

Edexcel GCSE

English Literature

Unit 2: Understanding Poetry

Higher Tier

Sample Assessment Material

Paper Reference

Time: 1 hour 45 minutes

5ET2H/01

Questions and Extract Booklet

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

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PEARSON

SECTION A: UNSEEN POEM

Read the following poem and answer Question 1:

From the motorway

Everywhere up and down the island
Britain is mending her desert;
marvellous we exclaim as we fly on it,
tying the country in a parcel,
London to Edinburgh, Birmingham to Cardiff,
No time to examine the contents,

thank you, but consider the bliss of
sitting absolutely numbed to your
nulled mind, music when you want it,
while identical miles thunder under you,
the same spot coming and going
seventy, eighty times a minute,

till you're there, wherever there
is, ready to be someone in
Liverpool, Leeds, Manchester,
they're all the same to the road,
which loves itself, which nonetheless
here and there hands you training,

necklaces of fumes in which to be
one squeezed breather among
rich and ragged, sprinter and staggerer,
a status parade for Major Roadworks
toiling in his red-trimmed triangle,
then a regiment of wounded orange witches,

defending a shamelessly naked
(rarely a stitch of work on her)
captive free lane,
while the inchlings inch on
without bite or sup, at most
a hard shoulder to creep on,

while there, on all sides,
lie your unwrapped destinations,
lanes trickling off into childhood
or anonymity, apple-scented villages
asleep in their promise of being
nowhere anyone would like to get to.

Anne Stevenson

***1** Explore how Anne Stevenson presents her ideas about the motorway.

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) Explore how the writer conveys his attitudes towards the theme of love in 'Sonnet 116'.

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

(15)

EITHER

- (b) (i) Compare how the writers explore the effect of time on love in 'One Flesh' and 'Sonnet 116'.

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

(15)

OR

- (b) (ii) Compare how the writers of 'Sonnet 116' and **one** poem of your choice from the 'Relationships' collection reflect on love.

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) Explore how the writer presents her ideas about tensions and conflict between a mother and her daughter in 'Catrin'.

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

(15)

EITHER

- (b) (i) Compare how the writers of 'Cousin Kate' and 'Catrin' present the idea of tensions between people.

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

You may include material you used to answer 3(a).

(15)

OR

- (b) (ii) Compare how the writers of 'Catrin' and **one** poem of your choice from the 'Clashes and Collisions' collection present the theme of conflict in any setting.

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) Explore how the writer conveys her thoughts and feelings about a place she loves in 'Postcard from a Travel Snob'.

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

(15)

EITHER

- (b) (i) Compare how the writers of 'A Major Road for Romney Marsh' and 'Postcard from a Travel Snob' present their attitudes to the chosen place.

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

(15)

OR

- (b) (ii) Compare how the writers of 'Postcard from a Travel Snob' and **one** poem of your choice from the 'Somewhere, Anywhere' collection present a picture of a particular location.

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) Explore how the poet presents her thoughts and feelings about dying and death in 'Remember'.

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

(15)

EITHER

- (b) (i) Compare how the writers of 'Do not go gentle into that good night' and 'Remember' speak to someone they love about death.

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

(15)

OR

- (b) (ii) Compare how the writers of 'Remember' and **one** poem of your choice from the 'Taking a Stand' collection express their strong feelings on a subject.

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

Higher Tier

Sample Assessment Material

Time: 1 hour 45 minutes

Paper Reference

5ET2H/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
(5ET2H/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 Higher 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 about 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>Explore how Anne Stevenson presents her ideas about the motorway. Use evidence from the poem to support your answer.</p> <p style="text-align: right;">(20 marks)</p>
	Indicative content
	<p>Language References to how Anne Stevenson uses language will refer to some of the following:</p> <ul style="list-style-type: none"> • Use is made of personification, such as Britain as ‘her’, Major Roadworks to bring the motorway to life and the free lane as ‘shamelessly naked’. Candidates may develop this to, for example, comment on the frustrations of empty lane currently free of roadworks but which cannot be used by the cars. • Military images deployed of the ‘Major’, ‘status parade’, ‘regiment of wounded orange witches’. • The use of alliteration ‘inchlings inch on’ to show the slow-moving traffic and ‘sprinter and staggerer’ to show how traffic appears to move quickly but then slows/stops. • The use of humour by referring to traffic cones as ‘wounded orange witches’ and ‘Major Roadworks’. • The extended metaphor of using the idea of a ‘parcel’ to show the connecting routes across the country, and later ‘unwrapped destinations’ to show how we miss destinations as we travel past them on the motorways. • Senses are evoked as ‘apple-scented villages’ contrast with the motorway experience. • Use is made of emotive language/adjectives. The ‘free lane’ is ‘captive’ because it is not accessible to the motorists. • Use is also made of the metaphor ‘necklace of fumes’ in reference to air pollution. <p>Structure Candidates will comment that the poem is set out in stanzas, and may also refer to a set number of lines. Credit should be given where candidates comment on the <i>effect</i> of the structure in how Stevenson presents her ideas, and also link this with <i>form</i>.</p> <p>Form Candidates may comment on the lack of rhyming pattern, together with the stanzas flowing one into the other (enjambment), and how this reflects the ideas about the</p>

		motorway following on from each other. Creditworthy responses may refer to language, structure and form without using specific terminology/feature spotting.
Band	Mark	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable response.
1	1-4	<ul style="list-style-type: none"> • Generally sound understanding of the poem's content/ideas. • Generally sound explanation about how the writer uses language, structure and form to present the poem's content/ideas. • Generally sound relevant textual reference to support response. <p>*Generally sound organisation and communication of ideas. Spelling, punctuation and grammar mostly accurate and any errors do not hinder meaning.</p>
2	5-8	<ul style="list-style-type: none"> • Sound understanding of the poem's content/ideas. • Sound explanation about how the writer uses language, structure and form to present the poem's content/ideas. • Sound relevant textual reference to support response. <p>*Sound organisation and communication of ideas. Spelling, punctuation and grammar mostly accurate, with some errors.</p>
3	9-12	<ul style="list-style-type: none"> • Thorough understanding of the poem's content/ideas. • Thorough explanation about how the writer uses language, structure and form to present the poem's content/ideas. • Sustained relevant textual reference to support response. <p>*Appropriate organisation and sustained communication of ideas. Spelling, punctuation and grammar almost always accurate, with occasional errors.</p>
4	13-16	<ul style="list-style-type: none"> • Assured understanding of the poem's content/ideas. • Assured explanation about how the writer uses language, structure and form to present the poem's content/ideas. • Pertinent relevant textual reference to support response. <p>*Purposeful organisation and assured communication of ideas. Spelling, punctuation and grammar almost always accurate, with minimal errors.</p>
5	17-20	<ul style="list-style-type: none"> • Perceptive understanding of the poem's content/ideas. • Perceptive explanation about how the writer uses language, structure and form to present the poem's content/ideas. • Convincing relevant textual reference to support response. <p>*Convincing organisation and sophisticated communication of ideas. Spelling, punctuation and grammar consistently accurate.</p>

SECTION B: ANTHOLOGY POEMS

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

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if 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)	Explore how the writer conveys his attitudes towards the theme of 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 his attitudes through the powerful language and images chosen. • He wants to prove to the one he loves how sincere his feelings are. • His conviction is shown through repetition (‘Love is not love’, ‘alters ... alteration’). • He feels that love is not a passing infatuation but permanent. This permanence cannot be doubted (emphatic ‘O no!’). • He has a determination 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 that will fade with time (‘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"> • Generally sound explanation of how the writer conveys attitudes. • Generally sound, relevant connection made between the presentation of attitudes and the language used. • Mostly clear, relevant textual reference to support response.

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

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

Question Number		
2(b)(i)	Compare how the writers explore the effect of time on love in ‘One Flesh’ and ‘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>‘One Flesh’</p> <ul style="list-style-type: none"> • The writer presents how a couple have grown apart over time. • She focuses on the contrast between the present relationship ‘lying apart’ and the ‘former passion’ - the ‘fire’ which gave birth to the writer. • There is a contrast of heat ‘passion’/‘cold’. • The couple are ‘old’, ‘grown cold’, lying in separate beds with their own thoughts/dreams ‘it is as if they wait some new event’. • Time has changed them and removed physical intimacy ‘hardly ever touch’. • Time - a ‘feather touching them gently’ contrasts with the lack of ‘touching’ mentioned earlier. • There is striking imagery. Silence is ‘like a thread to hold/and not wind in’. • Yet the writer creates an interesting (paradoxical) sense of the fact that they are ‘strangely apart... yet strangely close together’. • The ending is stark. We do not know their ages, or that they are the narrator’s parents, until the last two lines - nor exactly how she views their physical separateness and their dreams, which may yet seem youthful. <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"> • The poem is about close love between two mature adults (‘marriage of true minds’). • Love is warm and steady (‘ever-fixed mark’), not ‘grown cold’. • Love is enduring and unchanging (‘bears it out...’, ‘alters when it alteration finds’). • The writer uses the sonnet’s words to ‘prove’ his love (If this be error... I never writ’). • Time will not make any difference to the love described. <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"> • 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.
2	4-6	<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.
3	7-9	<ul style="list-style-type: none"> • Specific and detailed comparisons and links. • Developed evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is detailed, appropriate and supports the points being made.
4	10-12	<ul style="list-style-type: none"> • Assured comparisons and links. • Pertinent evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is assured, appropriate and supports the points being made.
5	13-15	<ul style="list-style-type: none"> • Discriminating comparisons and links showing insight. • Perceptive evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is discriminating; fully supports the points being made.

Question Number		
2(b)(ii)	Compare how the writers of ‘Sonnet 116’ and one poem of your choice from the ‘Relationships’ collection reflect on love. 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>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"> • 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.
2	4-6	<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.
3	7-9	<ul style="list-style-type: none"> • Specific and detailed comparisons and links. • Developed evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is detailed, appropriate and supports the points being made.
4	10-12	<ul style="list-style-type: none"> • Assured comparisons and links. • Pertinent evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is assured, appropriate and supports the points being made.

5	13-15	<ul style="list-style-type: none">• Discriminating comparisons and links showing insight.• Perceptive evaluation of the different ways of expressing meaning and achieving effects.• Selection of examples is discriminating; fully supports the points being made.
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Collection B: Clashes and Collisions

Question Number		
3(a)	Explore how the writer presents her ideas about tensions and conflict between a mother and her daughter in 'Catrin'. Use evidence from the poem to support your answer.	
	(15 marks)	
Indicative content		
	<p>Responses may include:</p> <ul style="list-style-type: none"> • There are growing mother/daughter tensions - first real 'battle of wills'. • The tensions are evidently because the daughter is seeking more independence. This creates a battle, but one in which love is binding them together at the same time as the daughter is struggling to break free. • There is no winner, but each party learns important lessons: 'feelings which changed us both'. 'Trailing love and conflict'. • The tension persists throughout, but the final two lines reveal the reasons more specifically, with the daughter's desire to carry on skating in the dark for an hour. • There is 'fierce confrontation' in a 'hot, white room' (white-hot, perhaps, with anger/emotion?). • The writer uses a powerful symbolic metaphor: 'tight red rope of love' (umbilical cord?). • There is an arresting portrait of the daughter's hair, her 'rosy, defiant glare'. The return of the rope ('that old rope' - the umbilical tug of love). 	
Band	Mark	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of how the writer conveys ideas. • Generally sound, relevant connection made between the presentation of ideas and the language used. • Mostly clear, relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Sound explanation of how the writer conveys ideas to create effect. • Sound, relevant connection made between the presentation of ideas and the language used. • Clear, relevant textual reference to support response.
3	7-9	<ul style="list-style-type: none"> • Thorough explanation of how the writer conveys ideas to create effect. • Sustained, relevant connection made between the presentation of ideas and the language used. • Sustained, relevant textual reference to support response.
4	10-12	<ul style="list-style-type: none"> • Assured explanation of how the writer conveys ideas to create effect. • Relevant connection made between the presentation of ideas and the language used. • Pertinent textual reference to support response.
5	13-15	<ul style="list-style-type: none"> • Perceptive explanation of how the writer uses ideas to create effect. • Discriminating, relevant connection made between the presentation of ideas and the language used. • Convincing, relevant textual reference to support response.

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

Question Number		
3(b)(i)	Compare how the writers of 'Cousin Kate' and 'Catrin' present the idea of tensions between people. Use evidence from the poems to support your answer. You may include material you used to answer 3(a).	
	(15 marks)	
Indicative content		
<p>Reward all reasonable responses about comparisons and links that have been based on textual evidence.</p> <p>'Cousin Kate'</p> <ul style="list-style-type: none"> • There are conflicts in the mind of the forsaken lover, as she compares her fate with that of her cousin. • There are tensions between the lives they now lead. The narrator (the cast-aside lover) was wooed as 'a plaything', but lost it all when the 'great lord' saw Kate. Kate became 'Lady Kate' (jealousy) and she grows 'more fair'. • Kate married the lord and now lives in riches. The narrator is left alone to 'howl in dust'. • There are tensions over who loved him the most - the narrator ('my love was true') or Kate, who married for money and position ('Your love was writ in sand'). • There is an ironic contrast at the end when comparing the two women's lives. The narrator has a loved, though illegitimate, son; Kate is childless. • Tension is also created over the question of inheritance. Kate frets at the lack of a son and heir 'to wear his coronet'. <p>'Catrin'</p> <p>NB Points made about this poem 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> <ul style="list-style-type: none"> • Tensions are caused by the fierce confrontation as the daughter tries to assert her own independence. • The mother's protectiveness and unwillingness to let her go cause tension. <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"> • 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.

2	4-6	<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.
3	7-9	<ul style="list-style-type: none"> • Specific and detailed comparisons and links. • Developed evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is detailed, appropriate and supports the points being made.
4	10-12	<ul style="list-style-type: none"> • Assured comparisons and links. • Pertinent evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is assured, appropriate and supports the points being made.
5	13-15	<ul style="list-style-type: none"> • Discriminating comparisons and links showing insight. • Perceptive evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is discriminating; fully supports the points being made.

Question Number		
3(b)(ii)	Compare how the writers of 'Catrin' and one poem of your choice from the 'Clashes and Collisions' collection present the theme of conflict in any setting. Use evidence from the poems to support your answer. You may include material you used to answer 3(a).	
	(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 'Catrin' 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 explain links between texts
0	0	No rewardable material
1	1-3	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is mostly appropriate; shows some support of the points being made.
2	4-6	<ul style="list-style-type: none"> • Sound comparisons and links. • 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.
3	7-9	<ul style="list-style-type: none"> • Specific and detailed comparisons and links. • Developed evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is detailed, appropriate and supports the points being made.
4	10-12	<ul style="list-style-type: none"> • Assured comparisons and links. • Pertinent evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is assured, appropriate and supports the points being made.

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

Question Number		
4(a)	<p>Explore how the writer conveys her thoughts and feelings about a place she loves in 'Postcard from a Travel Snob'. 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"> • The title gives game away immediately, so there should be no illusions. • There is use of humour from start and contrasts in attitudes. • The writer provides many language shocks and surprises, such as a colloquial register with dramatic 'asides' ('perish the thought'). • The writer makes clear that what she likes about the place is not what she expects many tourists would like ('not like your seaside-town-consumer-hell'). • The poem adopts an unusual angle by overturning expectations of a holiday postcard and distancing the writer from everyday tourists. • The cliché of postcards ('Wish you were here') is immediately overturned. The narrator does not want company. • The poem also questions stereotypical views about what makes a good holiday. Most people want the exact opposite (resort, lively night life, good hotel/guesthouse, two weeks in the sun) of what this narrator wants - she craves isolation and more lofty pursuits. • The poem is witty and polished, but snobbery may well strike unpleasant chords for readers. They could feel patronised or criticised for their harmless pleasures. • Teenagers are unlikely to relish the 'travel snob's' ideal holiday. • Lengthy compound words show the horrors of the 'normal holiday', each element another hammer-blow of distaste for the standard holiday/holidaymaker. • The writer's elevated language of 'connoisseurs' and 'anthropologist in trunks' continues her theme of social superiority - 'nobody speaks English'. 		
Band	Mark	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of how the writer conveys thoughts and feelings. • Generally sound, relevant connection made between the presentation of thoughts and feelings and the language used. • Mostly clear, relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Sound explanation of how the writer conveys thoughts and feelings to create effect. • Sound, relevant connection made between thoughts and feelings and the language used. • Clear, relevant textual reference to support response.

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

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

Question Number		
4(b)(i)	Compare how the writers of ‘A Major Road for Romney Marsh’ and ‘Postcard from a Travel Snob’ present their attitudes to the chosen place. 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>‘A Major Road for Romney Marsh’</p> <ul style="list-style-type: none"> • She loves the unique, self-contained character of the place (‘Nowhere is like it’... ‘and different’). • It is silent and isolated (‘salt, solitude, strangeness’). • She likes its exposed location, with windy plains under a vast open sky (‘Sky over sky after sky’... ‘huddling under the gale force’). • The area does not welcome intruders readily (‘small, truculent churches’). • There is contrasting language to ‘Postcard from a Travel Snob’. Whereas that poem has complex vocabulary, the writer of this poem uses abbreviations and short, clipped parentheses to show the place through the eyes of the would-be developer (‘Ripe for development’). • The writer contrasts the wild beauty she loves with the alleged advances and facilities that are being offered: ‘Happy Eaters’... ‘WCs, Kwiksaves’. • The writer is afraid of the changes that seem imminent: ‘Heavy breathing of HGVs’ (ominous, personification) ‘Nt fr lng’ (short forms, including place names, suggesting the functional approach to places and the short time left before it is spoiled?). <p>‘Postcard from a Travel Snob’</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"> • Like ‘A Major Road for Romney Marsh’, this poem uses humour and irony to present the contrasting attitudes between the writer and the other people. • It also regards development as a threat not a blessing. • The poem has a deliberately provocative style. • The writer also believes in the beauty of isolation. • She is patronising towards other people’s tastes. She sees herself as superior (‘sun and sangria’). <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"> • 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.
2	4-6	<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.
3	7-9	<ul style="list-style-type: none"> • Specific and detailed comparisons and links. • Developed evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is detailed, appropriate and supports the points being made.
4	10-12	<ul style="list-style-type: none"> • Assured comparisons and links. • Pertinent evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is assured, appropriate and supports the points being made.
5	13-15	<ul style="list-style-type: none"> • Discriminating comparisons and links showing insight. • Perceptive evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is discriminating; fully supports the points being made.

Question Number		
4(b)(ii)	<p>Compare how the writers of 'Postcard from a Travel Snob' and one poem of your choice from the 'Somewhere, Anywhere' collection present a picture of a particular location.</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 'Postcard from a Travel Snob' 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 explain links between texts
0	0	No rewardable material
1	1-3	<ul style="list-style-type: none"> Generally sound comparisons and links. Some clear evaluation of the different ways of expressing meaning and achieving effects. Selection of examples is mostly appropriate; shows some support of the points being made.
2	4-6	<ul style="list-style-type: none"> Sound comparisons and links. 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.
3	7-9	<ul style="list-style-type: none"> Specific and detailed comparisons and links. Developed evaluation of the different ways of expressing meaning and achieving effects. Selection of examples is detailed, appropriate and supports the points being made.
4	10-12	<ul style="list-style-type: none"> Assured comparisons and links. Pertinent evaluation of the different ways of expressing meaning and achieving effects. Selection of examples is assured, appropriate and supports the points being made.

5	13-15	<ul style="list-style-type: none">• Discriminating comparisons and links showing insight.• Perceptive evaluation of the different ways of expressing meaning and achieving effects.• Selection of examples is discriminating; fully supports the points being made.
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Collection D: Taking a Stand

Question Number		
5(a)	Explore how the poet presents her thoughts and feelings about dying and 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"> • Concise use is made of the sonnet form to explore different aspects to counteract the pain her lover feels. • The writer is clear, calm, reflective and yet firm in her views. • She tries to offer positive comfort/support to the person left behind when she dies. • She wishes to make her death easier to bear by using euphemisms for death ('gone away', 'silent land'). • There are difficult times near death ('I half turn to go, yet turning stay'.) She is thinking about the 'future that you planned'. This makes 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. • She wishes to be remembered but he should not grieve if he forgets for a while. • The writer wants to end the sonnet with a positive thought (Better...you should forget and smile/Than... remember and be sad'). She does not wish him to feel any sense of guilt. 		
Band	Mark	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of how the writer conveys thoughts and feelings. • Generally sound, relevant connection made between the presentation of thoughts and feelings and the language used. • Mostly clear, relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Sound explanation of how the writer conveys thoughts and feelings to create effect. • Sound, relevant connection made between thoughts and feelings and the language used. • Clear, relevant textual reference to support response.
3	7-9	<ul style="list-style-type: none"> • Thorough explanation of how the writer conveys thoughts and feelings to create effect. • Sustained, relevant connection made between the presentation of thoughts and feelings and the language used. • Sustained, relevant textual reference to support response.

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

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

Question Number		
5(b)(i)	Compare how the writers of ‘Do not go gentle into that good night’ and ‘Remember’ speak to someone they love about death. Use evidence from the poems to support your answer. You may include material you used to answer 5(a).	
	(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, rather than to a lover. • He tries to persuade him to fight against death. • He gives 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 made to a lover (about her own death) rather than to an ageing father (about his). • She does not wish the lover to be sad after her death. She 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 explain links between texts
0	0	No rewardable material
1	1-3	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is mostly appropriate; shows some support of the points being made.
2	4-6	<ul style="list-style-type: none"> • Sound comparisons and links. • 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.

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

Question Number		
5(b)(ii)	<p>Compare how the writers of ‘Remember’ and one poem of your choice from the ‘Taking a Stand’ collection express their strong feelings on a subject. 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>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 explain links between texts
0	0	No rewardable material
1	1-3	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is mostly appropriate; shows some support of the points being made.
2	4-6	<ul style="list-style-type: none"> • Sound comparisons and links. • 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.
3	7-9	<ul style="list-style-type: none"> • Specific and detailed comparisons and links. • Developed evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is detailed, appropriate and supports the points being made.
4	10-12	<ul style="list-style-type: none"> • Assured comparisons and links. • Pertinent evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is assured, appropriate and supports the points being made.

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