

Mark Scheme (Results)

Summer 2014

GCSE English Literature (5ET2F)  
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 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 scheme for the English Literature Unit 2: Understanding Poetry Foundation Tier Question Paper.

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

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

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

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

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

### Assessment Objectives

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

A02: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings (assessed in Section A and in Section B, question (a))
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A03: Make comparisons and explain links between texts (assessed in question (b)(i) or (b)(ii))
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## SECTION A: UNSEEN POEM

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

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

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

Question Number	Question
1*	<p>Explain how Brian Moses presents his ideas about a shopping trolley.</p> <p>Write about:</p> <ul style="list-style-type: none"> <li>• what happens in the poem</li> <li>• how the writer has organised the poem</li> <li>• how the writer uses language for effect.</li> </ul> <p>Use evidence from the poem to support your answer.</p> <p style="text-align: right;">(20 marks)</p>
Indicative content	
	<p>Responses to this poem may include references to language, structure and form, and these features are likely to follow the bullet points but may be integrated.</p> <p><b>What happens in the poem</b></p> <ul style="list-style-type: none"> <li>• The first two and last two stanzas place the narrator in a store</li> <li>• The narrator imagines racing around a store with a shopping trolley</li> <li>• He is clearly not concerned for anyone else, as he does not use polite phrases and is quite happy to run the trolley into other shoppers ('ram it in the back...')</li> <li>• The driver of the trolley is very proud of the trolley; he lets his imagination run free when he imagines the trolley having special features: it has been 'customised' in an incredible way ('you really won't believe your eyes', 'bull bars', 'radio controls')</li> <li>• It is like a very expensive car, fitted with special features: it is compared to both a Rolls Royce (luxury) and a Volvo (sturdiness)</li> <li>• It is the fastest trolley in town: 'it can't be beat' and can do 'over seventy miles per hour'</li> <li>• The trolley is also capable of performing tricks, particularly those performed by skateboarders or BMX cyclists ('big backflips').</li> </ul> <p><b>The way that the poem is organised</b></p> <ul style="list-style-type: none"> <li>• Nine four-line stanzas</li> <li>• Regular, fast-moving rhythm, to go with the speed of the trolley</li> <li>• Rhyme used regularly: ABCB, apart from the first and penultimate stanzas, which</li> </ul>

		<p>are ABAB (B is the repetition of 'trolley')</p> <ul style="list-style-type: none"> <li>• Opens and closes with the same two stanzas, like a refrain.</li> </ul> <p><b>The way language is used for effect</b></p> <ul style="list-style-type: none"> <li>• straightforward English - many monosyllables</li> <li>• the driver does not care about the other aisle users and perhaps enjoys the thought of being aggressive towards them ('ram it into the back of someone's knees')</li> <li>• idiomatic - 'it can't be beat'</li> <li>• use of repetition - two stanzas repeated, whole lines within stanzas 'in my shopping trolley', and individual words ('never')</li> <li>• middle section is the fantastical description of the trolley's imagined features</li> <li>• technical language (cars) used for the trolley's fittings: 'chassis', 'bull bars'</li> <li>• also 'street' language for the tricky manoeuvres: 'backflips' and 'wheely dips'</li> <li>• whole poem is comic exaggeration - a flight of fancy</li> <li>• the writer takes the idea of racing around a supermarket (a near-universal fantasy?) and embroiders this wittily by supercharging the vehicle</li> <li>• the humour becomes even more improbable by the combination of luxury car features and street stunts.</li> </ul> <p><b>Reward all other valid points and interpretations.</b></p> <p><b>Creditworthy responses may refer to language, structure and form without using specific terminology/feature spotting.</b></p>
<b>Band</b>	<b>Mark</b>	<b>AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings</b>
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>• Little understanding of the poem's content/ideas.</li> <li>• Little explanation of how the writer uses language, structure and form to present the poem's content/ideas.</li> <li>• Little relevant textual reference to support response.</li> </ul> <p>*Material has simple organisation and little communication of ideas. Basic accuracy in spelling, punctuation and grammar hinders meaning.</p>
2	5-8	<ul style="list-style-type: none"> <li>• Limited understanding of the poem's content/ideas.</li> <li>• Limited explanation of how the writer uses language, structure and form to present the poem's content/ideas.</li> <li>• Limited relevant textual reference to support response.</li> </ul> <p>*Material has limited organisation and limited communication of ideas. Limited accuracy in spelling, punctuation and grammar may hinder meaning.</p>
3	9-12	<ul style="list-style-type: none"> <li>• Some understanding of the poem's content/ideas.</li> <li>• Some explanation of how the writer uses language, structure and form to present the poem's content/ideas.</li> <li>• Some relevant textual reference to support response.</li> </ul> <p>*Some control in organising and communicating ideas. Spelling, punctuation and grammar sometimes accurate, with meaning hindered on occasion.</p>

4	13-16	<ul style="list-style-type: none"> <li>• Generally sound understanding of the poem's content/ideas.</li> <li>• Generally sound explanation of how the writer uses language, structure and form to present the poem's content/ideas.</li> <li>• Generally sound relevant textual reference to support response.</li> </ul> <p>*Generally sound organisation and communication of ideas. Spelling, punctuation and grammar are mostly accurate; any errors do not hinder meaning.</p>
5	17-20	<ul style="list-style-type: none"> <li>• Sound understanding of the poem's content/ideas.</li> <li>• Sound explanation of how the writer uses language, structure and form to present the poem's content/ideas.</li> <li>• Sound relevant textual reference to support response.</li> </ul> <p>*Sound organisation and communication of ideas. Spelling, punctuation and grammar are mostly accurate, with some errors.</p>

## SECTION B: ANTHOLOGY POEMS

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

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

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

### *Collection A: Relationships*

Question Number	
2(a)	<p>Describe how the writer presents thoughts and feelings about relationships within a family in '04/01/07'.</p> <p>Use evidence from the poem to support your answer.</p> <p style="text-align: right;">(15 marks)</p>
	Indicative content
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• by recording the date as the title, the poet emphasizes its importance - it is a date that he will never forget</li> <li>• the impact of the telephone call is dramatic: it metaphorically 'shatters the night's dark glass' (in the way a high-pitched sound can literally shatter glass)</li> <li>• the call wakes him suddenly, and we realise that he is speaking about someone who has died</li> <li>• it is his brother on the 'phone, but he himself 'already knew' what the news would be - so evidently the death was expected</li> <li>• the narrator is very aware of the early morning from the sounds and lights (onomatopoeia in 'the milk float clinks' and the 'lit plane drones')</li> <li>• in the third stanza, we learn that it is his mother who has died and we experience his grief 'the tears slap my torn face' - violent language</li> <li>• his mother's death has left him 'trapped', floating in emptiness</li> <li>• he returns to the metaphor of smashed glass: it is now 'clear' because everything is now certain and unchangeable</li> <li>• the last two lines are separated from the three four-line stanzas, the conclusion of the sonnet: these two lines sum up the whole event in short images.</li> </ul>



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"> <li>• Little explanation of how the writer conveys thoughts and feelings.</li> <li>• Little relevant connection made between the presentation of thoughts and feelings and the language used.</li> <li>• Little relevant textual reference to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited explanation of how the writer conveys thoughts and feelings to create effect.</li> <li>• Limited relevant connection made between thoughts and feelings and the language used.</li> <li>• Limited relevant textual reference to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some explanation of how the writer conveys thoughts and feelings to create effect.</li> <li>• Some relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>• Occasional relevant textual reference to support response.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Generally sound explanation of how the writer conveys thoughts and feelings to create effect.</li> <li>• Generally sound relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>• Mostly clear, relevant textual reference to support response.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Sound explanation of how the writer uses thoughts and feelings to create effect.</li> <li>• Sound relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>• Clear, relevant textual reference to support response.</li> </ul>

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

Question Number	
2(b)(i)	<p>Explain how the writers present different ideas about relationships within a family in 'Nettles' and '04/01/07'.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 2(a).</p> <p style="text-align: right;"><b>(15 marks)</b></p>
	Indicative content
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Candidates must address both poems but equal weighting is not required.</p> <p><b>'Nettles'</b></p> <ul style="list-style-type: none"> <li>• this poem is about the love between a father and a son ('My son aged three', 'we soothed him')</li> <li>• it shows the protective (over-protective?) love of a father - in his reaction to</li> </ul>

	<ul style="list-style-type: none"> <li>the nettles ('regiment of spite')</li> <li>the love he has leads him to anger ('I took my hook and honed the blade')</li> <li>the father violently slashes down the nettles as a reaction ('slashed in fury with it')</li> <li>he is upset for his son, as he sees his injuries ('white blisters beaded on his tender skin')</li> <li>he manages to soothe the boy and take away his pain ('his pain was not so raw')</li> <li>the boy manages to recover from his ordeal ('a watery grin')</li> <li>the father burns the nettles on a 'funeral pyre' (metaphor), as the dead were buried in ancient battles</li> <li>he learns how ultimately futile his gesture has been, since nettles recover rapidly ('in two weeks the busy sun and rain...')</li> <li>he learns a lesson that he cannot always protect his son from pain - it is part of life.</li> </ul> <p>'04/01/07'</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"> <li>the poems both deal with a close parent/child relationship, but the relationships and situations are very different</li> <li>in both, a man is affected by what happens to a relative - in one case, the death of a mother; in the other, the injuries to his son.</li> </ul> <p>Reward all other valid points and interpretations.</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"> <li>Basic (or no) comparisons/links.</li> <li>Basic (or no) evaluation of the different ways of expressing meaning.</li> <li>The selection of examples is basic.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>Limited (or no) comparisons/links</li> <li>Limited (or no) evaluation of the different ways of expressing meaning.</li> <li>The selection of examples is limited</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>Some comparisons and links.</li> <li>Some evaluation of the different ways of expressing meaning and achieving effects.</li> <li>The selection of examples is valid but undeveloped.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>Generally sound comparisons and links.</li> <li>Some clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>The selection of examples is mostly appropriate; shows some support of the points being made.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>Sound comparisons and links.</li> <li>Clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>The selection of examples is appropriate; shows some support of the points being made.</li> </ul>

Question Number		
2(b)(ii)	<p>Explain how the writer of <b>one</b> poem of your choice from the 'Relationships' collection presents different ideas about relationships within a family from those in '04/01/07'.</p> <p>Use <b>evidence</b> from the poems to support your answer.</p> <p>You may include material you used to answer 2(a).</p>	
	<b>(15 marks)</b>	
	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 '04/01/07' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparisons and links.</p>	
Band	Mark	A03 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Basic (or no) comparisons/links.</li> <li>• Basic (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is basic.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited (or no) comparisons/links</li> <li>• Limited (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is limited</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some comparisons and links.</li> <li>• Some evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is valid but undeveloped.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Generally sound comparisons and links.</li> <li>• Some clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is mostly appropriate; shows some support of the points being made.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Sound comparisons and links.</li> <li>• Clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is appropriate; shows some support of the points being made.</li> </ul>

## Collection B: Clashes and Collisions

Question Number		
3(a)	Describe the writer's thoughts and feelings about conflict in 'Belfast Confetti'.	
	Use evidence from the poem to support your answer.	
	(15 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>at the beginning of the poem, the riot squad arrives very 'suddenly' because of the intense conflict</li> <li>the violence of the conflict 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</li> <li>this interruption even prevented the writer from thinking normally ('trying to complete a sentence...')</li> <li>the flow of traffic, and the access to streets, are also blocked by the 'punctuation marks'</li> <li>the writer notes that the names of the streets are called after scenes of conflict - the Crimean War</li> <li>the rhetorical questions the writer frames are again likened to gunfire ('a fusillade of question-marks'); he is confused and can only ask a series of questions.</li> </ul>	
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"> <li>Little explanation of how the writer conveys her thoughts and feelings.</li> <li>Little relevant connection made between the presentation of thoughts and feelings and the language used.</li> <li>Little relevant textual reference to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>Limited explanation of how the writer conveys her thoughts and feelings to create effect.</li> <li>Limited relevant connection made between thoughts and feelings and the language used.</li> <li>Limited relevant textual reference to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>Some explanation of how the writer conveys her thoughts and feelings to create effect.</li> <li>Some relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>Occasional relevant textual reference to support response.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>Generally sound explanation of how the writer conveys her thoughts and feelings to create effect.</li> <li>Generally sound relevant connection made between thoughts and</li> </ul>

		<p>feelings and the presentation of ideas.</p> <ul style="list-style-type: none"> <li>• Mostly clear, relevant textual reference to support response.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Sound explanation of how the writer uses her thoughts and feelings to create effect.</li> <li>• Sound relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>• Clear, relevant textual reference to support response.</li> </ul>

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

Question Number	
3(b)(i)	<p>Explain how the writers present different ideas about conflict in 'Exposure' and 'Belfast Confetti'.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 3(a).</p> <p style="text-align: right;">(15 marks)</p>
	Indicative content
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Candidates must address both poems but equal weighting is not required.</p> <p>Examiners should note that because of the length of the poem candidates will not be able to cover as many points as are listed below.</p> <p>Responses to 'Exposure' may include:</p> <ul style="list-style-type: none"> <li>• at the start the soldiers are attacked not by men but by nature and the elements: 'east winds that knife us'</li> <li>• the wind is described as 'merciless', like a cruel enemy</li> <li>• this introduces the personification of nature, continued in 'mad gusts tugging'</li> <li>• the ellipses (... ) indicate long periods of nothing happening: time is drawn out</li> <li>• the men are in an exposed position, a 'salient', reaching out over the enemy lines</li> <li>• they are fearful of an attack by the Germans, so the sentries 'whisper, nervous'</li> <li>• the first stanza has a short last line, repeated later: emphasis on waiting around</li> <li>• these last lines stand out, as they contain the poem's key ideas</li> <li>• the simile 'like twitching agonies of men' emphasises the personification</li> <li>• powerful images are used: 'ranks on shivering ranks of grey'</li> <li>• the air is 'black with snow' - an oxymoronic phrase, emphasising the colour of death</li> <li>• there is use of soft, alliterative sounds, such as the repeated 'fl' sounds in 'flowing flakes that flock'; also 'flakes with fingering stealth come feeling'</li> <li>• the weather is a killer: 'successive flights of bullets' are deadly</li> <li>• the waiting makes the men sleepy and they cannot think clearly: 'snow-dazed'</li> <li>• they wonder if they are dying: even if they are still physically alive, their spirits are dead: 'slowly our ghosts drag home'</li> <li>• the men find themselves thinking of home and the warmth of 'kind fires', but they do so without hope of returning: the house is left to the 'innocent mice'</li> <li>• the soldiers feel that even 'love of God seems dying'</li> <li>• the weather will bring many deaths, with a 'burying party' picking up the bodies</li> <li>• the final note is the repeated 'But nothing happens' - but to some Death has already happened, without anyone being killed by gunfire.</li> </ul> <p><b>'Belfast Confetti'</b> 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 comparisons and</p>

	links:	<ul style="list-style-type: none"> <li>• both poems deal with the effects of war, but in one it is the First World War, in the other it is the conflict in Belfast</li> <li>• one poem is characterized by a virtual lack of gunfire on the battlefield; the other has violent shooting in the streets of the city.</li> </ul> <p>Reward all other valid points and interpretations.</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"> <li>• Basic (or no) comparisons/links.</li> <li>• Basic (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is basic.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited (or no) comparisons/links</li> <li>• Limited (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is limited</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some comparisons and links.</li> <li>• Some evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is valid but undeveloped.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Generally sound comparisons and links.</li> <li>• Some clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is mostly appropriate; shows some support of the points being made.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Sound comparisons and links.</li> <li>• Clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is appropriate; shows some support of the points being made.</li> </ul>

Question Number		
3(b)(ii)	<p>Explain how the writer of <b>one</b> poem of your choice from the 'Clashes and Collisions' collection presents different ideas about conflict from those in 'Belfast Confetti'.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 3(a).</p>	
	(15 marks)	
	Indicative content	
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence.</p> <p>Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question.</p> <p>Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about 'Belfast Confetti' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparisons and links.</p>	
Band	Mark	A03 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Basic (or no) comparisons/links.</li> <li>• Basic (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is basic.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited (or no) comparisons/links</li> <li>• Limited (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is limited</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some comparisons and links.</li> <li>• Some evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is valid but undeveloped.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Generally sound comparisons and links.</li> <li>• Some clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is mostly appropriate; shows some support of the points being made.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Sound comparisons and links.</li> <li>• Clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is appropriate; shows some support of the points being made.</li> </ul>



Collection C: Somewhere, Anywhere

Question Number	
4(a)	<p>Describe the writer's thoughts and feelings about the city in 'City Blues'.</p> <p>Use evidence from the poem to support your answer.</p> <p style="text-align: right;">(15 marks)</p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• 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')</li> <li>• the poem is unusual in suggesting a series of alternatives from which the reader is invited to choose</li> <li>• the time of day and year ('Sunday dawn in a November city') are important in setting the scene, but the new day is not seen positively</li> <li>• the shadows thrown by the light are 'hard' or 'dark' - both rather negative words</li> <li>• the wind and the trees are personified: the wind has a violent effect on the trees</li> <li>• the falling leaves of Autumn and the sounds of the branches are described as being like 'small talk'</li> <li>• the wind also blows paper into the air: this is seen as a comical sight ('ridiculously')</li> <li>• the sheet of paper aspires to be a bird (even a 'swan', perhaps), but cannot sustain it and 'tumbles'</li> <li>• it is compared with the 'less fortunate' people of the city, who have to 'know their place' - a negative, fatalistic view</li> <li>• the poem shows the steeple of the church in the shadow which 'comes to a point'; through a pun, this is contrasted with big business men in their company meetings</li> <li>• these take place in skyscrapers (the writer wonders if these should be called 'sky-spoilers')</li> <li>• again, sunlight is viewed with hostility, especially with the word 'lousy' and the alternative reading 'napalmed'.</li> </ul> <p>Reward all other valid points and interpretations.</p>

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"> <li>• Little explanation of how the writer conveys her thoughts and feelings.</li> <li>• Little relevant connection made between the presentation of thoughts and feelings and the language used.</li> <li>• Little relevant textual reference to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited explanation of how the writer conveys her thoughts and feelings to create effect.</li> <li>• Limited relevant connection made between thoughts and feelings and the language used.</li> <li>• Limited relevant textual reference to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some explanation of how the writer conveys her thoughts and feelings to create effect.</li> <li>• Some relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>• Occasional relevant textual reference to support response.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Generally sound explanation of how the writer conveys her thoughts and feelings to create effect.</li> <li>• Generally sound relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>• Mostly clear, relevant textual reference to support response.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Sound explanation of how the writer uses her thoughts and feelings to create effect.</li> <li>• Sound relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>• Clear, relevant textual reference to support response.</li> </ul>

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

Question Number	
4(b)(i)	<p>Explain how the writers present different thoughts and feelings about the cities in 'Cape Town Morning' and 'City Blues'.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 4(a).</p> <p style="text-align: right;"><b>(15 marks)</b></p>
	Indicative content
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Candidates must address both poems but equal weighting is not required.</p> <p>Responses to 'Cape Town Morning' may include:</p> <ul style="list-style-type: none"> <li>• the writer thinks at the start about the change of the seasons - end of winter ('Winter has passed') and approach of summer ('summer rising')</li> <li>• she hears the wind rattle on the old windows ('window panes rattle old rust')</li> <li>• she looks at the children who live on the streets, thinking about their appearance ('shaven mummies in sacks')</li> <li>• she is aware that the children carry knives, which they sleep on top of for protection ('beneath them treasure of small knives')</li> <li>• she notices how the flower sellers who are preparing for another day's selling try to brighten up the old flowers by adding some new ones ('add fresh blossoms to yesterday's blooms')</li> <li>• she notices the 'sour buckets filled and spilling' because there is no fresh water</li> <li>• she watches the early morning street cleaners clearing up the mess, described as 'the city's sediment'</li> <li>• she describes the dust carts as being like creatures eating up all the rubbish ('digest')</li> <li>• she notices how the workmen carry out their tasks without talking ('gloved and silent').</li> </ul> <p><b>'City Blues'</b> 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 comparisons and links:</p> <ul style="list-style-type: none"> <li>• both poems give a number of negative images about cities</li> <li>• the alternative readings sometimes give a choice between more and less negative readings.</li> </ul> <p>Reward all other valid points and interpretations.</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"> <li>• Basic (or no) comparisons/links.</li> <li>• Basic (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is basic.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited (or no) comparisons/links</li> <li>• Limited (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is limited</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some comparisons and links.</li> <li>• Some evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is valid but undeveloped.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Generally sound comparisons and links.</li> <li>• Some clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is mostly appropriate; shows some support of the points being made.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Sound comparisons and links.</li> <li>• Clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is appropriate; shows some support of the points being made.</li> </ul>

Question Number		
4(b)(ii)	<p>Explain how the writer of <b>one</b> poem of your choice from the 'Somewhere, Anywhere' collection presents different ideas about a city from those in 'City Blues'.</p> <p>Use <b>evidence</b> from the poems to support your answer.</p> <p>You may include material you used to answer 4(a).</p>	
	(15 marks)	
	Indicative content	
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence.</p> <p>Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question.</p> <p>Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about 'City Blues' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparisons and links.</p>	
Band	Mark	A03 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Basic (or no) comparisons/links.</li> <li>• Basic (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is basic.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited (or no) comparisons/links</li> <li>• Limited (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is limited</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some comparisons and links.</li> <li>• Some evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is valid but undeveloped.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Generally sound comparisons and links.</li> <li>• Some clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is mostly appropriate; shows some support of the points being made.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Sound comparisons and links.</li> <li>• Clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is appropriate; shows some support of the points being made.</li> </ul>

*Collection D: Taking a Stand*

Question Number	
5(a)	<p>Describe how the writer presents the difficult lives of the women in 'The Penelopes of my homeland'.</p> <p>Use <b>evidence</b> from the poem to support your answer.</p> <p style="text-align: right;"><b>(15 marks)</b></p>
	Indicative content
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• the poem recalls the story of Penelope in the <i>Odyssey</i>, the wife of Odysseus who waited twenty years for his return from the Trojan War, refusing to remarry</li> <li>• she put off those who wished to marry her by weaving a funeral shroud for Odysseus' old father, Laertes, but at night she unpicked her weaving so that it never finished</li> <li>• the women of Anfal are also said to be weaving shrouds (metaphorically, however): their own and their children's</li> <li>• Penelope is therefore a symbol of the faithful, patient wife; these women also had 'Years and years of silent labour'</li> <li>• however, her Odysseus did return: the husbands of the 50,000 widows of Anfal, in Iraqi-persecuted Kurdistan, did not</li> <li>• they were waiting in vain 'without realising' that their husbands were already dead, so that 'there was nothing else to live through'</li> <li>• they clung superstitiously ('palm-readers') to the belief that they would return</li> <li>• their religious belief gave them faith that a 'just God' would make this happen</li> <li>• they carried on waiting into their old age ('grew old and older')</li> <li>• they lost their youth and the chance of love ('passionate love that wasn't made')</li> <li>• no husband returned, as Odysseus did, 'from a very long journey'</li> <li>• they were still dreaming of their lost husbands when they themselves died.</li> </ul> <p><b>Reward all other valid points and interpretations.</b></p>

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"> <li>• Little explanation of how the writer conveys her thoughts and feelings.</li> <li>• Little relevant connection made between the presentation of thoughts and feelings and the language used.</li> <li>• Little relevant textual reference to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited explanation of how the writer conveys her thoughts and feelings to create effect.</li> <li>• Limited relevant connection made between thoughts and feelings and the language used.</li> <li>• Limited relevant textual reference to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some explanation of how the writer conveys her thoughts and feelings to create effect.</li> <li>• Some relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>• Occasional relevant textual reference to support response.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Generally sound explanation of how the writer conveys her thoughts and feelings to create effect.</li> <li>• Generally sound relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>• Mostly clear, relevant textual reference to support response.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Sound explanation of how the writer uses her thoughts and feelings to create effect.</li> <li>• Sound relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>• Clear, relevant textual reference to support response.</li> </ul>

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

Question Number	
5(b)(i)	<p>Explain how the writers present different ideas about the difficulties women face in 'Remember' and 'The Penelopes of my homeland'.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 5 (a).</p>
	<b>(15 marks)</b>
	Indicative content
	<p><b>Reward all reasonable responses on the comparisons and links based on textual evidence.</b></p> <p><b>Candidates must address both poems but equal weighting is not required.</b></p> <p><b>Responses to 'Remember' may include:</b></p> <ul style="list-style-type: none"> <li>• the woman writes as someone facing death in the near future</li> <li>• she shows that she accepts this calmly</li> <li>• she is addressing a lover to whom she is explaining how she approaches the idea of her own death</li> <li>• she does not wish the lover to be sad after her death - offers comfort and urges positive acceptance</li> <li>• she makes concise use of the sonnet form to state clearly her feelings in order to ease her lover's pain; she uses euphemisms for death: 'gone away', 'silent land'</li> <li>• the writer is clear, calm, reflective and yet firm in her views</li> <li>• she tries to offer positive comfort /support to the love left behind when she dies</li> <li>• there are difficult challenges for them - 'I half turn to go, yet turning stay'</li> <li>• she is aware that he has been planning their future together ('future that you planned'), which makes it harder for her to leave/die</li> <li>• there is repetition of 'away' and 'remember', to give support as each new idea is introduced</li> <li>• she wishes to be remembered but not that he should grieve if he forgets for a while.</li> </ul> <p><b>'The Penelopes of my homeland'</b></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 comparisons and links:</p> <ul style="list-style-type: none"> <li>• the poems both deal with the topic of death and women's attitudes to death and to their loved ones</li> <li>• in one, it is the woman who is shown as dying, while in the other the husbands have already died, although the widows do not realise this</li> <li>• in one, the focus is on how she wishes her lover to respond; in the other, the focus is on the women's own lives and feelings.</li> </ul> <p><b>Reward all other valid points and interpretations.</b></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"> <li>• Basic (or no) comparisons/links.</li> <li>• Basic (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is basic.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited (or no) comparisons/links</li> <li>• Limited (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is limited</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some comparisons and links.</li> <li>• Some evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is valid but undeveloped.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Generally sound comparisons and links.</li> <li>• Some clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is mostly appropriate; shows some support of the points being made.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Sound comparisons and links.</li> <li>• Clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is appropriate; shows some support of the points being made.</li> </ul>

Question Number		
5(b)(ii)	<p>Explain how the writer of <b>one</b> poem of your choice from the 'Taking a Stand' collection presents different ideas about women's lives from those in 'The Penelopes of my homeland'.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 5(a).</p> <p style="text-align: right;">(15 marks)</p>	
	Indicative content	
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence.</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 'The Penelopes of my homeland' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparisons and links.</p>	
Band	Mark	A03 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Basic (or no) comparisons/links.</li> <li>• Basic (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is basic.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited (or no) comparisons/links</li> <li>• Limited (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is limited</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some comparisons and links.</li> <li>• Some evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is valid but undeveloped.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Generally sound comparisons and links.</li> <li>• Some clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is mostly appropriate; shows some support of the points being made.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Sound comparisons and links.</li> <li>• Clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is appropriate; shows some support of the points being made.</li> </ul>



