

Edexcel GCSE

English Literature

Unit 2: Understanding Poetry

Foundation Tier

Additional Sample Assessment Material

Time: 1 hour 45 minutes

Paper Reference

5ET2F/01

Questions and Extracts Booklet

Clean copies of the Edexcel Poetry Anthology may be taken into the examination. Do not return this booklet with your Answer Booklet

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SECTION A: UNSEEN POEM

Read the following poem:

Remembering Snow

I did not sleep last night.
The falling snow was beautiful and white.
I dressed, sneaked down the stairs
And opened wide the door.
I had not seen such snow before.
Our grubby little street had gone.
The world was brand-new, and everywhere
There was a pureness in the air.
I felt such peace.
Watching every flake
I felt more and more awake.
I thought I had learned all there was to know
About the trillion million different kinds
Of swirling frosty flakes of snow.
That was not so.
I did not know how vividly it lit
The world with such a peaceful glow.
Upstairs my mother slept.
I could not drag myself away from that sight
To call her down and have her share
The mute miracle of the snow.
It seemed to fall for me alone.
How beautiful our grubby little street had grown!

Brian Patten

Answer the question in this section.

***1** Explain how Brian Patten feels about the snow and its effect on the street where he lives.

Write about:

- what happens in the poem
- how the writer has organised the poem
- how the writer uses language to show his feelings.

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

**There is one question on each collection of poems.
Answer ONE question from this section.**

Collection A: Relationships

- 2** (a) Describe the writer's thoughts and feelings about remembered love in 'Song for Last Year's Wife'.

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

(15)

Answer EITHER 2(b)(i) OR 2(b)(ii)

- (b) (i) Explain how the writer of 'Kissing' presents different ideas about love from those given in 'Song for Last Year's Wife'.

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

You may include material you used to answer 2(a).

(15)

- (ii) Explain how the writer of **one** poem of your choice from the 'Relationships' collection presents different ideas about relationships from those given in 'Song for Last Year's Wife'.

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

3 (a) Describe the writer's attitudes to twentieth century war in 'August 6, 1945'.

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

(15)

Answer EITHER 2(b)(i) OR 2(b)(ii)

(b) (i) Explain how the writer of 'The Drum' presents different ideas about war from those in 'August 6, 1945'.

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

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

(15)

(ii) Explain how the writer of **one** poem of your choice from the 'Clashes and Collisions' collection presents different ideas about conflict from those in 'August 6, 1945'.

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

- 4** (a) Describe the writer's thoughts and feelings about Cape Town in 'Cape Town morning'.

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

Answer EITHER 4(b)(i) OR 4(b)(ii)

- (b) (i) Explain how the writer of 'London Snow' presents different thoughts and feelings about a city from those in 'Cape Town morning'.

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

You may include material you used to answer 4(a).

(15)

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

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

- 5 (a) Describe the writer's thoughts and feelings about her identity in 'I Shall Paint My Nails Red'.

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

(15)

Answer EITHER 5(b)(i) OR 5(b)(ii)

- (b) (i) Explain how the writer of 'No Problem' presents different thoughts and feelings about identity from those in 'I Shall Paint My Nails Red'.

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

You may include material you used to answer 5(a).

(15)

- (ii) Explain how the writer of **one** poem of your choice from the 'Taking a Stand' collection presents different strong feelings from those in 'I Shall Paint My Nails Red'.

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

Additional Sample Assessment Material

Time: 1 hour 45 minutes

Paper Reference

5ET2F/01

You must have:

Questions and Extracts Booklet (enclosed)

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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SECTION A: UNSEEN POEM

You must answer Question 1 in the space below.

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The live question paper will contain further pages of lines

(Total for Question 1 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

Mark Scheme

Additional Sample Assessment Material

GCSE 2010

GCSE English Literature (5ET2F/01)

General Marking Guidance

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

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

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

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

Mark Scheme

This booklet contains the mark schemes for the English Literature Unit 2: Understanding Poetry 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.

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

SECTION A: UNSEEN POEM

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

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

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

Question Number	Question
1	<p>Explain how Brian Patten feels about the snow and its effect on the street where he lives.</p> <p>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 his feelings. <p>Use evidence from the poem to support your answer.</p>
(20 marks)	
Indicative content	
	<p>The writer's ideas and use of words</p> <ul style="list-style-type: none"> • He looks back to his childhood and seeing snow outside his house, unlike anything he had seen before • The snow kept him awake all night: 'I felt more and more awake' • It is all about him (repeated use of 'I') • He realises that all he knew (in the abstract) about snow was nothing compared with the experience of seeing it • He had not realised how much of an effect it could have on the street, and even on the world • The light is so bright that it amazes him ('peaceful glow') • He does not want anyone else, even his mother, to share his secret: it is his special fall of snow • He sees it as a miraculous event ('mute miracle' - alliteration of hushed 'm' sounds) • He is amazed at how the 'grubby little street' (repeated) had changed to something beautiful • He emphasises the peaceful effect ('peace'... 'peaceful')

	<p>The way that the poem is structured</p> <ul style="list-style-type: none"> • There is one single long stanza, without divisions • Number of lines start with 'I', emphasising that it is personal • There are some rhyming couplets, but not regular • There is a simple (iambic) rhythm, with lines of varying length • Use of simple, idiomatic speech - child's language, childish use of numbers 'trillion million') • Use of short sentences ('That was not so. '), repetition, exclamation mark to stress the transformation <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 response. <p>*Material has simple organisation and little communication of ideas. Basic accuracy in spelling, punctuation and grammar hinders meaning</p>
2	5-8	<ul style="list-style-type: none"> • 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 response. <p>*Material has limited organisation and limited communication of ideas. Limited accuracy in spelling, punctuation and grammar may hinder meaning.</p>
3	9-12	<ul style="list-style-type: none"> • 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 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 response. <p>*Generally sound organisation and communication of ideas. Spelling, punctuation and grammar is 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 response. <p>* Sound organisation and communication of ideas. Spelling, punctuation and grammar is mostly accurate, with some errors.</p>
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SECTION B: ANTHOLOGY POEMS

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

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

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

Collection A: Relationships

Question Number		
2(a)	Describe the writer's thoughts and feelings about remembered love in 'Song for Last Year's Wife'. Use evidence from the poem to support your answer.	
	(15 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • he shows he still thinks about her by the direct address right from the start ('Alice, this is my first winter...') • he feels she may have forgotten him after a year apart ('perhaps not even conscious of our anniversary') • he feels that the world around is unchanged but his life is changed greatly ('The earth's still as hard...') • he is angry that she could be happy without him, and feels it was wrong ('Love had not the right...') • he wants to find out all about how she is now, so uses his friends as 'spies' • he feels she is haunting him like a ghost ('sends me your ghost to witness') • he still feels very aware of her physical presence ('your body's as firm...') • he still thinks of her and what she is doing ('I imagine you') • he ends the poem by showing that he feels a sense of loss ('So ordinary a thing as loss...'). 	
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 his 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 his 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 his 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 his thoughts and feelings to create effect. • Generally sound relevant connection made between his 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 his thoughts and feelings and the presentation of ideas. • Clear, relevant textual reference to support response.

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

Question Number		
2(b)(i)	<p>Explain how the writer of 'Kissing' presents different ideas about love from those given in 'Song for Last Year's Wife'.</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 on the comparisons and links based on textual evidence.</p> <p>'Song for Last Year's Wife'</p> <p>NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links:</p> <ul style="list-style-type: none"> • Refers to kissing a new lover ('I wake with another mouth feeding from me') • Focuses on physical aspects of Alice: 'your body's as firm'; 'alive...warm... inviting' • Constantly refers to 'touch' (in both literal and metaphorical sense) • The poem is looking back to good times, whereas 'Kissing' describes passions that are still very strong <p>'Kissing'</p> <ul style="list-style-type: none"> • The writer emphasises the way couples (both young and older) express affection or desire through physical acts ('arms around each other's waists and shoulders'; 'kissing in the back of taxis') • The writer stresses the closeness and tightness of the embraces ('clamped together'... 'locked so tightly') • The loves are so close to each other that they ignore others or their surroundings ('have forgotten about', 'they won't notice') • The young lovers kiss as though they have all the time in the world ('They've got all day') • The middle-aged realise they must take care when embracing in the back of a taxi ('their hands are not inside...') • The older lovers too feel they have a life together ahead of them ('They too may have futures'), unlike the writer of 'Song for Last Year's Wife' 	
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 (or no) comparisons/links. • Basic (or no) evaluation of the different ways of expressing meaning. • Selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited (or no) comparisons/links • Limited (or no) evaluation of the different ways of expressing meaning. • Selection of examples is limited

3	7-8	<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. • Some 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 given in 'Song for Last Year's Wife'.</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 on the comparisons and links 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 'Song for Last Year's Wife' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.</p>		
Band	Mark	AO3: make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic (or no) comparisons/links. • Basic (or no) evaluation of the different ways of expressing meaning. • Selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited (or no) comparisons/links • Limited (or no) evaluation of the different ways of expressing meaning. • Selection of examples is limited
3	7-8	<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. • Some 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 twentieth century war in 'August 6, 1945'. Use evidence from the poem to support your answer.	
	(15 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • she shows how the bomber pilot tries to keep cheerful before dropping the bomb ('he whistles a dry tune') • she records his later memory of the amazing effect on the sky ('went up like an apricot ice') • she says that looking back he will both 'laugh and tremble' • she describes how he is aware of the effect of the bomb blast on a girl, blowing her skirt up; this is compared to the famous cinema scene with Marilyn Monroe's skirt blowing above her waist. • she also looks at the effect on the victim, whose skin is stripped from her (similes of shoe leather and mermaid's tail) • she describes how the girl is blinded and lies down: she is doomed to die from the burns she has received • she calls in vain for her mother 'Mother you are late, so late' • she says that the pilot is haunted in later life by memories in his bad dreams ('in dreams he will look down shrieking...') • she describes how he sees 'ladybirds' in his dream (these are red and black, like the 'scarlet girl' covered in the 'black ash'). 	
Band	Mark	A02: explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Little explanation of how the writer conveys her 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 her 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 her 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 her 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 her 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 will answer EITHER 3(b)(i) OR 3(b)(ii)

Question Number		
3(b)(i)	<p>Explain how the writer of 'The Drum' presents different ideas about war from those in 'August 6, 1945'. 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 on the comparisons and links based on textual evidence.</p> <p>'The Drum'</p> <ul style="list-style-type: none"> • The drum is used as a symbol for war (throughout) • The (repeated) onomatopoeia to describe the drum as making a sound the writer finds unpleasant ('drum's discordant sound') • The personal emotions: 'I hate...' • The language shows a very negative picture of war: 'lures', 'sell', tawdry', 'ravaged', 'catalogue of human woes' • The writer uses alliteration, 'fight, and fall, in foreign lands' ('fall' is very pessimistic, suggesting that all the soldiers will die) • The ominous repetition ('round, and round, and round') • The focus is on the families of those killed ('widows tears', and 'orphans moans') • There is personification of 'Ambition' and 'Misery' • The war has a terrible effect on the land ('ravaged'), but in a different way from the dropping of an atomic bomb <p>'August 6, 1945'</p> <p>NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links:</p> <ul style="list-style-type: none"> • The dropping of the atomic bomb has a dramatic effect ('the whole blooming sky...') • There is a description of the physical effects on the girl caught by the blast • The writer uses graphic similes, e.g. comparing the victims to blinded 'lizards or salamanders' • The writer mentions the nightmares the bomber pilot has: 'Later in dreams...' 	
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 (or no) comparisons/links. • Basic (or no) evaluation of the different ways of expressing meaning. • The selection of examples is basic.

2	4-6	<ul style="list-style-type: none"> • Limited (or no) comparisons/links • Limited (or no) evaluation of the different ways of expressing meaning. • The selection of examples is limited
3	7-8	<ul style="list-style-type: none"> • Some comparisons and links. • Some evaluation of the different ways of expressing meaning and achieving effects. • The 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. • The 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. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is appropriate; shows some support of the points being made.

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 conflict from those in 'August 6, 1945'. 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 on the comparisons and links based on textual evidence. Accept any selected poem of choice that enables candidate to compare on the subject of the question, with the poem in the question.</p> <p>NB Points made about 'August 6, 1945' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.</p>		
Band	Mark	AO3: make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic (or no) comparisons/links. • Basic (or no) evaluation of the different ways of expressing meaning. • The selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited (or no) comparisons/links • Limited (or no) evaluation of the different ways of expressing meaning. • The selection of examples is limited
3	7-8	<ul style="list-style-type: none"> • Some comparisons and links. • Some evaluation of the different ways of expressing meaning and achieving effects. • The 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. • The 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. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is appropriate; shows some support of the points being made.

Collection C: Somewhere, Anywhere

Question Number		
4(a)	Describe the writer's thoughts and feelings about Cape Town in 'Cape Town morning'. Use evidence from the poem to support your answer.	
	(15 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • she thinks at the start about the change of the seasons - end of winter ('Winter has passed') and approach of summer ('summer rising') • she hears the wind rattles on the old windows ('window panes rattle old rust') • she looks at the children who live on the streets, thinking about their appearance ('shaven mummies in sacks') • she is aware that the children carry knives, which they sleep on top of for protection ('beneath them treasure of small knives') • she notices how the flower sellers who are preparing for another day's selling try to brighten up the old flowers by adding some new ones ('add fresh blossoms to yesterday's blooms'); • she notices the 'sour buckets filled and spilling' because there is no fresh water • she watches the early morning street cleaners clearing up the mess, described as ('the city's sediment') • she describes the dust carts as being like creatures eating up all the rubbish ('digest') • she notices how the workmen carry out their tasks without talking ('gloved and silent') 	
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 her 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 her 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 her 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 her 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 her 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 will answer EITHER 4(b)(i) OR 4(b)(ii)

Question Number		
4(b)(i)	<p>Explain how the writer of 'London Snow' presents different thoughts and feelings about a city from those in 'Cape Town morning'. Use evidence from the poems to support your answer. You may include material you used to answer 4(a).</p>	
	(15 marks)	
	Indicative content	
	<p>'London Snow'</p> <ul style="list-style-type: none"> • Very different from 'Cape Town morning': the snow is described throughout as beautiful, and as a source of wonder ('O look at the trees!'; 'the eye marvelled - marvelled') • Like 'Cape Town morning', the silence of the scene is emphasised ('stillness of the solemn air') • Many vivid pictures of the effect of the snow (throughout) • Like 'Cape Town morning', this is a description of early morning, but people wake to a very different city from usual • Even people on their way to work lose their normal worries <p>'Cape Town morning' NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links:</p> <ul style="list-style-type: none"> • Unlike 'London Snow', the images of the city are negative • The scenes suggest a city with poverty and social problems • The knives suggest a city where there is violence even among the young • 'The city's sediment': there is much mess that needs to be cleaned up. 	
Band	Mark	A03: make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic (or no) comparisons/links. • Basic (or no) evaluation of the different ways of expressing meaning. • The selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited (or no) comparisons/links • Limited (or no) evaluation of the different ways of expressing meaning. • The 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. • The 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. • The 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.• Some clear evaluation of the different ways of expressing meaning and achieving effects.• The selection of examples is appropriate; shows some support of the points being made.
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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 place from those in 'Cape Town morning'.</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 on the comparisons and links 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 'Cape Town morning' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.</p>	
Band	Mark	AO3: make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic (or no) comparisons/links. • Basic (or no) evaluation of the different ways of expressing meaning. • Selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited (or no) comparisons/links • Limited (or no) evaluation of the different ways of expressing meaning. • Selection of examples is limited
3	7-8	<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. • Some 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 and feelings about her identity in 'I Shall Paint My Nails Red'. Use evidence from the poem to support your answer.	
	(15 marks)	
Indicative content		
	<p>Responses may include:</p> <ul style="list-style-type: none"> • she uses the colour red: this choice of colour is making a bold statement, which may shock people • she thinks she needs to prove her existence and identity as a woman ('I'm a woman....survivor') • she will be able to shock her daughter ('...will say ugh') • she wishes to surprise her lover ('my lover will be surprised') • she likes the idea of focusing on herself in the traffic ('admire them in traffic jams') • she deliberately uses exaggeration and dramatic effects ('Public service... moratorium') • she points out it can all be undone in a moment, so it is a temporary shock, not a permanent change ('a ten-minute moratorium... reversible'). 	
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 her 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 her 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 her 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 her 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 her 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.
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Candidates will answer EITHER 5(b)(i) OR 5(b)(ii)

Question Number		
5(b)(i)	<p>Explain how the writer of 'No Problem' presents different thoughts and feelings about identity from those in 'I Shall Paint My Nails Red'. 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 on the comparisons and links based on textual evidence.</p> <p>'No problem'</p> <ul style="list-style-type: none"> The whole poem explores how the writer has experienced prejudice based on stereotypes He shows how he would be able to dispel such prejudices if given the chance He has received racist abuse in the playground ('silly playground taunts/An racist stunts') He realises that the stereotype is that black people are athletic, whereas he is a 'born academic' People expect him to be able to dance, but he is capable of explaining the proud history of ancient African towns ('I can teach yu of Timbuktu') He sees white people's attitudes as expecting all black people to be the same ('Yu put me in a pigeon hole'), whereas he is 'versatile' He overturns the cliché 'some of my best friends are black' in the final line. <p>'I Shall Paint My Nails Red'</p> <p>NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links:</p> <ul style="list-style-type: none"> the writer looks at how a small and simple act can change people's expectations she presents herself as some kind of rebel, but ultimately admits it is only a trivial and temporary demonstration of defiance. 	
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 (or no) comparisons/links. Basic (or no) evaluation of the different ways of expressing meaning. The selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> Limited (or no) comparisons/links Limited (or no) evaluation of the different ways of expressing meaning. The selection of examples is limited
3	7-8	<ul style="list-style-type: none"> Some comparisons and links. Some evaluation of the different ways of expressing meaning and achieving effects. The 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. • The 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. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is appropriate; shows some support of the points being made.

Question Number		
5(b)(ii)	<p>Explain how the writer of one poem of your choice from the 'Taking a Stand' collection presents different strong feelings from those in 'I Shall Paint My Nails Red'. 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 on the comparisons and links based on textual evidence. Accept any selected poem of choice that enables candidate to compare on the subject of the question, with the poem in the question.</p> <p>NB Points made about 'I Shall Paint My Nails Red' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.</p>	
Band	Mark	AO3: make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic (or no) comparisons/links. • Basic (or no) evaluation of the different ways of expressing meaning. • Selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited (or no) comparisons/links • Limited (or no) evaluation of the different ways of expressing meaning. • The selection of examples is limited
3	7-8	<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. • Some 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.

Edexcel GCSE

English Literature

Unit 2: Understanding Poetry

Additional Sample Assessment Material

Time: 1 hour 45 minutes

Paper Reference

5ET2H/01

Questions and Extract Booklet

Do not return this booklet with your Answer Booklet
You must have: Set texts (clean copies only)

Turn over ►

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SECTION A: UNSEEN POEM

Read the following poem.

Blackberry Picking

Late August, given heavy rain and sun
For a full week, the blackberries would ripen.
At first, just one, a glossy purple clot
Among others, red, green, hard as a knot.
You ate that first one and its flesh was sweet
Like thickened wine: summer's blood was in it
Leaving stains upon the tongue and lust for
Picking. Then red ones inked up and that hunger
Sent us out with milk cans, pea tins, jam-pots
Where briars scratched and wet grass bleached our boots.
Round hayfields, cornfields and potato-drills
We trekked and picked until the cans were full
Until the tinkling bottom had been covered
With green ones, and on top big dark blobs burned
Like a plate of eyes. Our hands were peppered
With thorn pricks, our palms sticky as Bluebeard's.

We hoarded the fresh berries in the byre.
But when the bath was filled we found a fur,
A rat-grey fungus, glutting on our cache.
The juice was stinking too. Once off the bush
The fruit fermented, the sweet flesh would turn sour.
I always felt like crying. It wasn't fair
That all the lovely canfuls smelt of rot.
Each year I hoped they'd keep, knew they would not.

Seamus Heaney

Answer the question in this section.

***1** Explore how Seamus Heaney presents his experiences of blackberry-picking.

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

**There is one question on each collection of poems.
Answer ONE question from this section.**

Collection A: Relationships

- 2** (a) Explore how the writer conveys his attitudes towards remembered love in 'Song of Last Year's Wife'.

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

(15)

Answer EITHER 2(b)(i) OR 2(b)(ii)

- (b) (i) Compare how the writers explore different ideas about love in 'Kissing' and 'Song for Last Year's Wife'

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 'Song for Last Year's Wife' and **one** poem of your choice from the 'Relationships' collection reflect on loving relationships.

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

- 3** (a) Explore how the writer presents her ideas about Twentieth century war in 'August 6, 1945'.

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

(15)

Answer EITHER 2(b)(i) OR 2(b)(ii)

EITHER

- (b) (i) Compare the different ways the writers explore the theme of war in 'The Drum' and 'August 6, 1945'.

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 'August 6, 1945' and **one** poem of your choice from the 'Clashes and Collisions' collection reflect on attitudes to war.

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

- 4** (a) Explore how the writer presents her thoughts and feelings about Cape Town in 'Cape Town morning'.

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

Answer EITHER 4(b)(i) OR 4(b)(ii)

EITHER

- (b) (i) Compare how the writers explore different thoughts and feelings about towns in 'Our Town with the Whole of India' and 'Cape Town morning'.

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 'Cape Town morning' and **one** poem of your choice from the 'Somewhere, Anywhere' collection reflect on a place.

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

- 5** (a) Explore how the writer presents her ideas about her identity in 'I Shall Paint My Nails Red'.

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

(15)

Answer EITHER 5(b)(i) OR 5(b)(ii)

EITHER

- (b) (i) Compare how the writers present different ideas of identity in 'No Problem' and 'I Shall Paint My Nails Red'.

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 'I Shall Paint My Nails Red' and **one** poem of your choice from the 'Taking a Stand' collection reflect on feelings of defiance or opposition.

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

Additional Sample Assessment Material

Time: 1 hour 45 minutes

Paper Reference

5ET2H/01

You must have:

Questions and Extract Booklet (enclosed)

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.

Turn over ►

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Mark Scheme

Additional Sample Assessment Material

GCSE 2010

GCSE English Literature (5ET2H/01)

General Marking Guidance

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

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

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

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

Mark Scheme

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

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

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

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

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

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

Assessment Objectives

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

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

SECTION A: UNSEEN POEM

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

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

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

Question Number	
1	<p>Explore how Seamus Heaney presents his experiences of blackberry-picking. Use evidence from the poem to support your answer.</p> <p style="text-align: right;">(20 marks)</p>
	Indicative content
	<p>Language</p> <ul style="list-style-type: none"> • There is much striking use of language, with intense imagery and powerful metaphors and similes ('sweet like a thickened wine') drawn especially from the senses, especially taste, touch and sight (many examples) • Use of colour is very strong - 'purple... red, green', showing the different stages of ripeness • The poet mixes childish emotions and recollections with adult language • The poet had a fierce desire (described as 'lust' and 'hunger') for the picking • The poem is full of monosyllabic nouns: "clot", "knot", "cans", "pots", "blobs", "pricks", "byre", "fur", "cache", "bush", "flesh" and "rot", with a stark, vivid effect • Some lines consist entirely of monosyllables (lines 5, 9, 14, 18, 24) - these lines may reflect a child's thought, especially the final one • The lusciousness of the fresh fruit contrasts with what it quickly becomes: "fur" and "rat-grey fungus", as the "lovely canfuls" smell "of rot" • Childish feelings of anger and indignation (' I always felt like crying. It wasn't fair') • There are some less innocent aspects to the language - eg the Bluebeard simile: the redness was the blood of victims; also, the blackberries 'leave stains upon the tongue'

<p>Structure</p> <ul style="list-style-type: none"> • The poem has a simple two-stanza structure which falls naturally into two sections which match the two stages of the poet's thought (before and after) • The poem is set out in iambic pentameter couplets • The poem contrasts ideas of expected pleasure (hope) and disappointment. • Throughout, the blackberry-picking can be seen as a metaphor for other experiences/disappointments in life • Candidates will receive credit for observing the links between <i>effects of the poem's structure</i> and its <i>form</i>. <p>Form Candidates may comment on such features as:</p> <ul style="list-style-type: none"> • The lack of a formal rhyme scheme, but with some full rhyme and the rest 'half-rhyme' • There is a strong use of enjambement, especially in the first stanza, perhaps conveying the poet's childish enthusiasm for the picking and hasty desire to fill the pots <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 response.
1	1-4	<ul style="list-style-type: none"> • Generally sound understanding of the poem's content/ideas • Generally sound explanation of how the writer uses language, structure and form to present the poem's content/ideas. • Generally sound relevant textual reference to support response. <p>*Generally sound organisation and communication of ideas. Spelling, punctuation and grammar is mostly accurate; any errors do not hinder meaning.</p>
2	5-8	<ul style="list-style-type: none"> • Sound understanding of the poem's content/ideas • Sound explanation of how the writer uses language, structure and form to present the poem's content/ideas. • Sound relevant textual reference to support response. <p>* Sound organisation and communication of ideas. Spelling, punctuation and grammar is mostly accurate, with some errors.</p>
3	9-12	<ul style="list-style-type: none"> • Thorough understanding of the poem's content/ideas • Thorough explanation of how the writer uses language, structure and form to present the poem's content/ideas. • Sustained relevant textual reference to support response. <p>* Appropriate organisation and sustained communication of ideas. Spelling, punctuation and grammar is almost always accurate, with occasional errors.</p>

4	13-16	<ul style="list-style-type: none"> • Assured understanding of the poem's content/ideas • Assured explanation of how the writer uses language, structure and form to present the poem's content/ideas. • Pertinent relevant textual reference to support response. <p>* Purposeful organisation and assured communication of ideas. Spelling, punctuation and grammar is almost always accurate, with minimal errors.</p>
5	17-20	<ul style="list-style-type: none"> • Perceptive understanding of the poem's content/ideas • Perceptive explanation of how the writer uses language, structure and form to present the poem's content/ideas. • Convincing relevant textual reference to support response. <p>* Convincing organisation and sophisticated communication of ideas. Spelling, punctuation and grammar is consistently accurate.</p>

SECTION B: ANTHOLOGY POEMS

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

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

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

Collection A: Relationships

Question Number		
2(a)	Explore how the writer conveys his attitudes towards remembered love in 'Song of Last Year's Wife'. Use evidence from the poem to support your answer.	
	(15 marks)	
Indicative content		
	<p>Responses may include:</p> <ul style="list-style-type: none"> • He conveys his attitudes through the direct address right from the start ('Alice, this is my first winter...') • He feels she may have forgotten him after a year apart (perhaps not even conscious of our anniversary') • The world around is unchanged but his life is changed greatly ('The earth's still as hard...') • He is indignant that she could be happy without him, feels it was wrong ('Love had not the right...') • He desperately wants information about her, so uses his friends as 'spies' • He feels she is haunting him like a ghost ('sends me your ghost to witness') • He still has a very strong sense of her physical presence ('your body's as firm...') • He still thinks of her and what she is doing. ('I imagine you') • He ends the poem with his sense of loss ('So ordinary a thing as loss...') 	
Band	Mark	A02: explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of how the writer conveys his attitudes. • Generally sound, relevant connection made between the presentation of attitudes and the language used. • Mostly clear, relevant textual reference to support response.

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

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

Question Number		
2(b)(i)	<p>Compare how the writers explore different ideas about love in 'Kissing' and 'Song for Last Year's Wife'.</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 on the comparisons and links based on textual evidence.</p> <p>'Song for Last Year's Wife' NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links:</p> <ul style="list-style-type: none"> • Refers to kissing a new lover ('I wake with another mouth feeding from me') • Focuses on physical aspects of Alice: 'your body's as firm'; 'alive...warm... inviting' • Constant reference to 'touch' (in both literal and metaphorical sense) <p>'Kissing'</p> <ul style="list-style-type: none"> • A strong emphasis on the way couples (both young and older) express affection or desire through physical acts ('arms around each other's waists and shoulders'; 'kissing in the back of taxis') • The poem stresses the closeness and tightness of the embraces ('clamped together'... 'locked so tightly') • The physical proximity has an intensity that excludes/is oblivious to others or to surroundings ('have forgotten about', 'they won't notice') • The young lovers' kissing has a timeless quality ('They've got all day') • The middle-aged realise they must show some physical restraint at least when embracing in the back of a taxi ('their hands are not inside...') • The older lovers too have an optimism about them ('They too may have futures') 	
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 • Selection of examples is mostly appropriate; shows some support of the points being made.
2	4-6	<ul style="list-style-type: none"> • Sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • 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 'Song for Last Year's Wife' and one poem of your choice from the 'Relationships' collection reflect on loving relationships. Use evidence from the poems to support your answer. You may include material you used to answer 2(a)	
	(15 marks)	
Indicative content		
Reward all reasonable responses on the comparisons and links based on textual evidence. Accept any selected poem of choice that enables candidate to compare on the subject of the question, with the poem in the question. 'Song for Last Year's Wife' NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.		
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. • Some 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 and fully supports the points being made.

Collection B: Clashes and Collisions

Question Number		
3(a)	<p>Explore how the writer presents her ideas about Twentieth century war in 'August 6, 1945'.</p> <p>Use evidence from the poem to support your answer.</p> <p>You may include material you used to answer 3(a).</p>	
	(15 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • She shows how the bomber pilot tries to keep cheerful before dropping the bomb ('he whistles a dry tune') • She records his later memory, where he notes with a vivid simile the amazing effect on the sky ('went up like an apricot ice') • She says that looking back he will both 'laugh and tremble' • The effect of the bomb blast on a girl is compared to the famous cinema scene with Marilyn Monroe's skirt blowing up: an erotic ('eye of his belly') image - linked to his sense of power on releasing the bomb • She also looks at the effect on the victim, whose skin is stripped from her (similes of shoe leather and mermaid's tail) • The girl is blinded and in despair (she will lie down'): doomed to die • She calls in vain for her mother 'Mother you are late, so late' (possible play on 'late' in the sense of dead) • She says that the pilot is haunted in later life by memories in his bad dreams ('in dreams he will look down shrieking...') • He pictures 'ladybirds' (red and black, like the 'scarlet girl' covered in the 'black ash') (associated with the nursery rhyme in which the ladybirds' house was burnt and the children were killed) 	
Band	Mark	A02: explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of how the writer conveys his attitudes. • Generally sound, relevant connection made between the presentation of attitudes and the language used. • Mostly clear, relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Sound explanation of how the writer conveys his attitudes to create effect. • Sound, relevant connection made between attitudes and the language used. • Clear, relevant textual reference to support response.

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

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

Question Number		
3(b)(i)	Compare the different ways the writers explore the theme of war in 'The Drum' and 'August 6, 1945'. 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 on the comparisons and links based on textual evidence.</p> <p>'August 6, 1945' NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links:</p> <ul style="list-style-type: none"> • The vivid picture of the dramatic dropping of the atomic bomb ('the whole blooming sky...') • The account of the physical effects on the girl caught by the blast • The use of graphic similes, eg comparing the victims to blinded 'lizards or salamanders' • The account of the nightmares the bomber pilot has: 'Later in dreams...' <p>'The Drum'</p> <ul style="list-style-type: none"> • The use of the drum as a symbol for war (throughout) • The (repeated) onomatopoeia to describe the drum as a bringer of discord ('drum's discordant sound') • The personal emotions: 'I hate...' • 'Emotive' language opposed to the effects of war: 'lures', 'sell', 'tawdry', 'ravaged', 'catalogue of human woes' • Emphatic alliteration, 'fight, and fall, in foreign lands' ('fall': impression of an inevitable outcome) • The ominous repetition ('round, and round, and round') • The damage to the land ('ravaged') • The focus on the families of those killed ('widows' tears, and orphans' moans') • The personification of 'Ambition' and 'Misery' 	
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. • Some 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 and fully supports the points being made.

Question Number		
3(b)(ii)	Compare how the writers of 'August 6, 1945' and one poem of your choice from the 'Clashes and Collisions' collection reflect on attitudes to war. Use evidence from the poems to support your answer. You may include material you used to answer 3 (a)	
	(15 marks)	
Indicative content		
Reward all reasonable responses on the comparisons and links based on textual evidence. Accept any selected poem of choice that enables candidate to compare on the subject of the question, with the poem in the question. 'August 6, 1945': NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.		
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. • Some 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 and fully supports the points being made.

Collection C: Somewhere, Anywhere

Question Number		
4(a)	Explore how the writer presents her thoughts and feelings about Cape Town in 'Cape Town morning'. Use evidence from the poem to support your answer.	
	(15 marks)	
Indicative content		
	<p>Responses may include:</p> <ul style="list-style-type: none"> • She starts by noting the change of the seasons - end of winter 'Winter has passed' and approach of summer ('summer rising') • The wind rattles on the old windows ('window panes rattle old rust') • She focuses closely on the sight of the children who live on the streets, with strong images of their appearance ('shaven mummies in sacks'); she is aware that they carry knives, which they sleep on top of for protection ('beneath them treasure of small knives') • She sees the flower sellers preparing for another day's selling, trying to brighten up the old flowers by adding some new ones ('add fresh blossoms to yesterday's blooms'); this scene is not an entirely pleasant image, because of the 'sour buckets filled and spilling' - no fresh water • She watches the early morning street cleaners clearing up the mess, described as 'the city's sediment' • The vehicles are described as being like creatures eating up all the rubbish ('digest') • The workmen carry out their tasks noiselessly ('gloved and silent') 	
Band	Mark	AO2: explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of how the writer conveys his attitudes. • Generally sound, relevant connection made between the presentation of attitudes and the language used. • Mostly clear, relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Sound explanation of how the writer conveys his attitudes to create effect. • Sound, relevant connection made between attitudes and the language used. • Clear, relevant textual reference to support response.
3	7-9	<ul style="list-style-type: none"> • Thorough explanation of how the writer conveys his attitudes to create effect. • Sustained, relevant connection made between attitudes and the presentation of ideas. • Sustained, relevant textual reference to support response.

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

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

Question Number	
4(b)(i)	<p>Compare how the writers explore different thoughts and feelings about towns in 'Our Town with the Whole of India' and 'Cape Town morning'. Use evidence from the poems to support your answer. You may include material you used to answer 4(a)</p> <p style="text-align: right;">(15 marks)</p>
	Indicative content
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence.</p> <p>'Cape Town morning' NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links:</p> <ul style="list-style-type: none"> • It is hard to be sure of the writer's feelings, but significant that the images she focuses on are predominantly negative (nothing on Cape Town's famous and majestic setting below Table Mountain) • Images suggest a city with poverty and social problems - again, not the image many people associate with Cape Town • The knives suggest a city where there is violence • 'the city's sediment' suggests somewhere with elements of squalor that need to be cleaned up <p>'Our Town with the whole of India'</p> <ul style="list-style-type: none"> • The writer is again not explicit about exactly what he feels, but from the use of detail (and the title) he is clearly intrigued by and perhaps pleased about the way in which a town in Britain has become infused with so many Asian influences • He notes the mingling of the Eastern and Western elements by the device of juxtaposition ('Guy Fawkes' Diwali', 'Odysseus-trials of Rama') • This also applies to religious festivals: 'Easter' rubs shoulders with 'Eidh' • he mixes images from India with other continents - 'A Somali cab joint', 'before Caribbeans disappeared' - showing the state of flux in the town's dominant cultures ('before Teddy Boys jived') • Exotic and colourful food imagery: saffron sweets', 'brass woks frying flamingo-pink syrup-tunnelled jalebis' • Fruit and vegetable stalls bring a touch of colour, too: 'sunshined with mango, pineapple, lychee' • He notes how the girls' dress reflects the tension between Indian tradition and Western fashions • The generation gap is explored - the older women still tied to their customs and traditions, unlike the young girls.

Band	Mark	A03: make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • Selection of examples is mostly appropriate; shows some support of the points being made.
2	4-6	<ul style="list-style-type: none"> • Sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • 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 and fully supports the points being made.

Question Number		
4(b)(ii)	Compare how the writers of 'Cape Town morning' and one poem of your choice from the 'Somewhere, Anywhere' collection reflect on a place. Use evidence from the poems to support your answer. You may include material you used to answer 4(a)	
	(15 marks)	
Indicative content		
Reward all reasonable responses on the comparisons and links based on textual evidence. Accept any selected poem of choice that enables candidate to compare on the subject of the question, with the poem in the question. 'Cape Town morning': NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.		
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. • Some 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 and fully supports the points being made.

Collection D: Taking a Stand

Question Number		
5(a)	Explore how the writer presents her ideas about her identity in 'I Shall Paint My Nails Red'. 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 colour red has strong connotations for the reader: this choice of colour is making a bold statement She needs to prove her existence and identity as a woman ('I'm a woman....survivor') She finds it amusing that she will be able to shock her daughter: '...will say ugh' She wishes to do something her lover will not expect ('my lover will be surprised') She likes the idea of focusing on herself in the traffic ('admire them in traffic jams') She deliberately uses exaggeration and dramatic effects 'Public service... moratorium' After all her large claims and protestations, we find that it can all be undone in a moment, so it is a temporary shock, not a permanent change ('a ten-minute moratorium... reversible'). 	
Band	Mark	AO2: explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Generally sound explanation of how the writer conveys his attitudes. Generally sound, relevant connection made between the presentation of attitudes and the language used. Mostly clear, relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> Sound explanation of how the writer conveys his attitudes to create effect. Sound, relevant connection made between attitudes and the language used. Clear, relevant textual reference to support response.
3	7-9	<ul style="list-style-type: none"> Thorough explanation of how the writer conveys his attitudes to create effect. Sustained, relevant connection made between attitudes and the presentation of ideas. Sustained, relevant textual reference to support response.
4	10-12	<ul style="list-style-type: none"> Assured explanation of how the writer conveys attitudes to create effect. Relevant connection made between attitudes and the presentation of ideas. Pertinent textual reference to support response.

5	13-15	<ul style="list-style-type: none">• Perceptive explanation of how the writer uses attitudes to create effect.• Discriminating, relevant connection made between attitudes and the presentation of ideas.• Convincing, relevant textual reference to support response.
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Candidates will answer EITHER 5(b)(i) OR 5(b)(ii)

Question Number		
5(b)(i)	<p>Compare how the writers present different ideas of identity in 'No Problem' and 'I Shall Paint My Nails Red'.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 5(a)</p> <p style="text-align: right;">(15 marks)</p>	
Indicative content		
<p>Reward all reasonable responses on the comparisons and links based on textual evidence.</p> <p>'I Shall Paint My Nails Red'</p> <p>NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links:</p> <ul style="list-style-type: none"> • The writer looks at how a small and simple act can challenge stereotypes or expectations • She presents herself as trying to rebel against how she is normally seen, but ultimately admits it is only a trivial and temporary demonstration of defiance <p>'No problem'</p> <ul style="list-style-type: none"> • The whole poem explores how the writer has experienced prejudice based on stereotypes • He feels that he would be able to dispel such prejudices if given the chance • He has received racist abuse in the playground ('silly playground taunts/An racist stunts') • He realises that the stereotype is that black people are athletic, whereas he is a 'born academic' • People expect him to be able to dance, but he is capable of explaining the proud history of ancient African towns ('I can teach yu of Timbuktu') • He sees white people's attitudes as expecting all black people to be the same ('Yu put me in a pigeon hole'), whereas he is 'versatile' • He overturns the cliché 'some of my best friends are black' in the final line 		
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. • Some 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 and fully supports the points being made.

Question Number		
5(b)(ii)	Compare how the writers of 'I Shall Paint My Nails Red' and one poem of your choice from the 'Taking a Stand' collection reflect on feelings of defiance or opposition. Use evidence from the poems to support your answer. You may include material you used to answer 5(a)	
	(15 marks)	
Indicative content		
Reward all reasonable responses on the comparisons and links based on textual evidence. Accept any selected poem of choice that enables candidate to compare on the subject of the question, with the poem in the question. 'I Shall Paint My Nails Red': NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.		
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. • Some 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 and fully supports the points being made.