

Edexcel GCSE

English Literature

Unit 2: Understanding Poetry

Foundation Tier

Sample Assessment Material

Time: 1 hour 45 minutes

Paper Reference

5ET2F/01

Questions and Extract Booklet

**Do not return this booklet with your Answer Booklet
You may use a clean copy of the Edexcel Anthology.**

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PEARSON

SECTION A: UNSEEN POEM

Read the following poem and answer Question 1:

Dress Sense

You're not going out in that, are you?
I've never seen anything
More ridiculous in my whole life.
You look like you've been dragged
Through a hedge backwards
And lost half your dress along the way.

What's wrong with it?
You're asking me what's wrong with that?
Everything: that's what.
It's loud, it's common,
It reveals far too much of your ...
Your ... well your 'what you shouldn't be revealing'.

No, I'm not going to explain;
You know very well what I mean, young lady
But you choose to ignore
Every single piece of reasonable helpful advice
That you are offered.

It's not just the neckline I'm talking about
- And you can hardly describe it as a neckline,
More like a navel-line
If you bother to observe the way it plunges.
Have you taken a look at the back?
(What little there is of it.)
Have you?

Boys are only going to think
One thing
When they see you in that outfit.
Where on earth did you get it?
And don't tell me that my money paid for it
Whatever you do.

You found it where?

Well, it probably looked different on her
And, anyway, you shouldn't be going through
Your mother's old clothes.

David Kitchen

***1** Explain how David Kitchen explores the subject of a father's relationship with his daughter.

Write about:

- what happens in the poem
- how the writer has organised the poem
- how the writer uses language to show a father's relationship with his daughter.

Use **evidence** from the poem to support your answer.

(Total for Question 1 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

SECTION B: ANTHOLOGY POEMS

You must answer **ONE** question from SECTION B on the collection you have studied.

Collection A: Relationships

Answer Question 2, parts (a) and (b). There is a choice of questions in part (b).

2 (a) Describe the writer's thoughts and feelings about love in 'Sonnet 116'.

Use **evidence** from the poem to support your answer.

(15)

EITHER

(b) (i) Explain how the writer of 'Nettles' presents different ideas about love from those given in 'Sonnet 116'.

Use **evidence** from the poems to support your answer.
You may include material you used to answer 2(a).

(15)

OR

(ii) Explain how the writer of **one** poem of your choice from the 'Relationships' collection presents different ideas about relationships from those in 'Sonnet 116'.

Use **evidence** from the poems to support your answer.
You may include material you used to answer 2(a).

(15)

(Total for Question 2 = 30 marks)

Collection B: Clashes and Collisions

Answer Question 3, parts (a) and (b). There is a choice of questions in part (b).

3 (a) Describe the writer's attitudes to divisions in society in 'The Class Game'.

Use **evidence** from the poem to support your answer.

(15)

EITHER

(b) (i) Explain how the writer of 'Half-caste' presents different ideas about divisions in society from those given in 'The Class Game'.

Use **evidence** from the poems to support your answer.
You may include material you used to answer 3(a).

(15)

OR

(ii) Explain how the writer of **one** poem of your choice from the 'Clashes and Collisions' collection presents different ideas about problems in society from those in 'The Class Game'.

Use **evidence** from the poems to support your answer.
You may include material you used to answer 3(a).

(15)

(Total for Question 3 = 30 marks)

Collection C: Somewhere, Anywhere

Answer Question 4, parts (a) and (b). There is a choice of questions in part (b).

- 4** (a) Describe the writer's thoughts about the view he sees of the city of London in 'Upon Westminster Bridge'.

Use **evidence** from the poem to support your answer.

(15)

EITHER

- (b) (i) Explain how the writers of 'London' and 'Upon Westminster Bridge' offer different pictures of life in the city.

Use **evidence** from the poems to support your answer.
You may include material you used to answer 4(a).

(15)

OR

- (ii) Explain how the writer of **one** poem of your choice from the 'Somewhere, Anywhere' collection presents different thoughts and feelings about a particular place from those in 'Upon Westminster Bridge'.

Use **evidence** from the poems to support your answer.
You may include material you used to answer 4(a).

(15)

(Total for Question 4 = 30 marks)

Collection D: Taking a Stand

Answer Question 5, parts (a) and (b). There is a choice of questions in part (b).

5 (a) Describe the writer's thoughts about the theme of death in 'Remember'.

Use **evidence** from the poem to support your answer.

(15)

EITHER

(b) (i) Explain how the writers of 'Do not go gentle into that good night' and 'Remember' present different ideas about the approach of death.

Use **evidence** from the poems to support your answer.
You may include material you used to answer 5(a).

(15)

OR

(ii) Explain how the writer of **one** poem of your choice from the 'Taking a Stand' collection presents different thoughts and feelings about a particular place from those in 'Remember'.

Use **evidence** from the poems to support your answer.
You may include material you used to answer 5(a).

(15)

(Total for Question 5 = 30 marks)

TOTAL FOR SECTION B = 30 MARKS

TOTAL FOR PAPER = 50 MARKS

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCSE

English Literature

Unit 2: Understanding Poetry

Foundation Tier

Sample Assessment Material

Time: 1 hour 45 minutes

Paper Reference

5ET2F/01

You must have:

Questions and Extract Booklet (enclosed)

You may use a clean copy of the Edexcel Anthology.

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- You must answer **two** questions. Answer the question in Section A and **one** question from Section B.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 50.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (*) are ones where the quality of your written communication will be assessed
– *you should take particular care on these questions with your spelling, punctuation and grammar, as well as the clarity of expression.*

Advice

- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Check your answers if you have time at the end.

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PEARSON

Mark Scheme

Sample Assessment Material

GCSE English Literature
(5ET2F/01)

Unit 2: Understanding Poetry

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Sample Assessment Material

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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.

Spelling, Punctuation and Grammar Marking Guidance

- The spelling, punctuation and grammar assessment criteria are common to GCSE English Literature, GCSE History, GCSE Geography and GCSE Religious Studies.
- All candidates, whichever subject they are being assessed on, must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Spelling, punctuation and grammar marking criteria should be applied positively. Candidates must be rewarded for what they have demonstrated rather than penalised for errors.
- Examiners should mark according to the marking criteria. All marks on the marking criteria should be used appropriately.
- All the marks on the marking criteria are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the marking criteria.
- Examiners should be prepared to award zero marks if the candidate's response is not worthy of credit according to the marking criteria.
- When examiners are in doubt regarding the application of the marking criteria 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.
- Handwriting may make it difficult to see if spelling, punctuation and grammar are correct. Examiners must make every effort to assess spelling, punctuation and grammar fairly and if they genuinely cannot make an assessment, the team leader must be consulted.
- Specialist terms do not always require the use of complex terminology but the vocabulary used should be appropriate to the subject and the question.
- Work by candidates with an amanuensis, scribe or typed script should be assessed for spelling, punctuation and grammar.
- Examiners are advised to consider the marking criteria in the following way:
 - How well does the response communicate the meaning?
 - What range of specialist terms is used?
 - How accurate is the spelling, punctuation and grammar?

Mark Scheme

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

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

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

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

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

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

Assessment Objectives

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

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))

A03: 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 they are effectively developed and supported by well-chosen textual evidence.

The following section illustrates some points that 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	<p>Explain how David Kitchen explores the subject of a father’s relationship with his daughter. Write about:</p> <ul style="list-style-type: none"> • what happens in the poem • how the writer has organised the poem • how the writer uses language to show a father’s relationship with his daughter. <p>Use evidence from the poem to support your answer.</p> <p style="text-align: right;">(20 marks)</p>
	Indicative content
	<p>The writer’s ideas and use of words</p> <ul style="list-style-type: none"> • The poem presents a clash between father (or perhaps stepfather) and daughter - a generation and gender gap. • The father is (over-?) protective towards his daughter. • He is unable to accept her revealing fashions (‘It reveals far too much’, ‘plunges’). • He is worried about how the boys will regard her (‘common’, ‘loud’ - easy): old-fashioned and remembers what he was like as a youth. • He is embarrassed to talk about certain parts of the body (use of ellipses: ‘your ...’). • He becomes almost authoritarian/over-critical when describing the dress (‘ridiculous’, ‘lost half your dress’ (hyperbole), ‘more like a navel-line’). • He adopts an idiomatic/conversational tone, using commonplace images (‘dragged through a hedge ...’). • However, he is also quite formal and pompous (‘young lady’, ‘you choose to ignore ... reasonable helpful advice’). • There is use of repetition: ‘what’s wrong with ...?’, ‘neckline’, ‘your ... your ...’, ‘Have you?’ (which creates a somewhat strident effect). • He does not want to waste his money on such an outfit (‘don’t tell me that my money paid for it/Whatever you do.’). • There is humour in the climax of the poem, as he tries to wriggle out of the situation (‘it probably looked different on her’).

<p>The way that the poem is structured</p> <ul style="list-style-type: none"> • There is a very loose, informal structure: five longish stanzas, followed by two very short ones - one of a single line, followed by a final stanza of three lines. • It is an imagined conversation, of which we only hear one side - his (although he does repeat her presumed question ‘What’s wrong with it?’). • Has a set of questions (which might be taken as semi-rhetorical or as ‘real’ questions to her), followed by strongly assertive (opinionated?) views which show his increasing concern/alarm as he adds comments and develops his thoughts about her clothes. • Use is made of bracketed comment to emphasise his anger ‘(What little there is of it.)’. • The sting is in the tail - the neat ‘joke’ at the end, with its reminder that fashion is cyclical and that he and her mother were once young too (but maybe have forgotten). • Use of natural speech rhythms, with no set metrical scheme. <p>Creditworthy responses may refer to language, structure and form without using specific terminology/feature spotting</p>		
Band	Mark	AO2: Explain how language, structure and form contribute to writers’ presentation of ideas, themes and settings
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Little understanding of the poem’s content/ideas. • Little explanation of how the writer uses language, structure and form to present the poem’s content/ideas. • Little relevant textual reference to support the response. <p>*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"> • Limited understanding of the poem’s content/ideas. • Limited explanation of how the writer uses language, structure and form to present the poem’s content/ideas. • Limited relevant textual reference to support the response. <p>*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"> • Some understanding of the poem’s content/ideas. • Some explanation of how the writer uses language, structure and form to present the poem’s content/ideas. • Some relevant textual reference to support the response. <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"> • 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 the response. <p>*Generally sound organisation and communication of ideas. Spelling, punctuation and grammar mostly accurate; any errors do not hinder meaning.</p>
5	17-20	<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 the response. <p>*Sound organisation and communication of ideas. Spelling, punctuation and grammar 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 they are effectively developed and supported by well-chosen textual evidence.

The following section illustrates some points that 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)	Describe the writer's thoughts and feelings about love in 'Sonnet 116'. Use evidence from the poem to support your answer.	
	(15 marks)	
Indicative content		
	<p>Responses may include:</p> <ul style="list-style-type: none"> • The writer conveys the strength of his feelings through the language chosen. • He wants to prove to the one he loves how his feelings are sincere. • His conviction shown through repetition ('Love is not love', 'alters ... alteration'). • He infers the permanence of his love (emphatic 'O no!'). • He is determined to prove his constancy (stressed syllable in 'ever-fixèd mark). • His true love will outlive time ('not Time's fool'; Time personified 'bending sickle'). • He uses contrasts. He refers to 'brief hours and weeks' whereas his love will last for ever ('edge of doom'). • His everlasting love does not rely on superficial appearance ('rosy lips and cheeks') but is steady, fixed and spiritual ('true minds'). 	
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"> • Little explanation of how the writer conveys thoughts and feelings. • Little relevant connection made between the presentation of thoughts and feelings and the language used. • Little relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Limited explanation of how the writer conveys thoughts and feelings to create effect. • Limited relevant connection made between thoughts and feelings and the language used. • Limited relevant textual reference to support response.

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

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

Question Number		
2(b)(i)	Explain how the writer of 'Nettles' presents different ideas about love from those given in 'Sonnet 116'. Use evidence from the poems to support your answer. You may include material you used to answer 2(a).	
	(15 marks)	
	Indicative content	
	<p>Reward all reasonable responses about comparisons and links that have been based on textual evidence.</p> <p>'Nettles'</p> <ul style="list-style-type: none"> • There is love between a father and a son ('My son aged three', 'we soothed him'). • The poem shows the over-protective love of a father - in his reaction to the nettles ('regiment of spite'). • Love leads to anger ('I took my hook and honed the blade'). • The father violently slashes down the nettles as a reaction ('slashed in fury with it'). <p>'Sonnet 116'</p> <p>NB Points made about this poem may well include some of those listed under the answer to question 2 (a) above. However, they should be made in a way that supports the comparison and links.</p> <ul style="list-style-type: none"> • Love in this poem is not between father and son but between two mature adults ('marriage of...'). • Love is an equal relationship, not one of one person dependent on another ('true minds'). • Love is warm and steady ('ever-fixed mark'). • Love is enduring and unchanging ('bears it out...', 'alters when it alteration finds'). • The writer uses words of the sonnet, rather than violent actions, to 'prove' his love (If this be error... I never writ'). <p>Candidates must address both poems but equal weighting is not required.</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"> • Basic comparisons/links. • Basic evaluation of the different ways of expressing meaning. • Selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited comparisons/links. • Limited evaluation of the different ways of expressing meaning. • Selection of examples is limited.

3	7-9	<ul style="list-style-type: none"> • Some comparisons and links. • Some evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is valid but undeveloped.
4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links. • Clear evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is appropriate; shows some support of the points being made.

Question Number		
2(b)(ii)	<p>Explain how the writer of one poem of your choice from the ‘Relationships’ collection presents different ideas about relationships from those in ‘Sonnet 116’.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 2(a).</p>	
	(15 marks)	
	Indicative content	
	<p>Reward all reasonable responses about comparisons and links that have been based on textual evidence.</p> <p>Accept any selected poem of choice that enables candidate to compare on the subject of the question, with the poem in the question.</p> <p>NB Points made about Sonnet 116 may well include some of those listed under the answer to question 2 (a) above. However, they should be made in a way that supports the comparison and links.</p> <p>Candidates must address both poems but equal weighting is not required.</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"> • Basic comparisons/links. • Basic evaluation of the different ways of expressing meaning. • Selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited comparisons/links. • Limited evaluation of the different ways of expressing meaning. • Selection of examples is limited.
3	7-9	<ul style="list-style-type: none"> • Some comparisons and links. • Some evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is valid but undeveloped.
4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links. • Clear evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is appropriate; shows some support of the points being made.

Collection B: Clashes and Collisions

Question Number		
3(a)	Describe the writer’s attitudes to divisions in society in ‘The Class Game’. Use evidence from the poem to support your answer.	
	(15 marks)	
Indicative content		
	<p>Responses may include:</p> <ul style="list-style-type: none"> • The writer shows differences between the middle and working classes. • A key point is that language is a key discriminator, although accents can be imitated (‘talk posh’). • The writer highlights the large number of assumed middle/lower-class distinctions (‘toilet’/‘bog’, ‘stomach’/‘belly’, ‘patio’/‘yard’). • The hard/soft contrasts (‘hands stained with toil’/’soft lily-white with perfume and oil’) show the writer’s anger at how much easier it is for the middle classes. • The use of (rhetorical) questions shows defiance (‘How can you tell what class I’m from?’, ‘Have I a label on me head ... me bum?’). • Defiant and proud, questions build up through the poem until the last six lines. • The colloquial working-class diction is contrasted with the middle-class niceties. 	
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"> • Little explanation of how the writer conveys attitudes. • Little relevant connection made between the presentation of attitudes and the language used. • Little relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Limited explanation of how the writer conveys attitudes to create effect. • Limited relevant connection made between attitudes and the language used. • Limited relevant textual reference to support response.
3	7-9	<ul style="list-style-type: none"> • Some explanation of how the writer conveys attitudes to create effect. • Some relevant connection made between attitudes and the presentation of ideas. • Occasional relevant textual reference to support response.
4	10-12	<ul style="list-style-type: none"> • Generally sound explanation of how the writer conveys attitudes to create effect. • Generally sound relevant connection made between attitudes and the presentation of ideas. • Mostly clear, relevant textual reference to support response.
5	13-15	<ul style="list-style-type: none"> • Sound explanation of how the writer uses attitudes to create effect. • Sound relevant connection made between attitudes and the presentation of ideas. • Clear, relevant textual reference to support response.

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

Question Number		
3(b)(i)	<p>Explain how the writer of ‘Half-caste’ presents different ideas about divisions in society from those given in ‘The Class Game’. Use evidence from the poems to support your answer. You may include material you used to answer 3(a).</p>	
	(15 marks)	
Indicative content		
<p>Reward all reasonable responses about comparisons and links that have been based on textual evidence.</p> <p>‘Half-caste’</p> <ul style="list-style-type: none"> • Attitudes to race in Britain (‘Explain yusef...when you say half-caste’ - repeated). • Differences between white/black/mixed race are described through comparisons (‘a black key/wid a white key/is a half-caste symphony’). • There is use of humour/irony (‘half-caste weather’, ‘cast half a shadow’, ‘standing on one leg’). • There is use of dialect/speech differences (‘wha yu mean’, etc. There are many examples). • There is pride in who he is (tone). <p>‘The Class Game’</p> <p>NB Points made about this poem may well include some of those listed under the answer to question 2 (a) above. However, they should be made in a way that supports the comparison and links.</p> <ul style="list-style-type: none"> • This poem is about attitudes to social classes in Britain, rather than to differences of race - working class ‘inferior’ (‘label on me head?’). • The writer dislikes the effect of classifying people by class, just as ‘Half-caste’ dislikes racial stereotypes. • The poem is about difference between the working class and middle classes (There are many examples). • Prejudice has been directed at the working class - having to work hard (‘stained with toil’). • There is use of humour and mocking - similar to ‘Half-caste’. • There is use of anger (rhetorical questions). • There is also use of language/speech differences (‘me’, ‘bum’, ‘stomach’, ‘belly’ etc). • Pride/defiance build-up to the end of the poem. <p>Candidates must address both poems but equal weighting is not required.</p>		
Band	Mark	A03: Make comparisons and links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic comparisons/links. • Basic evaluation of the different ways of expressing meaning. • Selection of examples is basic.

2	4-6	<ul style="list-style-type: none"> • Limited comparisons/links. • Limited evaluation of the different ways of expressing meaning. • Selection of examples is limited.
3	7-9	<ul style="list-style-type: none"> • Some comparisons and links. • Some evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is valid but undeveloped.
4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links. • Clear evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is appropriate; shows some support of the points being made.

Question Number		
3(b)(ii)	<p>Explain how the writer of one poem of your choice from the ‘Clashes and Collisions’ collection presents different ideas about problems in society from those in ‘The Class Game’.</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 about comparisons and links that have been based on textual evidence.</p> <p>Accept any selected poem of choice that enables candidate to compare on the subject of the question, with the poem in the question.</p> <p>NB Points made about ‘The Class Game’ may well include some of those listed under the answer to question 3 (a) above. However, they should be made in a way that supports the comparison and links.</p> <p>Candidates must address both poems but equal weighting is not required.</p>		
Band	Mark	AO3: Make comparisons and links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic comparisons/links. • Basic evaluation of the different ways of expressing meaning. • Selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited comparisons/links. • Limited evaluation of the different ways of expressing meaning. • Selection of examples is limited.
3	7-9	<ul style="list-style-type: none"> • Some comparisons and links. • Some evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is valid but undeveloped.
4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links. • Clear evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is appropriate; shows some support of the points being made.

Collection C: Somewhere, Anywhere

Question Number		
4(a)	Describe the writer’s thoughts about the view he sees of the city of London in ‘Upon Westminster Bridge’. Use evidence from the poem to support your answer.	
	(15 marks)	
Indicative content		
	<p>Responses may include:</p> <ul style="list-style-type: none"> • The writer reflects on the city in the morning sun. • The language reinforces the writer’s claim that the sight is incomparably beautiful. • Only a soulless or ‘dull’ person would not feel beauty. • Metaphors stress that he is in awe of the scene - ‘majesty’ with a ‘garment’ of beauty. • The writer conveys the power of the River Thames by personifying it (not for the last time) - ‘own sweet will’. • The silence is stressed through slow monosyllables (‘a calm so deep’) and assonance (‘the very houses seem asleep’). • There is a sense of a slumbering giant about to awake (‘heart is lying still’), when urban bustle replaces the sense of repose. • The view is bright and jewel-like, ‘glittering’. 	
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"> • Little explanation of how the writer conveys thoughts. • Little relevant connection made between the presentation of thoughts and the language used. • Little relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Limited explanation of how the writer conveys thoughts to create effect. • Limited relevant connection made between thoughts and the language used. • Limited relevant textual reference to support response.
3	7-9	<ul style="list-style-type: none"> • Some explanation of how the writer conveys thoughts to create effect. • Some relevant connection made between thoughts and the presentation of ideas. • Occasional relevant textual reference to support response.
4	10-12	<ul style="list-style-type: none"> • Generally sound explanation of how the writer conveys thoughts to create effect. • Generally sound relevant connection made between thoughts and the presentation of ideas. • Mostly clear, relevant textual reference to support response.
5	13-15	<ul style="list-style-type: none"> • Sound explanation about how the writer uses thoughts to create effect. • Sound relevant connection made between thoughts and the presentation of ideas. • Clear, relevant textual reference to support response.

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

Question Number		
4(b)(i)	Explain how the writers of ‘London’ and ‘Upon Westminster Bridge’ offer different pictures of life in the city. Use evidence from the poems to support your answer. You may include material you used to answer 4(a).	
	(15 marks)	
	Indicative content	
	<p>Reward all reasonable responses about comparisons and links that have been based on textual evidence.</p> <p>‘London’</p> <ul style="list-style-type: none"> • The writer concentrates on the state and condition of the people (rather than on views of city, as in ‘Upon Westminster Bridge’). • The writer walks through London streets and by the Thames (rather than looking out from Westminster Bridge). • The writer sees the pain on people’s faces (‘marks of weakness, marks of woe’). • The writer sees fear and lack of freedom among people (‘mind-forg’d manacles’). • The writer looks at the dreadful conditions of the chimney sweep and soldier (chimney-sweeper’s cry’... ‘hapless soldier’). • The ‘youthful harlot’s curse’ is that youth’s sinful deeds will affect the next generation, causing the ‘newborn infant’s tear’, which exemplifies how the new generation will have to correct the mistakes of the previous generation. • ‘Marriage hearse’ is an oxymoron - wicked acts and disease doom marriage. <p>‘Composed upon Westminster Bridge’</p> <p>NB Points made about this poem may well include some of those listed under the answer to question 4 (a) above. However, they should be made in a way that supports the comparison and links.</p> <ul style="list-style-type: none"> • This poem focuses mostly on buildings and scenes, not people. • The overwhelming feeling is of joy, calm and beauty, not ugliness, poverty and wickedness. • There is silence and stillness, compared with the sad, fearful voices in ‘London’. <p>Candidates must address both poems but equal weighting is not required.</p>	
Band	Mark	AO3: Make comparisons and links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic comparisons/links. • Basic evaluation of the different ways of expressing meaning. • Selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited comparisons/links. • Limited evaluation of the different ways of expressing meaning. • Selection of examples is limited.

3	7-9	<ul style="list-style-type: none"> • Some comparisons and links. • Some evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is valid but undeveloped.
4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links. • Clear evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is appropriate; shows some support of the points being made.

Question Number		
4(b)(ii)	<p>Explain how the writer of one poem of your choice from the ‘Somewhere, Anywhere’ collection presents different thoughts and feelings about a particular place from those in ‘Upon Westminster Bridge’.</p> <p>Use evidence 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 about comparisons and links that have been based on textual evidence.</p> <p>Accept any selected poem of choice that enables candidate to compare on the subject of the question, with the poem in the question.</p> <p>NB Points made about ‘Upon Westminster Bridge’ may well include some of those listed under the answer to question 4 (a) above. However, they should be made in a way that supports the comparison and links.</p> <p>Candidates must address both poems but equal weighting is not required.</p>	
Band	Mark	AO3: Make comparisons and links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic comparisons/links. • Basic evaluation of the different ways of expressing meaning. • Selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited comparisons/links. • Limited evaluation of the different ways of expressing meaning. • Selection of examples is limited.
3	7-9	<ul style="list-style-type: none"> • Some comparisons and links. • Some evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is valid but undeveloped.
4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links. • Clear evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is appropriate; shows some support of the points being made.

Collection D: Taking a Stand

Question Number		
5(a)	Describe the writer’s thoughts about the theme of death in ‘Remember’. Use evidence from the poem to support your answer.	
	(15 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • The writer tries to offer positive comfort/support to the person left behind when she dies. • The phrases ‘gone away’, ‘silent land’ - both euphemisms for death - make it easier to bear. • The difficult times near death - ‘I half turn to go, yet turning stay’ - thinking about the ‘future that you planned’, make it hard to leave/die because of the person left behind. • The repetition of ‘away’ and ‘remember’ give support as each new idea is introduced. • Time is passing ‘day by day’, with inevitability. • The poem ends with a positive thought (Better...you should forget and smile/Than... remember and be sad’). 	
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"> • Little explanation of how the writer conveys thoughts. • Little relevant connection made between the presentation of thoughts and the language used. • Little relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Limited explanation of how the writer conveys thoughts to create effect. • Limited relevant connection made between thoughts and the language used. • Limited relevant textual reference to support response.
3	7-9	<ul style="list-style-type: none"> • Some explanation of how the writer conveys thoughts to create effect. • Some relevant connection made between thoughts and the presentation of ideas. • Occasional relevant textual reference to support response.
4	10-12	<ul style="list-style-type: none"> • Generally sound explanation of how the writer conveys thoughts to create effect. • Generally sound relevant connection made between thoughts and the presentation of ideas. • Mostly clear, relevant textual reference to support response.
5	13-15	<ul style="list-style-type: none"> • Sound explanation of how the writer uses thoughts to create effect. • Sound relevant connection made between thoughts and the presentation of ideas. • Clear, relevant textual reference to support response.

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

Question Number		
5(b)(i)	<p>Explain how the writers of ‘Do not go gentle into that good night’ and ‘Remember’ present different ideas about the approach of death. Use evidence from the poems to support your answer. You may include material you used to answer 5(a).</p>	
	(15 marks)	
	Indicative content	
	<p>Reward all reasonable responses about comparisons and links that have been based on textual evidence.</p> <p>‘Do not go gentle into that good night’</p> <ul style="list-style-type: none"> • The writer addresses the poem to his father. • He tries to persuade him to fight against death. • He provides examples/evidence of how ‘wise men’, ‘good men’, ‘wild men’, and ‘grave men’ have thought of death as something that should be resisted. • Perhaps he wishes his father to fight death because this will help him to come to terms with it better. <p>‘Remember’</p> <p>NB Points made about this poem may well include some of those listed under the answer to question 5 (a) above. However, they should be made in a way that supports the comparison and links.</p> <ul style="list-style-type: none"> • Death is accepted far more calmly than in ‘Do not go gentle...’ • The address is to a lover (about her own death), not to an ageing father (about his). • The writer does not wish the lover to be sad after her death but offers comfort and urges positive acceptance. • She sees death as inevitable, rather than something to be resisted. <p>Candidates must address both poems but equal weighting is not required.</p>	
Band	Mark	AO3: Make comparisons and links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic comparisons/links. • Basic evaluation of the different ways of expressing meaning. • Selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited comparisons/links. • Limited evaluation of the different ways of expressing meaning. • Selection of examples is limited.
3	7-9	<ul style="list-style-type: none"> • Some comparisons and links. • Some evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is valid but undeveloped.

4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links. • Clear evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is appropriate; shows some support of the points being made.

Question Number		
5(b)(ii)	<p>Explain how the writer of one poem of your choice from the ‘Taking a Stand’ collection presents different thoughts and feelings about a particular place from those in ‘Remember’.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 5(a).</p>	
	(15 marks)	
Indicative content		
<p>Reward all reasonable responses about comparisons and links that have been based on textual evidence.</p> <p>Accept any selected poem of choice that enables candidate to compare on the subject of the question, with the poem in the question.</p> <p>NB Points made about Remember may well include some of those listed under the answer to question 5 (a) above. However, they should be made in a way that supports the comparison and links.</p> <p>Candidates must address both poems but equal weighting is not required.</p>		
Band	Mark	AO3: Make comparisons and links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic comparisons/links. • Basic evaluation of the different ways of expressing meaning. • Selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited comparisons/links. • Limited evaluation of the different ways of expressing meaning. • Selection of examples is limited.
3	7-9	<ul style="list-style-type: none"> • Some comparisons and links. • Some evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is valid but undeveloped.
4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links. • Clear evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is appropriate; shows some support of the points being made.

