' 	
Band	Mark	AO2: explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound explanation of how the writer conveys his attitudes. • Generally sound, relevant connection made between the presentation of attitudes and the language used. • Mostly clear, relevant textual reference to support response.
2	4–6	<ul style="list-style-type: none"> • Sound explanation of how the writer conveys his attitudes to create effect. • Sound, relevant connection made between attitudes and the language used. • Clear, relevant textual reference to support response.

<p style="text-align: center;">3</p>	<p style="text-align: center;">7-9</p>	<ul style="list-style-type: none"> • Thorough explanation of how the writer conveys his attitudes to create effect. • Sustained, relevant connection made between attitudes and the presentation of ideas. • Sustained, relevant textual reference to support response.
<p style="text-align: center;">4</p>	<p style="text-align: center;">10-12</p>	<ul style="list-style-type: none"> • Assured explanation of how the writer conveys attitudes to create effect. • Relevant connection made between attitudes and the presentation of ideas. • Pertinent textual reference to support response.
<p style="text-align: center;">5</p>	<p style="text-align: center;">13-15</p>	<ul style="list-style-type: none"> • Perceptive explanation of how the writer uses attitudes to create effect. • Discriminating, relevant connection made between attitudes and the presentation of ideas. • Convincing, relevant textual reference to support response.

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

Question Number	
4(b)(i)	
	(15 marks)
	Indicative content
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence.</p> <p>‘Orkney/This Life’</p> <ul style="list-style-type: none"> • Whereas the poet of ‘In Romney Marsh’ is reticent about expressing his own feelings, the poet here gives a very strong personal viewpoint - almost writing as if the islands are his love: ‘the way you lean to me and the way I lean to you’ – they are inseparably connected (‘each other’s prevailing’, ‘how we connect’, ‘joined for hours’, ‘I am an inland loch to you’). • He loves the scenery, the sky (‘it is big sky’) and sea (‘the sea all round’) • He appreciates the ebb and flow of the tides between the islands, and the sound made by flocks of sea-birds (‘a clatter of white whoops and rises’) • He sees the Orkneys as Scotland’s ‘gateway to the South’ • He appreciates the friendships, the way people visit each other with gifts or just for a cup of tea (‘flick the kettle’s switch and wait’) • He declares without uncertainty that this is where he wants to live: the combination of ruins and perfection. <p>‘In Romney Marsh’ NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links:</p> <ul style="list-style-type: none"> • The poet is not demonstrative in his language about his own feelings, but still communicates a deep attachment to the sounds and sights he describes • He responds to the area’s unchanging history but also to the daily changes • He draws the reader in as a participant in his journey ‘back and forth’.

Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • 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.
2	4-6	<ul style="list-style-type: none"> • Sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is appropriate; shows some support of the points being made.
3	7-9	<ul style="list-style-type: none"> • Specific and detailed comparisons and links. • Developed evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is detailed, appropriate and supports the points being made.
4	10-12	<ul style="list-style-type: none"> • Assured comparisons and links. • Pertinent evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is assured, appropriate and supports the points being made.
5	13-15	<ul style="list-style-type: none"> • Discriminating comparisons and links showing insight. • Perceptive evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is discriminating and fully supports the points being made.

Question Number		
4(b)(ii)		
	(15 marks)	
Indicative content		
<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Accept any selected poem of choice that enables candidates to compare on the subject of the question, with the poem in the question.</p> <p>'In Romney Marsh: NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.</p>		
Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1–3	<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.
2	4–6	<ul style="list-style-type: none"> • Sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is appropriate; shows some support of the points being made.
3	7-9	<ul style="list-style-type: none"> • Specific and detailed comparisons and links. • Developed evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is detailed, appropriate and supports the points being made.
4	10-12	<ul style="list-style-type: none"> • Assured comparisons and links. • Pertinent evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is assured, appropriate and supports the points being made.
5	13-15	<ul style="list-style-type: none"> • Discriminating comparisons and links showing insight. • Perceptive evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is discriminating and fully supports the points being made.

Collection D: Taking a Stand

Question Number	
5(a)	
	(15 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none">• The use of a prose introduction, showing the context of the poem (a UN report in One World Week)• The writer is cynical/pessimistic, not believing in politicians' will to take action• The dire consequences are presented as inevitable – he does not expect the Maldives ('take a dive') or Venice ('It won't be there...') to survive• The two stanzas that are inset (six lines, as opposed to four) have almost a nursery rhyme feel, with simple rhythms and rhymes• The tone continues to be negative – the suggestion is that people have only short-term considerations: they do not expect to be around when the disasters strike so are indifferent to the fate of the planet• All that people seem prepared to do is to carry on talking about the problems ('Let's have another conference...') rather than taking real action• The poet hopes to achieve effect by a mixture of savage humour and hyperbole: does he think this approach may jolt people out of their complacency?

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"> • Generally sound explanation of how the writer conveys his attitudes. • Generally sound, relevant connection made between the presentation of attitudes and the language used. • Mostly clear, relevant textual reference to support response.
2	4–6	<ul style="list-style-type: none"> • Sound explanation of how the writer conveys his attitudes to create effect. • Sound, relevant connection made between attitudes and the language used. • Clear, relevant textual reference to support response.
3	7-9	<ul style="list-style-type: none"> • Thorough explanation of how the writer conveys his attitudes to create effect. • Sustained, relevant connection made between attitudes and the presentation of ideas. • Sustained, relevant textual reference to support response.
4	10-12	<ul style="list-style-type: none"> • Assured explanation of how the writer conveys attitudes to create effect. • Relevant connection made between attitudes and the presentation of ideas. • Pertinent textual reference to support response.
5	13-15	<ul style="list-style-type: none"> • Perceptive explanation of how the writer uses attitudes to create effect. • Discriminating, relevant connection made between attitudes and the presentation of ideas. • Convincing, relevant textual reference to support response.

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

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

	<ul style="list-style-type: none"> which may well sink some parts of the world below the sea The poet feels that our (and politicians') attitudes are too short-sighted to lead to change: 'the future has no vote'.
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Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<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.
2	4-6	<ul style="list-style-type: none"> Sound comparisons and links. Some clear evaluation of the different ways of expressing meaning and achieving effects. The selection of examples is appropriate; shows some support of the points being made.
3	7-9	<ul style="list-style-type: none"> Specific and detailed comparisons and links. Developed evaluation of the different ways of expressing meaning and achieving effects. The selection of examples is detailed, appropriate and supports the points being made.
4	10-12	<ul style="list-style-type: none"> Assured comparisons and links. Pertinent evaluation of the different ways of expressing meaning and achieving effects. The selection of examples is assured, appropriate and supports the points being made.
5	13-15	<ul style="list-style-type: none"> Discriminating comparisons and links showing insight. Perceptive evaluation of the different ways of expressing meaning and achieving effects. The selection of examples is discriminating and fully supports the points being made.

Question Number		
5(b)(ii)		
	(15 marks)	
	Indicative content	
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Accept any selected poem of choice that enables candidates to compare on the subject of the question, with the poem in the question.</p> <p>'One World Down the Drain: NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.</p>	
Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<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.
2	4-6	<ul style="list-style-type: none"> • Sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is appropriate; shows some support of the points being made.
3	7-9	<ul style="list-style-type: none"> • Specific and detailed comparisons and links. • Developed evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is detailed, appropriate and supports the points being made.
4	10-12	<ul style="list-style-type: none"> • Assured comparisons and links. • Pertinent evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is assured, appropriate and supports the points being made.
5	13-15	<ul style="list-style-type: none"> • Discriminating comparisons and links showing insight. • Perceptive evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is discriminating and fully supports the points being made.

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