

Mark Scheme (Results)

January 2013

GCSE English Literature (5ET2H)

Unit 2 Understanding Poetry

Higher Tier

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme, not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.
- Mark schemes will indicate within the table where and which strands of QWC are being assessed. The strands are as follows:

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

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

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

Mark Scheme

This booklet contains the mark schemes for the English Literature Unit 2: Understanding Poetry 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 disregard passages they consider to be completely irrelevant, they have made every effort to appreciate the candidate's approach to the question.

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

Assessment Objectives

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

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

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>Creditworthy responses may refer to language, structure and form without using specific terminology/feature spotting.</p> <p>The response may include:</p> <ul style="list-style-type: none"> • the poem presents a granddaughter’s views on her difficult relationship with her grandmother • language mostly direct and straightforward – everyday expressions (except for ‘salver’, with the alliteration in ‘salvers and silver’) • play on words on ‘kept’ (gives the shop a personality - personification: the shop is seen as owning her grandmother) • much focus on descriptive words for the antique objects: colour and texture- ‘faded silks’, ‘brass salvers’, ‘silver bowls’ • symbolism of dust – link to death (dust to dust), but also the enemy of her grandmother: only ‘new dust’ was allowed to settle • focus also on granddaughter’s feelings: the sense of guilt but no grief, since she had felt alienated/thought of as an object to be ‘used’; grandmother had her priorities wrong which made the granddaughter afraid of being just an object: ‘I was afraid’ • the granddaughter did realise that her refusal may have hurt her grandmother, which was what brought the sense of guilt • she felt her grandmother was obsessed with objects and their appearances: ‘Polish was all, there was no need of love’, ‘things she never used but needed’ • the room is like a coffin ‘one long narrow room’, another echo of

	<p>death</p> <ul style="list-style-type: none"> • four six-line stanzas; each stanza has self-contained narrative/description, though linked to others: <ul style="list-style-type: none"> • stanzas 1 and 3 – the grandmother at various times, with contrast on the 'polish' and 'reflection' • stanzas 2 and 4: the granddaughter at different times, and her feelings about the grandmother and her room, with repetition of 'guilt' and 'refusal' • strict iambic pentameters create a strongly regular, rhythmical beat • uses formal rhyme scheme, though with occasional near rhymes: ABABCC in each stanza.
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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>
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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"> • wants to show her love by giving an unusual Valentine’s Day present • says she will not give a conventional, clichéd present as a symbol of love (‘red rose...’) • states that her gift is ‘an onion’ – shock/novelty value: why an onion (strong- smelling vegetable)? • uses series of striking images to explain why she has chosen an onion: • metaphor of the moon (conventional image in love poetry) • stripping layers compared with ‘the undressing of love’ • causes tears – ‘like a lover’ (love can also be sad) • wants to ‘be truthful’ – again, unlike the conventional gifts such as cards or a ‘kissogram’ • repeats the words ‘I give you an onion’ – its strong taste is compared to a true lover’s kiss • the onion could be compared to a wedding ring (symbol of eternal love) – but this idea is introduced cautiously – ‘If you like’ wants to ‘be truthful’ – again, unlike the conventional gifts such as cards or a ‘kissogram’ • repeats the words ‘I give you an onion’ – its strong taste is compared to a true lover’s kiss • the word ‘lethal’ (fatal) is a shock – and the fact that love can ‘cling’ maybe is a warning about what can happen to love.

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 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 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 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.</p> <p>Candidates must address both poems but equal weighting is not required.</p> <p>'The Habit of Life'</p> <ul style="list-style-type: none"> • Unlike 'Valentine', the poem is about a relationship with a mother, not a lover.

	<ul style="list-style-type: none"> • Both poems take objects from everyday life as images to show their love. • Whereas it is a single onion in 'Valentine', there is a variety of images from the house, especially associated with brightness, warmth and light: everything is polished and well-cared for. • Notably, the kitchen is seen as a happy, vibrant and deeply attractive place (like the mother). • Personification is used in 'saucepans danced...' and 'kettle purred'; the Aga has 'breath' and the glass is 'swimming'. • The kitchen is a very human place: it bears the mother's character. • There is a loving picture of the mother's appearance: vivid colours again show her character. • There is a play on the word 'habit' (a pun) – she is habitually surrounded by light; and she wears light as a nun wears a habit. • The care of the mother shows that the love is reciprocal: she proudly keeps a warm and comforting house where she wants her daughter to be happy. <p>'Valentine' 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>		
	<table border="1"> <tr> <td data-bbox="300 1003 448 1077">Mark</td> <td data-bbox="448 1003 1474 1077">AO3 make comparisons and explain links between texts</td> </tr> </table>	Mark	AO3 make comparisons and explain links between texts
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.
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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 that enables the candidate to make relevant links and comparisons on the subject of the question.</p> <p>Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about 'Valentine' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.</p>	
Band	Mark	A03 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • 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 poet/speaker in the poem addresses the whole poem to another person the voice is one with a strong Caribbean dialect and idiom ('de', yu') the speaker is using the term 'half-caste' which until relatively recently was a common term for someone of mixed race, but is clearly found offensive by the speaker, who challenges the use of the term the challenge to the other person to 'explain yusef' is repeated several times, which underlines how strongly the speaker feels the poem describes a number of ways in which opposite colours can be used creatively red and green are opposite colours on the painter's colour wheel (Picasso reference) black and white are opposites on a piano's keys the speaker then focuses on the word 'half', showing an incomplete person at the end it is shown that it is not the speaker, but the listener, who is not 'whole', and who needs to change the attitudes which lie behind the use of the term 'half-caste' although the feelings are powerful, they are tempered by the use of wit and humour, one effect of which is to show the writer as an intelligent and imaginative person who can use imagery in a highly creative manner this humour may have the effect of diminishing the impression of bitterness – he is deflecting his anger while also showing his verbal dexterity and range of reference. 	
Band	Mark	A02: explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> Generally sound explanation of how the writer presents ideas. 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 ideas 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 presents ideas 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 presents ideas 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 presents ideas 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>Candidates must address both poems but equal weighting is not required.</p> <p>'Parade's End'</p> <ul style="list-style-type: none"> • The poem shows the prejudice experienced by an ethnic minority family in a Northern town. • It starts and ends with the colour of the car. • Their car has been re-sprayed (presumably after a previous attack by the locals?), and the speaker notes that some residents had shown their approval ('warmed us a thumbs-up'). • The words of the 'council mums' showed that there was resentment of their 'flash' car and of these new arrivals from the south. • The speaker tells of the extreme precautions when locking up after the shop closes: 'dials of the safe', 'bolted two metal bars': the impression is that they have to protect themselves against the people from the 'high-rise flats'. • They find that the car has been sprayed with acid. • The poem ends with them cleaning the acid from the car. • The writer shows a sense of resigned dignity in reporting the horrific events: the family simply have to get on with their lives as best they can.

	'Half-caste'	
	<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"> • 'Half-caste' focuses on prejudice of people in the way they use such labels as 'half-caste' • 'Parade's End' reveals that prejudice may start with words ('Come op ta Yorksha...'), but that this can lead on to criminal damage. 	
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.</p> <p>Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question.</p> <p>Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about 'Half-caste' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.</p>	
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 poem concentrates on the dramatic change that a heavy fall of snow brings to the city of London • the snow arrives like a thief in the night – ‘stealthily’: it is personified from the outset, and this is continued in the densely-packed (like snow?) verbs (participles) which show the different ways in which it affects life in the city • the poet shows how people woke ‘earlier’, because the snow was so bright: their feelings at the sight are indicated, with the emphatic ‘marvelled – marvelled at the dazzling whiteness’, including the repetition of ‘marvelled’ • the snow is a delight to schoolboys, who taste it, make snowballs and throw themselves into the deep drifts • the sight of the snow-clad trees is a particular wonder – repetition again: ‘O look at the trees!’ • the practicalities are focused on: some carts desperately fighting through; people walking to work; trying to clear doorways and paths • the colour and tone show a contrast; there are ‘trains of sombre men’ who ‘tread long brown paths’ • however, even people struggling to work give in to the beauty of the sight • the poem mainly focuses on positive imagery and effects, but towards the end there is a change of mood. 	
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 attitudes. • Generally sound, relevant connection made between the

		<p>presentation of attitudes and the language used.</p> <ul style="list-style-type: none"> • Mostly clear, relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Sound explanation of how the writer conveys 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 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.</p> <p>Candidates must address both poems but equal weighting is not required.</p> <p>'London'</p> <ul style="list-style-type: none"> • The speaker presents London scenes which are almost entirely ugly and sordid. • The language is negative in the extreme: the people the speaker meets are universally ('in every face') scarred by 'marks of weakness, marks of woe': alliteration and repetition. • There is repetition of words such as 'cry' – which affect 'every Man and every Infant - to emphasise that all kinds of people suffer. • The powerful alliterative phrase 'mind-forg'd manacles' shows how deeply troubled the people seem to be. • People such as the Chimney-sweeper and the 'hapless Soldier' are

		<p>not happier than others: we wonder what has caused the blood running 'down Palace walls'.</p> <ul style="list-style-type: none"> • However, the most appalling sight – and sound - to the speaker is that of the 'youthful Harlot', cursing her crying baby. • Even marriage is not safe ('blights') and is linked to the usually funereal word 'hearse'. <p>'London Snow'</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"> • whereas the poet of 'London Snow' presents the city in the grip of a heavy snowfall, which makes movement difficult, the speaker in 'London' can walk through the streets of London and witness some far grimmer sights • the poem has an atmosphere of calm and wonder, compared with the other poem's squalor and horror shown in 'London' • the two poems have not only different content but different tones: pessimism vs. wonder.
Band	Mark	A03 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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Question Number		
4(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 that enables the candidate to make relevant links and comparisons on the subject of the question.</p> <p>Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about 'London Snow' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.</p>	
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 D: Taking a Stand

Question Number		
5(a)		
	(15 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • this poem is written in a traditional verse form, the villanelle, which is marked by the short, three-line stanzas and the frequent repetition of whole lines, which have the effect of emphasising the central 'message' • the speaker addresses his dying father, which gives it its power as it is about life and death • the speaker fears the passive way in which some people meet death, as something that simply has to be accepted; he feels, rather, that it should be fought against, with violent passion, 'burn and rave', 'rage, rage' • he uses a series of examples to support his point – these are intended to show that men of all kinds ('wise men', 'good men', 'wild men', 'grave men') resist death and see the value of life • he uses powerful images such as 'blind eyes could blaze like meteors', 'their words had fought no lightning' • only in the final stanza, the one four-line stanza in the poem, does the speaker show his feelings on seeing his father lying on his death-bed ('on the sad height') • as the son, he is desperately seeking a strong reaction: he asks his father to 'bless' and 'curse' him with his 'fierce tears'. What he can't stand is the idea of his father having a gentle death: he would rather be cursed, because that would show a fighting spirit. 	
Band	Mark	A02: explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of how the writer conveys ideas. • 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 ideas 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 ideas 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 presents ideas 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 presents ideas 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>Candidates must address both poems but equal weighting is not required.</p> <p>'Solitude'</p> <ul style="list-style-type: none"> • The title emphasises that the poet is concerned with the lonely person who finds that fair-weather friends disappear once that he or she is out of luck and unhappy. • The poem works through a series of contrasts between the two states of life – the one where all is well and people want your company and the other where the loneliness of the person whose friends have gone is emphasised: 'alone you must drink life's gall'. • The poet uses the strong rhythm of its couplets to point up its oppositions between happiness and sadness: the first line is often undercut by the second: 'laugh/weep', 'sing/sigh', 'rejoice/grieve', 'feast/fast'. • Language effects are often used to emphasise the contrasts even more sharply: 'glad/sad', 'long and lordly and 'measure of all your pleasure'. • Internal rhyme is another device used to emphasise the 'jingling' nature of the verse – it is almost a nursery rhyme but one with a deeply pessimistic message. <p>'Do not go gentle into that good night'</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"> • Dylan Thomas's poem is essentially about fighting against death, and clinging on to life

		<ul style="list-style-type: none"> Thomas's poem contrasts with the more pessimistic resigned tone of the other.
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.</p> <p>Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question.</p> <p>Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about 'Do not go gentle into that good night' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.</p>	
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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