

Mark Scheme (Results)

Summer 2013

GCSE English Literature (5ET2H/01)

Unit 2: Understanding Poetry  
Higher Tier

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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 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.

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

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

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

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

Question Number	Question
1*	<p>Explore how Sylvia Kantaris presents her thoughts and feelings about a cat.</p> <p>Use <b>evidence</b> from the poem to support your answer.</p> <p style="text-align: right;"><b>(20 marks)</b></p>
	Indicative content
	<p><b>Responses to this poem should include references to language, structure and form, and these features are likely to be linked rather than in discrete sections. Creditworthy responses may refer to language, structure and form without using specific terminology/feature spotting.</b></p> <p><b>The response may include:</b></p> <ul style="list-style-type: none"> <li>• the title has a hint of irony in that the cat is not fully tamed</li> <li>• the poem presents a strong contrast between a cat as a domesticated, calm creature and the wild animal that emerges when fed raw meat: the language throughout reflects this contrast</li> <li>• tinned cat food ('Kit-e-Kat') has the effect of making the cat seem 'civilised'</li> <li>• when eating such a meal the cat behaves accordingly: she eats 'delicately', and her 'manners are impeccable'</li> <li>• the cat calmly walks round in a circle and goes to sleep</li> <li>• there is strong use of onomatopoeia and alliteration, especially in the striking phrase 'laps up the last dribbles of blood' with its repeated 'l', 'b', 'p' and 'd'</li> <li>• the words 'raw meat' trigger a dramatic change in the language: there is a rapid succession of harsh monosyllables for the violence of her onslaught - e.g. the alliterative phrase 'lugs lumps', and other verbs with sharp consonants, such as 'snarls', 'twitch', 'jump' 'bolts', 'skulks'</li> <li>• the lumps of meat are treated as though they were living prey: 'like life'</li> <li>• the cat is likened to a wild creature, being compared directly to a panther</li> <li>• however, the 'jungle' (a metaphor) into which the cat emerges is in reality a neat back garden with flower-borders and shrubs</li> <li>• this is very different from a 'real' jungle', but still it conceals possible prey for the cat, now that its predatory instincts have been awakened.</li> <li>• the poem is constructed in a single unit, without separate stanzas. After the two sentences of three lines, the rest is a single sentence, in which the change from tame to wild is marked simply by a semi-colon and caesura</li> <li>• a consequence of this is that the poem uses frequent enjambement, with the</li> </ul>

		<p>sense running uninterrupted over several lines which may hint in the first part at the smooth movement of the cat, but after the semi-colon it hints at the abrupt and dramatic contrasts in movement of the cat when presented with the meat</p> <ul style="list-style-type: none"> <li>there is no rhyming scheme; the rhythm is basically iambic pentameter (though most candidates will not detect this), they pick up on the fact that some lines have a regular 'te-tum' to them - e.g. lines 6 and 12.</li> </ul>
<b>Band</b>	<b>Mark</b>	<b>A02: explain how language, structure and form contribute to writers' presentation of ideas, themes and settings</b>
0	0	No rewardable response.
1	1-4	<ul style="list-style-type: none"> <li>Generally sound understanding of the poem's content/ideas.</li> <li>Generally sound explanation of how the writer uses language, structure and form to present the poem's content/ideas.</li> <li>Generally sound relevant textual reference to support response.</li> </ul> <p>*Generally sound organisation and communication of ideas. Spelling, punctuation and grammar are mostly accurate; any errors do not hinder meaning.</p>
2	5-8	<ul style="list-style-type: none"> <li>Sound understanding of the poem's content/ideas.</li> <li>Sound explanation of how the writer uses language, structure and form to present the poem's content/ideas.</li> <li>Sound relevant textual reference to support response.</li> </ul> <p>*Sound organisation and communication of ideas. Spelling, punctuation and grammar are mostly accurate, with some errors.</p>
3	9-12	<ul style="list-style-type: none"> <li>Thorough understanding of the poem's content/ideas.</li> <li>Thorough explanation of how the writer uses language, structure and form to present the poem's content/ideas.</li> <li>Sustained relevant textual reference to support response.</li> </ul> <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"> <li>Assured understanding of the poem's content/ideas.</li> <li>Assured explanation of how the writer uses language, structure and form to present the poem's content/ideas.</li> <li>Pertinent relevant textual reference to support response.</li> </ul> <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"> <li>Perceptive understanding of the poem's content/ideas.</li> <li>Perceptive explanation of how the writer uses language, structure and form to present the poem's content/ideas.</li> <li>Convincing relevant textual reference to support response.</li> </ul> <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)	<p>Explore how the writer presents her thoughts and feelings about relationships in 'Kissing'.</p> <p>Use <b>evidence</b> from the poem to support your answer.</p> <p style="text-align: right;"><b>(15 marks)</b></p>
	Indicative content
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• the young lovers on the riverbank are shown as extremely close physically - their arms locked around each other's 'waists and shoulders'</li> <li>• the metaphor 'clamped together' suggests how hard it would be to separate them - as they are closely locked together, they are unaware of their surroundings</li> <li>• their kisses 'mouth to mouth' are unbroken</li> <li>• people have to walk round them as they do not move</li> <li>• 'The others' (lines 7 - 8) may also kiss - perhaps they are caught up in their emotions</li> <li>• time stands still for the young lovers: nothing is more important - 'they've got all day'</li> <li>• the second stanza is a contrast: older people ('middle-aged') and kissing in a less visible place, though still public ('back of taxis')</li> <li>• they kiss in just as intense a way and their kissing is described in physical detail ('mouths and tongues...') showing their closeness</li> <li>• they are difficult to separate ( 'locked so tightly')</li> <li>• they also, like the young, are hopeful for the future, but there is a hint that they 'may' not have a future.</li> <li>• the poem focuses sharply on relationships in the present and on the theme of time</li> <li>• the poem shows how young lovers live in a world of their own, unaware that older people have feelings just as strong (because they do not see them - but 'Seeing is not everything').</li> </ul>

Band	Mark	AO2: explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound explanation of how the writer conveys his attitudes.</li> <li>• Generally sound, relevant connection made between the presentation of attitudes and the language used.</li> <li>• Mostly clear, relevant textual reference to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Sound explanation of how the writer conveys his attitudes to create effect.</li> <li>• Sound, relevant connection made between attitudes and the language used.</li> <li>• Clear, relevant textual reference to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Thorough explanation of how the writer conveys his attitudes to create effect.</li> <li>• Sustained, relevant connection made between attitudes and the presentation of ideas.</li> <li>• Sustained, relevant textual reference to support response.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Assured explanation of how the writer conveys attitudes to create effect.</li> <li>• Relevant connection made between attitudes and the presentation of ideas.</li> <li>• Pertinent textual reference to support response.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Perceptive explanation of how the writer uses attitudes to create effect.</li> <li>• Discriminating, relevant connection made between attitudes and the presentation of ideas.</li> <li>• Convincing, relevant textual reference to support response.</li> </ul>

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

Question Number	
2(b)(i)	<p>Compare how the writers explore different thoughts and feelings about relationships in 'Song for Last Year's Wife' and 'Kissing'.</p> <p>Use <b>evidence</b> from the poems to support your answer.</p> <p>You may include material you used to answer 2(a).</p> <p style="text-align: right;"><b>(15 marks)</b></p>
	Indicative content
	<p><b>Reward all reasonable responses on the comparisons and links based on textual evidence.</b></p> <p><b>Candidates must address both poems but equal weighting is not required.</b></p> <p><b>Nettles:</b></p> <ul style="list-style-type: none"> <li>• the close relationship is between the father and his three year old son</li> <li>• it shows the protective love of a father (which some may view as overprotective) - note his reaction to the nettles 'regiment of spite'</li> <li>• images of war and conflict: 'fierce parade', 'funeral pyre', 'fallen dead', 'tall</li> </ul>



		<p>recruits’</p> <ul style="list-style-type: none"> <li>the nettles are a metaphor for the dangers of the world</li> <li>the father’s strong emotions are shown by the contrast in emotions: the way he ‘soothed’ his son and the way he ‘slashed in fury’: the father’s intense love leads to anger: ‘I took my hook and honed the blade’</li> <li>the father is aware that life’s dangers will be a threat to his son throughout his life: ‘often feel sharp wounds again’.</li> </ul> <p><b>Kissing</b></p> <p>NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links:</p> <ul style="list-style-type: none"> <li>‘Kissing’ is about close relationships between lovers whereas ‘Nettles’ is about the close relationship between a father and his three year old son and how the father attempts to protect his son from the dangers of life</li> <li>the intensity of feelings in the close relationships is shown in different ways in both poems through the sensuous descriptions in ‘Kissing’ and the contrasting emotions in ‘Nettles’.</li> </ul>
<b>Band</b>	<b>Mark</b>	<b>AO3: make comparisons and explain links between texts</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>Generally sound comparisons and links.</li> <li>Some clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>The selection of examples is mostly appropriate; shows some support of the points being made.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>Sound comparisons and links.</li> <li>Clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>The selection of examples is appropriate; shows some support of the points being made.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>Specific and detailed comparisons and links.</li> <li>Developed evaluation of the different ways of expressing meaning and achieving effects.</li> <li>The selection of examples is detailed, appropriate and supports the points being made.</li> </ul>
<b>4</b>	<b>10-12</b>	<ul style="list-style-type: none"> <li>Assured comparisons and links.</li> <li>Pertinent evaluation of the different ways of expressing meaning and achieving effects.</li> <li>The selection of examples is assured, appropriate and supports the points being made.</li> </ul>
<b>5</b>	<b>13-15</b>	<ul style="list-style-type: none"> <li>Discriminating comparisons and links showing insight.</li> <li>Perceptive evaluation of the different ways of expressing meaning and achieving effects.</li> <li>The selection of examples is discriminating; fully supports the points being made.</li> </ul>

Question Number		
2(b)(ii)	Compare how the writer of <b>one</b> poem of your choice from the ‘Relationships’ collection explores different ideas about relationships from those in ‘Kissing’.	
	Use <b>evidence</b> from the poems to support your answer. You may include material you used to answer 2(a).	
	<b>(15 marks)</b>	
	Indicative content	
	<p><b>Reward all reasonable responses on the comparisons and links based on textual evidence.</b></p> <p><b>Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question.</b></p> <p>NB Points made about ‘Kissing’ 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	A03: make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound comparisons and links.</li> <li>• Some clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is mostly appropriate; shows some support of the points being made.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Sound comparisons and links.</li> <li>• Clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is appropriate; shows some support of the points being made.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Specific and detailed comparisons and links.</li> <li>• Developed evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is detailed, appropriate and supports the points being made.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Assured comparisons and links.</li> <li>• Pertinent evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is assured, appropriate and supports the points being made.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Discriminating comparisons and links showing insight.</li> <li>• Perceptive evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is discriminating; fully supports the points being made.</li> </ul>

**Collection B: Clashes and Collisions**

Question Number		
3(a)	Explore the writer's thoughts and feelings about conflict between individuals in 'Cousin Kate'.	
	Use <b>evidence</b> from the poem to support your answer.	
	<b>(15 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>there are conflicts in the poem: between the forsaken lover (the speaker) as she compares her fate with her cousin and the way she was treated by the lord: 'lured' by the lord, 'He changed me like a glove'</li> <li>in the first stanza there are two contrasting rhetorical questions about how she was selected: 'praise my flaxen hair?', and used and abused: 'to fill my heart with care?'</li> <li>at first the speaker does not address anyone particular, but then she speaks to Kate directly if she had been in Kate's position she would have spit in to his face</li> <li>there are strong contrasts between the lives they now lead: the speaker (the cast-aside lover) has been wooed as 'a plaything', but lost it all when the 'great lord' saw Kate; Kate becomes 'Lady Kate' (jealousy): she grows 'more fair'</li> <li>Kate has married the lord and now lives in riches; the speaker is left alone to 'howl in dust'</li> <li>the speaker comments that she loves the lord more ('my love was true')</li> <li>Kate married for money and position ('Your love was writ in sand')</li> <li>at the end, the speaker compares the two women's lives: the speaker has a loved, though illegitimate, son; Kate is childless</li> <li>there is irony over the fact that Kate is childless and the speaker has the illegitimate child: 'my shame, my pride'; the lord, according to the speaker frets at the lack of a son and heir 'to wear his coronet'.</li> </ul>	
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"> <li>Generally sound explanation of how the writer conveys his attitudes.</li> <li>Generally sound, relevant connection made between the presentation of attitudes and the language used.</li> <li>Mostly clear, relevant textual reference to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>Sound explanation of how the writer conveys his attitudes to create effect.</li> <li>Sound, relevant connection made between attitudes and the language used.</li> <li>Clear, relevant textual reference to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>Thorough explanation of how the writer conveys his attitudes to create effect.</li> <li>Sustained, relevant connection made between attitudes and the presentation of ideas.</li> <li>Sustained, relevant textual reference to support response.</li> </ul>

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

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

Question Number	
3(b)(i)	<p>Compare how the writers explore different thoughts and feelings about conflict between individuals in 'Catrin' and 'Cousin Kate'.</p> <p>Use <b>evidence</b> from the poems to support your answer.</p> <p>You may include material you used to answer 3(a).</p>
	<b>(15 marks)</b>
	Indicative content
	<p><b>Reward all reasonable responses on the comparisons and links based on textual evidence.</b></p> <p><b>Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question.</b></p> <p><b>Candidates must address both poems but equal weighting is not required.</b></p> <p><b>Catrin:</b></p> <ul style="list-style-type: none"> <li>the conflict is between mother and daughter - it is their first real 'battle of wills': candidates may validly interpret the conflict in the first stanza as between a mother and her teenage daughter, or as a mother giving birth to a child: 'hot white room', 'red rope of love', 'struggle to become separate'</li> <li>there is a fierce confrontation' in a 'hot, white room' (white-hot, perhaps, with anger/emotion or childbirth)</li> <li>the poet uses a powerful symbolic metaphor: 'tight red rope of love'</li> <li>in the second stanza from: 'Still I am fighting/ You off' this conflict is continued: candidates may validly interpret this as being either part of the ongoing struggle between mother and teenage daughter or a new part of the struggle when the daughter is growing up</li> <li>the daughter is clearly seeking more independence: this has created a battle</li> <li>there is no winner, but each has changed: 'feelings which changed us both', 'Trailing love and conflict'</li> <li>a sense of conflict persists throughout: the final two lines reveal the reasons more specifically, with the daughter's desire to carry on skating in the dark for an hour</li> <li>there is the description of the daughter's hair and her 'rosy, defiant glare'</li> <li>the rope returns ('that old rope' - the umbilical tug of love).</li> </ul>

	<p><b>Cousin Kate</b>  NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links:</p> <ul style="list-style-type: none"> <li>• conflicts are caused by different difficulties in relationships : in ‘Cousin Kate’ it is the treatment of the speaker by both her former lover and her cousin Kate, whereas in ‘Catrin’ there is the fierce confrontation between mother and daughter.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>A03: make comparisons and explain links between texts</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound comparisons and links.</li> <li>• Some clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is mostly appropriate; shows some support of the points being made.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Sound comparisons and links.</li> <li>• Clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is appropriate; shows some support of the points being made.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Specific and detailed comparisons and links.</li> <li>• Developed evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is detailed, appropriate and supports the points being made.</li> </ul>
<b>4</b>	<b>10-12</b>	<ul style="list-style-type: none"> <li>• Assured comparisons and links.</li> <li>• Pertinent evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is assured, appropriate and supports the points being made.</li> </ul>
<b>5</b>	<b>13-15</b>	<ul style="list-style-type: none"> <li>• Discriminating comparisons and links showing insight.</li> <li>• Perceptive evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is discriminating; fully supports the points being made.</li> </ul>

Question Number		
3(b)(ii)	Compare how the writer of <b>one</b> poem of your choice from the ‘Clashes and Collisions’ collection presents different ideas about conflict from those in ‘Cousin Kate’.	
	Use <b>evidence</b> from the poems to support your answer. You may include material you used to answer 3(a).	
	<b>(15 marks)</b>	
Indicative content		
<p><b>Reward all reasonable responses on the comparisons and links based on textual evidence.</b></p> <p><b>Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question.</b></p> <p><b>Candidates must address both poems but equal weighting is not required.</b></p> <p>NB Points made about ‘Cousin Kate’ 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	A03 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound comparisons and links.</li> <li>• Some clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is mostly appropriate; shows some support of the points being made.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Sound comparisons and links.</li> <li>• Clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is appropriate; shows some support of the points being made.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Specific and detailed comparisons and links.</li> <li>• Developed evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is detailed, appropriate and supports the points being made.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Assured comparisons and links.</li> <li>• Pertinent evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is assured, appropriate and supports the points being made.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Discriminating comparisons and links showing insight.</li> <li>• Perceptive evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is discriminating; fully supports the points being made.</li> </ul>

Collection C: Somewhere, Anywhere

Question Number		
4(a)	Explore the writer's ideas about people and places in 'Postcard from a Travel Snob'.	
	Use <b>evidence</b> from the poem to support your answer.	
	<b>(15 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>the poem used humour and wit to present ideas about people and places- but the snobbery about holidays and travel found in the poem may well strike unpleasant chords for some readers unless the poem is taken as entirely ironic</li> <li>the title gives the game away immediately, showing it is about snobbish attitudes to holidays and places without tourists: 'seaside-town-consumer-hell'</li> <li>there is a use of humour from the start, together with contrasts in attitudes: 'I do not wish that anyone were here'; the cliché of postcards: 'Wish you were here' is immediately overturned: narrator does not want company</li> <li>the speaker uses many unusual linguistic features: 'sun-and-sangria...-philistine-abroad'</li> <li>colloquial register with dramatic asides: 'perish the thought'</li> <li>the speaker also makes clear that what is liked about the place is not what many tourists would like: 'not like your seaside-town-consumer-hell'</li> <li>the poem also questions stereotypical views about what makes a good holiday: the speaker does not want what 'drunken tourists' seem to want: 'holiday resort', 'karaoke nights and pints of beer', 'two-weeks'</li> <li>words such as 'connoisseurs' continue the theme of social superiority - 'nobody speaks English'</li> <li>the speaker craves isolation and more lofty pursuits: 'anthropologist in trunks'.</li> </ul>	
Band	Mark	AO2: explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>Generally sound explanation of how the writer conveys his attitudes.</li> <li>Generally sound, relevant connection made between the presentation of attitudes and the language used.</li> <li>Mostly clear, relevant textual reference to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>Sound explanation of how the writer conveys his attitudes to create effect.</li> <li>Sound, relevant connection made between attitudes and the language used.</li> <li>Clear, relevant textual reference to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>Thorough explanation of how the writer conveys his attitudes to create effect.</li> <li>Sustained, relevant connection made between attitudes and the presentation of ideas.</li> <li>Sustained, relevant textual reference to support response.</li> </ul>

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

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

Question Number	
4(b)(i)	<p>Compare how the writers explore different ideas about people and places in 'Our Town with the Whole of India' and 'Postcard from a Travel Snob'.</p> <p>Use <b>evidence</b> from the poems to support your answer.</p> <p>You may include material you used to answer 4(a).</p>
	<b>(15 marks)</b>
	Indicative content
	<p><b>Reward all reasonable responses on the comparisons and links based on textual evidence.</b></p> <p><b>Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question.</b></p> <p><b>Candidates must address both poems but equal weighting is not required.</b></p> <p><b>Our Town with the Whole of India:</b></p> <ul style="list-style-type: none"> <li>the poem is full of descriptions of people, places and contrasting cultures; from this the reader interprets the writers attitude through the use of detail; the speaker is clearly intrigued by and perhaps pleased about the way in which a town in Britain has so many Asian influences</li> <li>the speaker places Eastern and Western elements together ('Guy Fawkes' Diwali', 'Odysseus-trials of Rama'); this also applies to religious festivals: 'Easter' rubs shoulders with 'Eidh'</li> <li>the speaker 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')</li> <li>there is exotic and colourful food imagery: 'saffron sweets', 'brass woks frying flamingo-pink syrup-tunnelled jalebis'</li> <li>fruit and vegetable stalls bring a touch of colour, too: 'sunshined with mango, pineapple, lychee'</li> <li>the speaker notes how the girls' dress reflects the tension between Indian tradition and Western fashions</li> <li>the generation gap is explored - the older women still tied to their customs and traditions, unlike the young girls</li> <li>throughout, the language uses varied imagery to create the vivid effects, of which there is a very large number: the images crowd together like the people in the town: examples of personification and metaphor abound, for example:</li> </ul>



	<p>‘networking crustily’; ‘blowing dreams into pink bubble gums’</p> <p><b>Postcard from a Travel Snob</b></p> <p>NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports comparisons and links:</p> <ul style="list-style-type: none"> <li>• both writers use detail and colour in different ways</li> <li>• ‘Our Town...’ embraces the evidence of cultural diversity; ‘Postcard...’ deals with snobbery about people on holiday and holiday destinations; this snobbery may be ironic whereas ‘Our town’ is purely descriptive.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>A03: make comparisons and explain links between texts</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound comparisons and links.</li> <li>• Some clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is mostly appropriate; shows some support of the points being made.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Sound comparisons and links.</li> <li>• Clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is appropriate; shows some support of the points being made.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Specific and detailed comparisons and links.</li> <li>• Developed evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is detailed, appropriate and supports the points being made.</li> </ul>
<b>4</b>	<b>10-12</b>	<ul style="list-style-type: none"> <li>• Assured comparisons and links.</li> <li>• Pertinent evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is assured, appropriate and supports the points being made.</li> </ul>
<b>5</b>	<b>13-15</b>	<ul style="list-style-type: none"> <li>• Discriminating comparisons and links showing insight.</li> <li>• Perceptive evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is discriminating; fully supports the points being made.</li> </ul>

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

**Collection D: Taking a Stand**

Question Number		
5(a)	Describe how the writer presents attitudes to life in 'No Problem'.	
	Use <b>evidence</b> from the poem to support your answer.	
	<b>(12 marks)</b>	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>the whole autobiographical poem explores how the writer has experienced prejudice based on other people's attitudes to him which are stereotypical: 'I am branded athletic', 'I can do more dan dance'</li> <li>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')</li> <li>there is a Caribbean dialect which flavours the poem: 'I am not de problem'</li> <li>he feels that he would be able to dispel such prejudices if given the chance: 'if yu give I a chance'</li> <li>he has received racist abuse: 'silly playground taunts/An racist stunts'</li> <li>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'</li> <li>he overturns the cliché 'some of my best friends are black' in the final line.</li> <li>there is a play on the colloquialism 'chip on the shoulder' - perhaps a deliberate misunderstanding</li> <li>he overturns the cliché 'some of my best friends are black' in the final line</li> <li>repetition is a strong feature, especially with the words 'no problem' in the lines 'I am not de problem' (repeated) and then 'black is not de problem'.</li> </ul>	
Band	Mark	AO2: explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>Generally sound explanation of how the writer conveys his attitudes.</li> <li>Generally sound, relevant connection made between the presentation of attitudes and the language used.</li> <li>Mostly clear, relevant textual reference to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>Sound explanation of how the writer conveys his attitudes to create effect.</li> <li>Sound, relevant connection made between attitudes and the language used.</li> <li>Clear, relevant textual reference to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>Thorough explanation of how the writer conveys his attitudes to create effect.</li> <li>Sustained, relevant connection made between attitudes and the presentation of ideas.</li> <li>Sustained, relevant textual reference to support response.</li> </ul>

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

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

Question Number	
5(b)(i)	<p>Compare how the writers explore different attitudes to life in 'Pessimism for Beginners' and 'No Problem'.</p> <p>Use <b>evidence</b> from the poems to support your answer.</p> <p>You may include material you used to answer 5(a).</p>
	<b>(15 marks)</b>
	Indicative content
	<p><b>Reward all reasonable responses on the comparisons and links based on textual evidence.</b></p> <p><b>Candidates must address both poems but equal weighting is not required.</b></p> <p><b>Pessimism for Beginners</b></p> <ul style="list-style-type: none"> <li>• the writer presents advice on how to respond to being ignored or rejected, but unlike most advice of this kind, it is warning the reader to expect the worst of people: 'Think instead that they're cursing and hissing'</li> <li>• the poem could be considered humorous, tongue in cheek or bitterly ironic</li> <li>• the writer uses exaggerations (hyperbole) and a sense that everyone is against you (paranoia) with some powerful images: 'that your eyes should be pecked by an eagle' and 'makes them spatter their basin with vomit'</li> <li>• the writer uses lists and choices: 'friend, parent, sibling or lover', 'Young or old, gay or straight, male or female'</li> <li>• the latter part of the poem shows that the 'reason' for being so pessimistic is that things may turn out better than you expect: 'life gets better'</li> <li>• if someone does get in touch, you feel 'pure joy'</li> <li>• the poet uses alliteration and repetition to emphasise points 'when you're waiting', 'venal and vile'</li> <li>• the poem has a lilting, ballad-like rhythm and rhyme, in regular quatrains - this perhaps helps to keep the tone quite light, despite the dramatic language.</li> </ul>

	<b>No Problem</b> NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports comparisons and links: <ul style="list-style-type: none"> <li>the poems both use humour and irony in different ways to make serious points about how people are treated</li> <li>'No Problem' is about stereotypical attitudes and racial prejudice; 'Pessimism for Beginners' imagines a world where it seems that everyone just hates you.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>A03: make comparisons and explain links between texts</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>Generally sound comparisons and links.</li> <li>Some clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>The selection of examples is mostly appropriate; shows some support of the points being made.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>Sound comparisons and links.</li> <li>Clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>The selection of examples is appropriate; shows some support of the points being made.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>Specific and detailed comparisons and links.</li> <li>Developed evaluation of the different ways of expressing meaning and achieving effects.</li> <li>The selection of examples is detailed, appropriate and supports the points being made.</li> </ul>
<b>4</b>	<b>10-12</b>	<ul style="list-style-type: none"> <li>Assured comparisons and links.</li> <li>Pertinent evaluation of the different ways of expressing meaning and achieving effects.</li> <li>The selection of examples is assured, appropriate and supports the points being made.</li> </ul>
<b>5</b>	<b>13-15</b>	<ul style="list-style-type: none"> <li>Discriminating comparisons and links showing insight.</li> <li>Perceptive evaluation of the different ways of expressing meaning and achieving effects.</li> <li>The selection of examples is discriminating; fully supports the points being made.</li> </ul>

Question Number		
5(b)(ii)	Compare how the writer of <b>one</b> poem of your choice from the 'Taking a Stand' collection presents different attitudes to life from those given in 'No Problem'.	
	Use <b>evidence</b> from the poems to support your answer. You may include material you used to answer 5(a).	
	<b>(15 marks)</b>	
	Indicative content	
	<p><b>Reward all reasonable responses on the comparisons and links based on textual evidence.</b></p> <p><b>Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question.</b></p> <p><b>Candidates must address both poems but equal weighting is not required.</b></p> <p>NB Points made about 'No Problem' may well include some of those listed under (a) above; however, they should be made in a way that supports 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"> <li>• Generally sound comparisons and links.</li> <li>• Some clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is mostly appropriate; shows some support of the points being made.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Sound comparisons and links.</li> <li>• Clear evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is appropriate; shows some support of the points being made.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Specific and detailed comparisons and links.</li> <li>• Developed evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is detailed, appropriate and supports the points being made.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Assured comparisons and links.</li> <li>• Pertinent evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is assured, appropriate and supports the points being made.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Discriminating comparisons and links showing insight.</li> <li>• Perceptive evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is discriminating; fully supports the points being made.</li> </ul>

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