

Mark Scheme (Results)

Summer 2012

GCSE English Literature (5ET2H)

Unit 2 Understanding Poetry

Higher 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, please visit our website at www.edexcel.com.

Our website subject pages hold useful resources, support material and live feeds from our subject advisors giving you access to a portal of information. If you have any subject specific questions about this specification that require the help of a subject specialist, you may find our Ask The Expert email service helpful.

www.edexcel.com/contactus

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 2012

Publications Code UGO32171

All the material in this publication is copyright

© Pearson Education Ltd 2012

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))
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 will include references to language, structure and form, and these features are likely to be linked rather than in discrete sections</p> <p>Language</p> <ul style="list-style-type: none"> • Vivid description of the evening scene • Line 2 - effective metaphor of the appearance of the evening stars • Picture of evening light: note use of alliterative pattern of 's', 'p' and 'l', with rich consonants • Use of senses extended to smell, with 'spiced and 'burnt leaves': very strong sense of early autumnal evening • Writer able to recapture the scene vividly and is still excited, but realises that the sensations are less intense than when he was a child • The 'raid' is likened to something like a commandos' secret assault on a target - military (or piratical) language: 'plunder', 'loot', 'secret dark' • Also uses sound - onomatopoeia on 'crunched', 'munched' • Smell again: 'apples' fresh scent' - evokes a smell he still remembers well from his childhood • We learn that this was perhaps forty years ago (since one boy has become a fifty year-old man), and this paves the way for the reflection of what has happened since, and for the 'sting in the tail' of John's death in the War, ironically placed under the apple trees of France. <p>Structure/Form</p> <ul style="list-style-type: none"> • Seven 4-line stanzas -two sets of three and one final stanza, reflecting on the previous narrative, and prompted by the rhetorical question • Regular rhyme scheme abab; cdcd etc • Regular meter: iambic tetrameter - four stressed syllables in each line • First person narrative: mostly 'we' but moves to 'I' for the final reflections.

		Creditworthy responses may refer to language, structure and form without using specific terminology/feature spotting.
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. • Generally sound 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. • Sustained relevant textual reference to support response. <p>*Appropriate organisation and sustained communication of ideas. Spelling, punctuation and grammar are 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 relevant 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"> • The poem focuses on the relationship of the speaker’s elderly parents • The poet reflects on the nature of their physical relationship now that they are old • The title is taken from the Bible (Genesis) which talks of a man and wife becoming ‘one flesh’ • The poet comments that they now sleep in separate beds • They too seem very separate in some ways: different patterns of behaviour when they go to bed, with their own thoughts/dreams: ‘it is as if they wait some new event’ • Simile: ‘tossed up like flotsam’ - their relationship now is what survives from a ‘former passion’ • The lack of physical contact is underlined by the words ‘they hardly ever touch’ • Time - a ‘feather touching them gently’ - contrasting with lack of ‘touching’ earlier mentioned • The poet is not quite sure how to interpret their occasional physical contact: is this a lack of feeling or a sign that they still do feel for each other - ‘too much’? • It is suggested that ‘chastity’ is a natural development for them (‘their lives were a preparation’) • The poet sees a contradiction (paradox), shown in the line ‘strangely apart, yet strangely close together’ • Striking imagery: silence is ‘like a thread to hold/and not wind in’. Even their silence is a sign of strength: like an invisible thread (the simile is from fishing: the thread does not have to be reeled in, it simply stays there) • The poet asks the rhetorical question ‘Do they know they’re old?’. This may suggest that she thinks they do not realise what has happened to them

		<ul style="list-style-type: none"> • The lack of passion is emphasised again in the final line, where it is linked to her realisation that it must have been there once for her to have been conceived. This again focuses on the contrast of the present relationship - 'lying apart' and the 'former passion' - with the 'fire' which had given birth to the writer • The couple are 'old', 'grown cold', lying in separate beds. Yet the writer creates an interesting (paradoxical) sense of the fact that they are 'strangely apart... yet strangely close together' • Stark ending: we do not know their ages or that they are the narrator's parents until last two lines - nor exactly how she views their physical separateness and their dreams which may yet seem youthful.
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 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. Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question. Candidates must address both poems but equal weighting is not required.</p> <p>‘Kissing’</p> <ul style="list-style-type: none"> • The young lovers on the riverbank are shown as physically extremely close - their arms are locked around each other’s ‘waists and shoulders’ • This is emphasized further by the metaphor ‘clamped together’, suggesting that it would be extremely hard to separate them • They are so locked into each other that they are unaware of their surroundings • Their kisses ‘mouth to mouth’ are unbroken • People have to walk round them, as they do not move; however, even these other people kiss, perhaps caught up their emotions • Time stands still for them: 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’) • The intensity of the kisses is just as great, and is described in greater detail (‘mouths and tongues...’) • They are also hard to separate (‘locked so tightly’) • They share the hopefulness of the young (‘they too may have futures’) • Kissing is presented perhaps as the universal language of love, one that knows no barriers of time or place. <p>‘One Flesh’</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"> • There is a strong contrast between the two poems, ‘Kissing’ focusing on physical contact’ and ‘One Flesh’ on the lack of it • ‘Kissing’ shows older people still having physical relationships, ‘One Flesh’ shows them no longer doing so • ‘One Flesh’ looks backwards in time, ‘Kissing’ looks forward • In ‘Kissing’, physical intimacy is seen as being at the heart of relationships, whereas ‘One Flesh’ explores the ways relationships may survive the loss of that physical passion.

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; 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. Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question. Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about 'One Flesh' 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 title is important, because conscientious objectors refuse to fight in wars, often because of a belief that they should not kill other people • The first line shows the speaker realises that death is unavoidable ('I shall die'), but refuses to do anything to cause death • This idea is emphasised by the personification 'Death': the speaker will not carry out 'Death's' work ('that is all I shall do for Death') • Death is presented as the force behind wars: he has 'business' in different parts of the world; there are always wars going on somewhere, killing people • The personification is developed through the image of the horse and rider: the poet refuses to 'hold the bridle', to 'ride out' into war, or to help 'Death' into the saddle • The metaphor then changes so that death becomes the rider and the speaker the horse in a fox hunt • the poet refuses to be a traitor or to give someone up to the enemy ('where the black boy hides in the swamp') • The poet refuses to act any differently in relation to friends and enemies: all have an equal claim • 'Although he promises me much' suggests that the speaker may be bribed or offered life in return for information; but again the poet refuses to do Death's bidding • the poem has an unusual approach to the theme of conscientious objection, focusing on the personified figure of 'death', rather than directly on war and the moral debate about whether it can be justified. 	
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 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. Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question. Candidates must address both poems but equal weighting is not required.</p> <p>'Your Dad Did What?'</p> <ul style="list-style-type: none"> • Death is important to this poem, but it only becomes clear why right at the end • The title shows that the speaker (a teacher) has not realised that 'did' is a misspelling for 'died' • Because the teacher does not realise that the child's father has died, the marking of his work is based on a complete misunderstanding • The teacher does not realise that the death of his father made it impossible for him to write any more about 'the holiday' • The teacher can't understand why the boy has written so little, since he 'seems bright' • The child cannot explain to the teacher why the writing is so short, and simply says 'he's finished' • The clue to the poem is in the letter 'e'. This is both the 'E' grade (very low) the teacher gave the boy and the missing letter in the word 'died' • Finally the teacher understands what has happened, and so do we: the boy's father's death has dominated his feelings about the 'holiday' • Although it is a child's father's death which is the stimulus for the poem, it also touches on how easy it is to misinterpret through ignorance of the facts: do teachers, because of their busy lives and all the marking, sometimes fail to appreciate the person behind the piece of work? <p>'Conscientious Objector'</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 poems have very different takes on the subject, but in both of them Death is the central theme. • Whereas in 'Conscientious Objector' the poet explores attitudes to death and killing, in 'Your Dad Did What' an unusual approach is adopted, which enables the reader to see how profound the effect of a parent's death can be on a child, and how easy it is for a teacher to be insensitive if this is not appreciated.

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 that enables the candidate to make relevant links and comparisons on the subject of the question. Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about 'Conscientious Objector' 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 C: Somewhere, Anywhere

Question Number		
4(a)		
	(15 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • The whole poem is an extended metaphor, as the two words of the title show an unusual link of two apparently very different places • This prepares us for thinking about the city as a wild place, with fierce or strange 'animals' • The poem consists of a series of highly visual images in which the everyday objects of the city metamorphose into the world of the jungle • Objects are personified: 'radiators grin', for example, and 'headlights stare': the cars are like animals ('lizard cars cruise by') • Even houses and doorways become 'people' in the poet's imagination: 'doorways keep their mouths shut'; 'hunched houses cough' • Newspapers blowing in the wind are turned into old people who 'shuffle by' • The poet also uses sound effects as in the alliterative onomatopoeia of 'gutter gurgles' • Dustbins become the frightened victims ('flinch') of predatory motorbikes which 'snarl' at them • Streetlights and motorways become wild cats, baring their teeth and lashing their 'cat-black tongue' • Without explicitly saying so, the writer has conjured a strong sense that cities can be hostile, threatening environments. 	
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 4(b)(i) OR 4(b)(ii)

Question Number	
4(b)(i)	(15 marks)
	Indicative content
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Candidates must address both poems but equal weighting is not required.</p> <p>‘City Blues’</p> <ul style="list-style-type: none"> • The title suggests that the city is a sad place - the ‘blues’ being a musical form associated with troubled people and sadness (‘singing the blues’) • The poem is unusual in suggesting a series of alternatives from which the reader is invited to choose • This gives an insight into the drafting process and how a poet’s choice of a particular word can help convey strength or precision of feeling or thought • The time of day and year are important in setting the scene, but the new day is not seen positively, especially with the idea that the sun (or light) is a ‘bully’, attacking or exposing weaknesses • The shadows thrown by the light are ‘hard’ or ‘dark’ - both rather negative words • The wind and the trees are personified: the wind has a violent effect on the trees - the falling leaves of Autumn, and the sounds of the branches described as being like ‘small talk’ • The wind also blows paper into the air: this is seen as a comical sight (‘ridiculously’) • The sheet of paper aspires to be a bird (even a ‘swan’, perhaps), but cannot sustain it and ‘tumbles’ • It is compared with the ‘less fortunate’ people of the city, who have to ‘know their place’ - a negative, fatalistic view • The city is dominated by big corporations or companies that cannot ‘come to the point’: they waste time and space with their large skyscrapers (viewed negatively as ‘skyspoilers’. The ‘lousy’ sun lights them up, but not in a positive way, since the light is associated with the effect of the gas ‘napalm’, used in the Vietnam War • There is a development in strength of feeling, with ‘skyspoilers’ and ‘napalming’ revealing that the writer feels strongly about the nature of the modern city and its buildings. <p>‘City Jungle’</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"> • Both poems rely on strong visual images to create their view of the city, but those of ‘City Jungle’ have a more ‘focused’ metaphor. There is a more sinister and threatening quality to the images in ‘City Jungle’, with ‘City Blues’ having more of

	a sense of desolation and futility, although there are hints of violence in both.	
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 candidate to compare on the subject of the question, with the poem in the question. Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about 'City Jungle' 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 poet expresses quite pessimistic thoughts about the world in a grimly ironic style, using a form of 'gallows humour' to get strong points across • The title itself encapsulates this use of irony: 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. 	
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. Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question. Candidates must address both poems but equal weighting is not required.</p> <p>‘Those Bastards in their Mansions’</p> <ul style="list-style-type: none"> • Anger and deliberate attempt to shock conveyed by ‘bastards’ in the title • ‘Mansions’ also shows contempt for rich people with expensive homes • The bitterness is caused by the way he feels treated by such people - exaggerated account of their thoughts about him and what he had dine, which occupied most of the poem • Anger again shown by ‘lords and ladies’ in their ‘palaces and castles’ • Similar exaggeration (hyperbole) is used when he imagines how they would like to treat him, where he sees himself as some mythological figure (Prometheus or Icarus perhaps) punished dramatically for his alleged crimes • The effect of his feelings about the people he is bitter about is to turn him into a kind of ‘urban guerrilla’, a shadowy figure with a gun. <p>‘The World is a Beautiful Place’</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 anger in this poem is directed at a variety of targets, whereas the other poem has a single line of attack - against rich people who he believes treat him abominably • This poem deals in words and ideas, not weapons. ‘Those Bastards...’ is full of much more explicitly violent language and references to torture. 	
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 that enables the candidate to make relevant links and comparisons on the subject of the question. Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about 'The World is a Beautiful Place' 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.

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 UGO32171 Summer 2012

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

