

Mark Scheme (Results)

Summer 2014

GCSE English Literature (5ET2H)
Unit 2: Understanding Poetry

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General Marking Guidance

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

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

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

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

Mark Scheme

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

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

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

Examiners should allow the candidate to determine her or his own approach, and assess what the candidate has offered, rather than judging it against predetermined ideas 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))
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AO3: Make comparisons and explain links between texts (assessed in question (b)(i) or (b) (ii))

SECTION A: UNSEEN POEM

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

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

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

Question Number	Question
1*	<p>Explore how Randall Jarrell presents his thoughts about the bats.</p> <p>Use evidence from the poem to support your answer.</p> <p style="text-align: right;">(20 marks)</p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • the poem is about a mother bat and her baby • the poem begins by focusing on the birth of the baby bat, a helpless creature ('naked, blind and pale') • it then shows how the mother bat protects the baby in such a way that it can cling on to her as she flies ('Her baby hangs on underneath') • the two of them go off into the night, with the mother hunting for food • there is a description of how the mother bat's 'radar' system of sound waves enables her to locate her prey and navigate the night sky ('Needlepoints of sound') • her catching of insects and drinking the pond water all take place with the baby still underneath ('hangs on tight'): they are as one ('their single shadow') • finally, she returns home to the colony of bats hanging in the roof ('her rafter') • there is a description of the bats ('sharp ears', 'sharp teeth', 'sharp faces') • the day is for sleeping, with the baby still protected by the mother's wings • there are no stanzas – the poem is a continuous form, with no formal breaks • the sense follows the poem's sentence structure: lines are of different lengths – there is no set pattern or length

- the inconsistent punctuation may be interpreted in a variety of ways, including mimicking the erratic movements of the flight of the bat
- there is therefore frequent use of enjambement, reflecting the continuous, unbroken movement of the bats
- there is no set rhyme scheme, but occasionally rhyme is used - note 'flies' and 'cries', just before the reference to 'echoing', and lines ending in an 'l' sound are common: 'night', 'flight', 'tight', 'starlight', 'night'; the rhyme of 'mild' and 'child' rounds the poem off
- the poem follows a natural time sequence from the baby's birth
- the action of the poem is defined by 'through the night' and near the end 'daybreak', so the poem deals with a concentrated period of a few hours
- the language is mostly straightforward, but includes some 'poetic' elements, particularly for the mother's flight ('dances through the night'), including 'aerobatic' terms as though this was a flying display by a pilot, and visual, evocative images such as 'printed on the moon'
- alliteration is used in places: 'bat is born'; 'soaring, somersaulting', for emphasis, especially of movement
- repetition of key words is a frequent feature: 'In full flight' is repeated immediately (emphasising the idea that this is a striking feat); 'sharp' occurs in three successive lines - the sharpness of the bats when they are awake is contrasted with their 'dull', 'slow', 'mild' appearance when asleep
- near the start and near the end, the writer uses two examples of three adjectives, all linked by 'and': 'naked and blind and pale' and 'dull and slow and mild'; the same device is used in 'by his thumbs and toes and teeth'; the effect is to stress these key descriptive words
- the poem uses large numbers of monosyllabic verbs for the bats' movements and actions: 'clings', 'hangs', 'hunts', 'flies', 'skims', 'flaps', 'wrap', 'folds'.

Reward all other valid points and interpretations.

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"> • Generally sound understanding of the poem's content/ideas. • Generally sound explanation of how the writer uses language, structure and form to present the poem's content/ideas. • Generally sound relevant textual reference to support response. <p>*Generally sound organisation and communication of ideas. Spelling, punctuation and grammar are mostly accurate; any errors do not hinder meaning.</p>
2	5-8	<ul style="list-style-type: none"> • Sound understanding of the poem's content/ideas. • Sound explanation of how the writer uses language, structure and form to present the poem's content/ideas. • Sound relevant textual reference to support response. <p>*Sound organisation and communication of ideas. Spelling, punctuation and grammar are mostly accurate, with some errors.</p>
3	9-12	<ul style="list-style-type: none"> • Thorough understanding of the poem's content/ideas. • Thorough explanation of how the writer uses language, structure and form to present the poem's content/ideas. • Sustained relevant textual reference to support response. <p>*Appropriate organisation and sustained communication of ideas. Spelling, punctuation and grammar are almost always accurate, with occasional errors.</p>
4	13-16	<ul style="list-style-type: none"> • Assured understanding of the poem's content/ideas. • Assured explanation of how the writer uses language, structure and form to present the poem's content/ideas. • Pertinent relevant textual reference to support response. <p>*Purposeful organisation and assured communication of ideas. Spelling, punctuation and grammar are almost always accurate, with minimal errors.</p>
5	17-20	<ul style="list-style-type: none"> • Perceptive understanding of the poem's content/ideas. • Perceptive explanation of how the writer uses language, structure and form to present the poem's content/ideas. • Convincing relevant textual reference to support response. <p>*Convincing organisation and sophisticated communication of ideas. Spelling, punctuation and grammar are consistently accurate.</p>

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 presents thoughts and feelings about relationships within a family in '04/01/07'.
	Use evidence from the poem to support your answer. <p style="text-align: right;">(15 marks)</p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none">• by recording the date as the title, the poet emphasizes its importance – it is a date that he will never forget• writing it down as the title makes it rather like carving a gravestone or printing it in a newspaper• the impact of the telephone call is dramatic: it metaphorically 'shatters the night's dark glass' (in the way a high-pitched sound can literally shatter glass)• the call wakes him suddenly, and we realise that he is speaking about someone who has died (the identity is not disclosed till much later in the poem), to whom he feels very close ('I feel you there')• it is his brother on the 'phone, but he himself 'already knew' what the news would be – so evidently the death was expected• the narrator is very aware of the early morning from the sounds and lights (onomatopoeia in 'the milk float clinks' and the 'lit plane drones'): these pierce the darkness and make an impression on him – he is very aware of the surroundings• in the third stanza, we learn that it is his mother who has died and we experience his grief 'the tears slap my torn face' – violent language• his mother's death has left him 'trapped', floating in emptiness• it seems to him like more than just her life that has ended, as 'the story ends here', and the 'stream dried up'• he returns to the metaphor of smashed glass: it is now 'clear' because everything is now certain and unchangeable

		<ul style="list-style-type: none"> the last two lines are separated from the three four-line stanzas, the conclusion of the sonnet: these two lines sum up the whole event in short images. <p>Reward all other valid points and interpretations.</p>
Band	Mark	AO2: explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> 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 relationships within a family in 'Nettles' and '04/01/07'.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 2(a).</p>
	(15 marks)
	Indicative content
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence.</p> <p>Candidates must address both poems but equal weighting is not required.</p> <p>Responses to 'Nettles' may include:</p> <ul style="list-style-type: none"> • this poem is about the love between a father and a son ('My son aged three', 'we soothed him') • it shows the protective (over-protective?) love of a father - in his reaction to the nettles ('regiment of spite') • the love he has leads him to anger ('I took my hook and honed the blade') • the father violently slashes down the nettles as a reaction ('slashed in fury with it') • he is shown as wishing to protect his son from the harshness of life • he reacts violently in his metaphorical description of the nettles ('regiment of spite'- military imagery) • he is upset for his son, as he sees his injuries('white blisters beaded on his tender skin') • he manages to soothe the boy and take away his pain ('his pain was not so raw') • the boy manages to recover from his ordeal ('a watery grin') • the father burns the nettles on a 'funeral pyre' (metaphor), as the dead were buried in ancient battles • he learns how ultimately futile his gesture has been, since nettles recover rapidly ('in two weeks the busy sun and rain...') • he learns a lesson that he cannot always protect his son from pain – it is part of life. <p>'04/01/07'</p> <p>NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links:</p> <ul style="list-style-type: none"> • the poems both deal with a close parent/child relationship, but the relationships and situations are very different

		<ul style="list-style-type: none"> in both, a man is affected by what happens to a relative – in one case, the death of a mother; in the other, the injuries to his son. <p>Reward all other valid points and interpretations.</p>
Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> Generally sound comparisons and links. Some clear evaluation of the different ways of expressing meaning and achieving effects. The selection of examples is mostly appropriate; shows some support of the points being made.
2	4–6	<ul style="list-style-type: none"> Sound comparisons and links. Clear evaluation of the different ways of expressing meaning and achieving effects. The selection of examples is appropriate; shows some support of the points being made.
3	7–9	<ul style="list-style-type: none"> Specific and detailed comparisons and links. Developed evaluation of the different ways of expressing meaning and achieving effects. The selection of examples is detailed, appropriate and supports the points being made.
4	10–12	<ul style="list-style-type: none"> Assured comparisons and links. Pertinent evaluation of the different ways of expressing meaning and achieving effects. The selection of examples is assured, appropriate and supports the points being made.
5	13–15	<ul style="list-style-type: none"> Discriminating comparisons and links showing insight. Perceptive evaluation of the different ways of expressing meaning and achieving effects. The selection of examples is discriminating; fully supports the points being made.

Question Number	
2(b)(ii)	<p>Compare how the writers explore different ideas about relationships within a family in '04/01/07' and one poem of your choice from the 'Relationships' collection.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 2(a).</p> <p style="text-align: right;">(15 marks)</p>
	Indicative content
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence.</p> <p>Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question. Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about '04/01/07' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparisons and links.</p>

Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is mostly appropriate; shows some support of the points being made.
2	4–6	<ul style="list-style-type: none"> • Sound comparisons and links. • Clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is appropriate; shows some support of the points being made.
3	7–9	<ul style="list-style-type: none"> • Specific and detailed comparisons and links. • Developed evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is detailed, appropriate and supports the points being made.
4	10–12	<ul style="list-style-type: none"> • Assured comparisons and links. • Pertinent evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is assured, appropriate and supports the points being made.
5	13–15	<ul style="list-style-type: none"> • Discriminating comparisons and links showing insight. • Perceptive evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is discriminating; fully supports the points being made.

Collection B: Clashes and Collisions

Question Number	
3(a)	<p>Explore the writer's thoughts and feelings about conflict in 'Belfast Confetti'.</p> <p>Use evidence from the poem to support your answer.</p> <p style="text-align: right;">(15 marks)</p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • at the beginning of the poem, the riot squad arrives very 'suddenly' because of the intense conflict • the violence of the conflict is shown by the mixture of the hard, metallic objects ('nuts, bolts...'), the gunshots ('burst of rapid fire') and the sustained metaphor of the punctuation ('raining exclamation marks... broken type, asterisk... hyphenated line'): a very graphic way of showing the way the normal flow of life was broken • this interruption even prevented the writer from thinking normally ('trying to complete a sentence...') • the flow of traffic, and the access to streets, are also blocked by the 'punctuation marks' • there is a reference to the labyrinth – an impossibly difficult maze to extricate oneself from (Theseus and Ariadne) • the writer notes that the names of the streets are called after scenes of conflict – the Crimean War • the rhetorical questions the writer frames are again likened to gunfire ('a fusillade of question-marks'); he is confused and can only ask a series of questions • the disruption of life caused by the conflict has a strong effect on the writer, who links his poem with life by showing a similar fragmenting effect on his writing. <p>Reward all other valid points and interpretations.</p>

Band	Mark	AO2: explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • 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 3(b)(i) OR 3(b)(ii)

Question Number	
3(b)(i)	<p>Compare how the writers explore different ideas about conflict in 'Exposure' and 'Belfast Confetti'.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 3(a).</p> <p style="text-align: right;">(15 marks)</p>
	Indicative content
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Candidates must address both poems but equal weighting is not required.</p> <p>Examiners should note that because of the length of the poem candidates will not be able to cover as many points as are listed below.</p> <p>Responses to 'Exposure' may include:</p> <ul style="list-style-type: none"> • the title refers to the effects of the cold weather, but a second possible meaning is 'exposing' the realities of war, as through the exposure of a photograph • the first three words echo the start of Keats's poem 'Ode to a Nightingale' ('My heart aches'), a poem haunted by the idea of approaching death • at the start the soldiers are attacked not by men but by nature and the elements: 'east winds that knife us' • the wind is described as 'merciless', like a cruel enemy • this introduces the personification of nature, continued in 'mad gusts tugging' • the ellipses (...) indicate long periods of nothing happening: time is drawn out • the men are in an exposed position, a 'salient', reaching out over the enemy lines • they are fearful of an attack by the Germans, so the sentries 'whisper, nervous' • the first stanza has a short last line, repeated later: emphasis on waiting around • these last lines stand out, as they contain the poem's key ideas • the simile 'like twitching agonies of men' emphasises the personification • in the phrase 'Dawn massing in the east her melancholy army', the personification of Dawn as a woman, 'like Mother Nature', shows how the maternal figure has turned into someone hostile and warlike • powerful images are used: 'ranks on shivering ranks of grey'

- the air is 'black with snow' – an oxymoronic phrase, emphasising the colour of death
- there is use of soft, alliterative sounds, such as the repeated 'fl' sounds in 'flowing flakes that flock'; also 'flakes with fingering stealth come feeling'
- the weather is not loud, like gunfire: it is a silent, stealthy killer
- however, it is still a killer; 'successive flights of bullets' are less deadly
- the waiting makes the men sleepy and they cannot think clearly: 'snow-dazed'
- they wonder if they are dying: even if they are still physically alive, their spirits are dead: 'slowly our ghosts drag home'
- the men find themselves thinking of home and the warmth of 'kind fires', but they do so without hope of returning: the house is left to the 'innocent mice'
- the soldiers feel that even 'love of God seems dying'
- the weather will bring many deaths, with a 'burying party' picking up the bodies
- the final note is the repeated 'But nothing happens' – but to some Death has already happened, without anyone being killed by gunfire.

'Belfast Confetti'

NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparisons and links:

- both poems deal with the effects of war, but in one it is the First World War, in the other it is the conflict in Belfast
- one poem is characterized by a virtual lack of gunfire on the battlefield; the other has violent shooting in the streets of the city.

Reward all other valid points and interpretations.

Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is mostly appropriate; shows some support of the points being made.
2	4–6	<ul style="list-style-type: none"> • Sound comparisons and links. • Clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is appropriate; shows some support of the points being made.
3	7–9	<ul style="list-style-type: none"> • Specific and detailed comparisons and links. • Developed evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is detailed, appropriate and supports the points being made.
4	10–12	<ul style="list-style-type: none"> • Assured comparisons and links. • Pertinent evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is assured, appropriate and supports the points being made.
5	13–15	<ul style="list-style-type: none"> • Discriminating comparisons and links showing insight. • Perceptive evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is discriminating; fully supports the points being made.

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

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

Collection C: Somewhere, Anywhere

Question Number	
4(a)	Explore the writer's thoughts and feelings about the city in 'City Blues'.
	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 title suggests that the city is a sad place – the 'blues' being a musical form associated with troubled people and sadness ('singing the blues') • the poem is unusual in suggesting a series of alternatives from which the reader is invited to choose • this gives an insight into the drafting process and how a poet's choice of a particular word can help convey strength or precision of feeling or thought • the time of day and year ('Sunday dawn in a November city') are important in setting the scene, but the new day is not seen positively, especially with the idea that the sun (or light) is a 'bully', attacking or exposing weaknesses • the shadows thrown by the light are 'hard' or 'dark' – both rather negative words • the wind and the trees are personified: the wind has a violent effect on the trees • the falling leaves of Autumn and the sounds of the branches are described as being like 'small talk' • the wind also blows paper into the air: this is seen as a comical sight ('ridiculously'), with the idea that the coke can is chasing or 'following' the paper • the sheet of paper aspires to be a bird (even a 'swan', perhaps), but cannot sustain it and 'tumbles' (personification of the paper) • it is compared with the 'less fortunate' people of the city, who have to 'know their place' – a negative, fatalistic view • the poem shows the steeple of the church in the shadow which 'comes to a point'; through a pun, this is contrasted with big business men in their company meetings • these take place in skyscrapers (the writer wonders if these should be called 'sky-spoilers') • again, sunlight is viewed with hostility, especially with the word 'lousy' and the alternative reading 'napalmed', a powerfully metaphorical word from the Vietnam War • the reader is left guessing as to which of the readings the poet wishes to have selected: is there a preference for words which bring out the negativity more strongly, or does he perhaps feel that these may be

	seen as too strident, and that the point is made sufficiently? Reward all other valid points and interpretations.	
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 the cities in 'Cape Town Morning' and 'City Blues'.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 4(a).</p> <p style="text-align: right;">(15 marks)</p>
	Indicative content
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Candidates must address both poems but equal weighting is not required.</p> <p>Responses to 'Cape Town Morning' may include:</p> <ul style="list-style-type: none"> • the writer 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 rattle 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') • it is hard to be sure of the writer's exact feelings about the city, but the images she focuses on are predominantly negative • images suggest a city with poverty and social problems • the knives suggest a city where there is violence that even affects the street children • 'the city's sediment' suggests somewhere with elements of squalor that need to be cleaned up. <p>'City Blues'</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</p>

		<p>comparisons and links:</p> <ul style="list-style-type: none"> • both poems give a number of negative images about cities • the alternative readings sometimes give a choice between more and less negative readings. <p>Reward all other valid points and interpretations.</p>
Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is mostly appropriate; shows some support of the points being made.
2	4–6	<ul style="list-style-type: none"> • Sound comparisons and links. • Clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is appropriate; shows some support of the points being made.
3	7–9	<ul style="list-style-type: none"> • Specific and detailed comparisons and links. • Developed evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is detailed, appropriate and supports the points being made.
4	10–12	<ul style="list-style-type: none"> • Assured comparisons and links. • Pertinent evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is assured, appropriate and supports the points being made.
5	13–15	<ul style="list-style-type: none"> • Discriminating comparisons and links showing insight. • Perceptive evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is discriminating; fully supports the points being made.

Question Number		
4(b)(ii)	<p>Compare how the writers of 'City Blues' and one poem of your choice from the 'Somewhere, Anywhere' collection explore different thoughts and feelings about a city.</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 that enables the candidate to make relevant links and comparisons on the subject of the question. Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about 'City Blues' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparisons and links.</p>		
Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is mostly appropriate; shows some support of the points being made.
2	4–6	<ul style="list-style-type: none"> • Sound comparisons and links. • Clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is appropriate; shows some support of the points being made.
3	7–9	<ul style="list-style-type: none"> • Specific and detailed comparisons and links. • Developed evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is detailed, appropriate and supports the points being made.
4	10–12	<ul style="list-style-type: none"> • Assured comparisons and links. • Pertinent evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is assured, appropriate and supports

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

Collection D: Taking a Stand

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

Band	Mark	AO2: explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • 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 5(b) (i) OR 5(b) (ii)

Question Number	
5(b) (i)	<p>Compare how the writers explore different ideas about the difficulties women face in 'Remember' and 'The Penelopes of my homeland'.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 5(a).</p>
	(15 marks)
	Indicative content
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Candidates must address both poems but equal weighting is not required.</p> <p>Responses to 'Remember' may include:</p> <ul style="list-style-type: none"> • the woman writes as someone facing death in the near future • she shows that she accepts this calmly • she is addressing a lover to whom she is explaining how she approaches the idea of her own death • she does not wish the lover to be sad after her death – offers comfort and urges positive acceptance • she sees death as inevitable rather than something to be resisted • she makes concise use of the sonnet form to state clearly her feelings in order to ease her lover's pain; she uses euphemisms for death: 'gone away', 'silent land' • the writer is clear, calm, reflective and yet firm in her views • she tries to offer positive comfort /support to the love left behind when she dies • there are difficult challenges for them – 'I half turn to go, yet turning stay' • she is aware that he has been planning their future together ('future that you planned'), which makes it harder for her to leave/die • there is repetition of 'away' and 'remember', to give support as each new idea is introduced • she refers to time passing 'day by day' – it has a sense of inevitability • she wishes to be remembered but not that he should grieve if he forgets for a while • she ends the sonnet with a positive thought ('Better...you should forget and smile/ Than... remember and be sad') – she does not wish him to feel any sense of guilt. <p>'The Penelopes of my homeland'</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</p>

		<p>comparisons and links:</p> <ul style="list-style-type: none"> the poems both deal with the topic of death and women's attitudes to death and to their loved ones in one, it is the woman who is shown as dying, while in the other the husbands have already died, although the widows do not realise this in one, the focus is on how she wishes her lover to respond; in the other, the focus is on the women's own lives and feelings. <p>Reward all other valid points and interpretations.</p>
Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> Generally sound comparisons and links. Some clear evaluation of the different ways of expressing meaning and achieving effects. The selection of examples is mostly appropriate; shows some support of the points being made.
2	4–6	<ul style="list-style-type: none"> Sound comparisons and links. Clear evaluation of the different ways of expressing meaning and achieving effects. The selection of examples is appropriate; shows some support of the points being made.
3	7–9	<ul style="list-style-type: none"> Specific and detailed comparisons and links. Developed evaluation of the different ways of expressing meaning and achieving effects. The selection of examples is detailed, appropriate and supports the points being made.
4	10–12	<ul style="list-style-type: none"> Assured comparisons and links. Pertinent evaluation of the different ways of expressing meaning and achieving effects. The selection of examples is assured, appropriate and supports the points being made.
5	13–15	<ul style="list-style-type: none"> Discriminating comparisons and links showing insight. Perceptive evaluation of the different ways of expressing meaning and achieving effects. The selection of examples is discriminating; fully supports the points being made.

Question Number		
5(b)(ii)	<p>Compare how the writers explore different ideas about the challenges women face in 'The Penelopes of my homeland' and one poem of your choice from the 'Taking a Stand' collection.</p> <p>Use evidence from the poems to support your answer.</p> <p>You may include material you used to answer 5(a).</p>	
	(15 marks)	
	Indicative content	
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence.</p> <p>Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question. Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about 'The Penelopes of my homeland' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparisons and links.</p>	
Band	Mark	A03 make comparisons and explain links between texts
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is mostly appropriate; shows some support of the points being made.
2	4–6	<ul style="list-style-type: none"> • Sound comparisons and links. • Clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is appropriate; shows some support of the points being made.
3	7–9	<ul style="list-style-type: none"> • Specific and detailed comparisons and links. • Developed evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is detailed, appropriate and supports the points being made.
4	10–12	<ul style="list-style-type: none"> • Assured comparisons and links. • Pertinent evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is assured, appropriate and supports

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

