

Mark Scheme (Results)

January 2012

GCSE English Literature (5ET2F) Paper 01

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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 Foundation Tier Question Papers.

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

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

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

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

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

### Assessment Objectives

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

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

**SECTION A: UNSEEN POEM**

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

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

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

Question Number	Question
h1	<p>Explain how Judith Nicholls presents the arrival of winter and its effect on the world.</p> <p>Write about:</p> <ul style="list-style-type: none"> <li>• what happens in the poem</li> <li>• how the writer has organised the poem</li> <li>• how the writer uses language for effect.</li> </ul> <p>Use evidence from the poem to support your answer.</p>
	<b>(20 marks)</b>
	<b>Indicative content</b>
	<p><b>The writer’s ideas and use of words</b></p> <ul style="list-style-type: none"> <li>• The whole poem consists of an extended personification of winter (the word ‘personification’ does not need to be used if the idea is grasped)</li> <li>• The focus is on the movement of winter through land and water</li> <li>• The poet shows what a dramatic effect the arrival of winter can have</li> <li>• Trees are silenced by Winter (‘hushing...’)</li> <li>• Winter is also silent (‘never a word he spoke’) and sinister (‘prowled’) presence</li> <li>• But effects can be violent (‘ripped up’)</li> <li>• Alliteration is used to point up the effects: ‘whispering wind’; ‘shivering sea’ ... ‘sand and stone’</li> <li>• The deadly effect is shown in the last line (‘at his back was death’)</li> </ul> <p><b>The way that the poem is structured</b></p> <ul style="list-style-type: none"> <li>• three stanzas</li> <li>• of equal length</li> <li>• each starts with the word ‘Winter’</li> <li>• there is an increasing speed through the verbs, so the last stanza is more dramatic.</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	1-4	<ul style="list-style-type: none"> <li>• Little explanation of how the writer uses literary techniques to create effect.</li> <li>• Basic understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Little or no relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Little relevant textual reference to support response.</li> <li>• Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</li> </ul>
2	5-8	<ul style="list-style-type: none"> <li>• Limited explanation of how the writer uses literary techniques to create effect.</li> <li>• Limited understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Limited relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Limited relevant textual reference to support response.</li> <li>• Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</li> </ul>
3	9-12	<ul style="list-style-type: none"> <li>• Some explanation of how the writer uses literary techniques to create effect.</li> <li>• Some understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Some relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Occasional relevant textual reference to support response.</li> <li>• Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. accuracy Spelling sometimes accurate with meaning hindered on occasion.</li> </ul>
4	13-16	<ul style="list-style-type: none"> <li>• Generally sound explanation of how the writer uses literary techniques to create effect.</li> <li>• Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Generally sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Mostly clear, relevant textual reference to support response.</li> <li>• Sentences are generally clearly structured, with generally sound control of expression and meaning and with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</li> </ul>
5	17-20	<ul style="list-style-type: none"> <li>• Sound explanation of how the writer uses literary techniques to create effect.</li> <li>• Sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Clear, relevant textual reference to support response.</li> </ul>

		<ul style="list-style-type: none"><li>• Sentences are clearly structured, with sound control of expression and meaning, and with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</li></ul>
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## SECTION B: ANTHOLOGY POEMS

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

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

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

### Collection A: Relationships

Question Number		
2(a)	<p>Describe the writer's thoughts and feelings about her relationship in 'Even Tho'.</p> <p>Use evidence from the poem to support your answer.</p>	
	<b>(15 marks)</b>	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• The writer gives a woman's perspective - her fears that the man will try to 'devour' her - destroy her by taking her independence</li> <li>• She wishes to have a warm and close relationship: she stresses her soft, yielding qualities through her metaphors</li> <li>• She wishes to enjoy herself with him ('carnival')</li> <li>• She likes physical contact and wishes to show affection (hug-up...)</li> <li>• However, she feels that this can be dangerous for her if it takes away her ability to 'break free'</li> <li>• She fears that she might cease to be a person in her own right and lose her individual personality ('person/ality').</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>• Little explanation of how the writer conveys his thoughts and feelings.</li> <li>• Little relevant connection made between the presentation of thoughts and feelings and the language used.</li> <li>• Little relevant textual reference to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited explanation of how the writer conveys his thoughts and feelings to create effect.</li> </ul>

		<ul style="list-style-type: none"> <li>Limited relevant connection made between thoughts and feelings and the language used.</li> <li>Limited relevant textual reference to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>Some explanation of how the writer conveys his thoughts and feelings to create effect.</li> <li>Some relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>Occasional relevant textual reference to support response.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>Generally sound explanation of how the writer conveys his thoughts and feelings to create effect.</li> <li>Generally sound relevant connection made between his thoughts and feelings and the presentation of ideas.</li> <li>Mostly clear, relevant textual reference to support response.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>Sound explanation of how the writer uses thoughts and feelings to create effect.</li> <li>Sound relevant connection made between his thoughts and feelings and the presentation of ideas.</li> <li>Clear, 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>Explain how the writer of 'Rubbish at Adultery' presents different thoughts and feelings about relationships from those shown in 'Even Tho'.</p> <p>Use evidence from the poems to support your answer.</p>
	<b>(15 marks)</b>
	<b>Indicative content</b>
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence.</p> <p><b>Candidates must address both poems but equal weighting is not required.</b></p> <p><b>'Rubbish at Adultery'</b></p> <ul style="list-style-type: none"> <li>The fact that this is a relationship with a married man is central</li> <li>The woman is angry about the man's inability to accept the nature of the relationship</li> <li>He keeps referring back to his wife and children, when she would rather not think about them</li> <li>Like the woman in 'Even Tho', she has a passionate side and is looking for enjoyment and physical passion</li> <li>She feels he needs to sort out his feelings and what he really wants</li> <li>She is very angry at his behaviour (title; 'You stupid, stupid git')</li> <li>Uses colloquial language, especially in final stanza (where her frustration and</li> </ul>

	<p>anger boil up) to get across her strong feelings: 'rubbish', 'crap', 'git'.</p> <p><b>'Even Tho'</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>• Like the woman in 'Rubbish at Adultery', she is keen to express her own feelings and to be seen as an independent individual (not defined in the terms of her lover)</li> <li>• Both poems show a concern about the attitudes of the man, and how these might spoil the relationship.</li> </ul>	
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>• Basic (or no) comparisons/links.</li> <li>• Basic (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is basic.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited (or no) comparisons/links</li> <li>• Limited (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is limited</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some comparisons and links.</li> <li>• Some evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is valid but undeveloped.</li> </ul>
4	10-12	<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>
5	13-15	<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>

Question Number	
2(b)(ii)	<p>Explain how the writer of <b>one</b> poem of your choice from the 'Relationships' collection presents different ideas about relationships from those in 'Even Tho'.</p> <p>Use <b>evidence</b> from the poems to support your answer.</p>
	<b>(15 marks)</b>
	<b>Indicative content</b>
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence.</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>

NB Points made about 'Even Tho' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.

- Look for points on the perspectives of the two people in the relationship
- There may be a focus on both good and bad points about the relationship.

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>• Basic (or no) comparisons/links.</li> <li>• Basic (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is basic.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited (or no) comparisons/links</li> <li>• Limited (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is limited</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some comparisons and links.</li> <li>• Some evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is valid but undeveloped.</li> </ul>
4	10-12	<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>
5	13-15	<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>

## Collection B: Clashes and Collisions

Question Number		
3(a)	Describe the writer's thoughts and feelings about the coming of war in 'Invasion'.	
	Use evidence from the poem to support your answer.	
	(15 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• The opening of the poem suggests both that the invaders' arrival is inevitable and that it is not far away ('soon they will come')</li> <li>• The writer imagines hearing their approach (the sinister sound of 'boots approaching') before gradually seeing them 'through the mist': gradually they take shape and become more real</li> <li>• She clearly feels that they will come straight for civilians' homes ('guns and tanks pointing forward')</li> <li>• She focuses on the defenders who will be angrily ('boiling blood'; alliteration) defending the country's freedom</li> <li>• She is pessimistic about the outcome of the war. ('We will lose this war'; 'short-lived freedom')</li> <li>• She imagines the sight of blood mixing with water</li> <li>• She realises that the war will haunt her dreams</li> <li>• She cannot see any point in resisting: tells the young men to stay indoors and hide.</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>• Little explanation of how the writer conveys her thoughts and feelings.</li> <li>• Little relevant connection made between the presentation of thoughts and feelings and the language used.</li> <li>• Little relevant textual reference to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited explanation of how the writer conveys her thoughts and feelings to create effect.</li> <li>• Limited relevant connection made between thoughts and feelings and the language used.</li> <li>• Limited relevant textual reference to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some explanation of how the writer conveys her thoughts and feelings to create effect.</li> <li>• Some relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>• Occasional relevant textual reference to support response.</li> </ul>

4	10-12	<ul style="list-style-type: none"> <li>• Generally sound explanation of how the writer conveys her thoughts and feelings to create effect.</li> <li>• Generally sound relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>• Mostly clear, relevant textual reference to support response.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• Sound explanation of how the writer uses her thoughts and feelings to create effect.</li> <li>• Sound relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>• Clear, 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>Explain how the writer of 'O What is that Sound' presents different thoughts and feelings about the coming of war from those shown in 'Invasion'.</p> <p>Use evidence from the poems to support your answer.</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><b>'O What is that Sound'</b></p> <ul style="list-style-type: none"> <li>• As in 'Invasion', the first sign of war is the sound (which is in the title) - this time it is the sound of the drum, rather than the soldiers' boots</li> <li>• The use of questions (to another person, perhaps a woman's husband or child, though other interpretations are possible) shows the speaker wondering what is happening and sounding puzzled/frightened (more so by the end, with the exclamations and the repetition of key words ('deceiving'))</li> <li>• The answers sometimes seem intended to reassure the questioner, but sometimes increase the tension, since they show that the explanation offered is not right (eg on 'Is it the parson?' and 'it must be the farmer')</li> <li>• Gradually we realise that the soldiers are heading for the speaker's house, and that the other person is going, leaving her (?) to her fate</li> <li>• The ending comes close: the journey has made its way from the valley below right up to the house, and you can even see the hatred in their eyes 'eyes are burning')</li> <li>• The theme of betrayal is brought out strongly in the final stanzas.</li> <li>• Action is in the present.</li> </ul> <p><b>'Invasion'</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>• In 'Invasion' the focus is on the loss of freedom for the people being invaded; in 'O What is that Sound' it is on the likely death of the person the soldiers have been looking for (who has been betrayed).</li> <li>• Both poems imagine the troops getting closer but in 'Invasion' the poet's fears and</li> </ul>

		<p>anxieties about what will happen are in the future.</p> <ul style="list-style-type: none"> <li>• Both also talk about the soldiers invading civilians' homes, but in 'Invasion' this is part of what the speaker imagines is about to happen.</li> <li>• Different perspectives and techniques 'invasion' (the thoughts of the poet) 'O what is that sound' (questions and answers).</li> </ul>
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>• Basic (or no) comparisons/links.</li> <li>• Basic (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is basic.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited (or no) comparisons/links</li> <li>• Limited (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is limited</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some comparisons and links.</li> <li>• Some evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is valid but undeveloped.</li> </ul>
4	10-12	<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>
5	13-15	<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>

Question Number	
3(b)(ii)	<p>Explain how the writer of <b>one</b> poem of your choice from the 'Clashes and Collisions' collection presents different ideas about war from those in 'Invasion'.</p> <p>Use <b>evidence</b> from the poems to support your answer.</p>
	<b>(15 marks)</b>
	Indicative content
	Reward all reasonable responses on the comparisons and links based on textual evidence.

	<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 'Invasion' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.</p>	
Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Basic (or no) comparisons/links.</li> <li>• Basic (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is basic.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited (or no) comparisons/links</li> <li>• Limited (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is limited</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some comparisons and links.</li> <li>• Some evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is valid but undeveloped.</li> </ul>
4	10-12	<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>
5	13-15	<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>

## Collection C: Somewhere, Anywhere

Question Number		
4(a)	Describe the thoughts and feelings expressed about a particular place in the poem 'My Mother's Kitchen'.	
	Use evidence from the poem to support your answer.	
	(15 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• The writer comments that she 'will inherit' her mother's kitchen</li> <li>• it seems that she is talking about the contents rather than the room itself, since she stresses that her mother keeps moving ('it is her ninth time')</li> <li>• the crockery is described in detail as far from beautiful ('short and fat'; 'an ugly collection')</li> <li>• it is clear that her mother is something of a hoarder - 'can't bear throwing away')</li> <li>• Her mother really wants her to have these objects and seems proud of the legacy she will be passing on (using the - cliché - words 'all of this will be yours')</li> <li>• She talks about her mother's impending move as a return to her own home, which she will be rebuilding - so in a sense she will return to her former kitchen, with the same contents.</li> <li>• She is struck by how easily her mother moves from one place to another, without being concerned about leaving furniture behind</li> <li>• She also notes that her mother does become attached to plants - she seems to admire her attachment to living things and is struck by the effect (stability) these have on her</li> <li>• She is also aware that she cannot inherit the trees, because she will be moving on again.</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>• Little explanation of how the writer conveys her thoughts and feelings.</li> <li>• Little relevant connection made between the presentation of thoughts and feelings and the language used.</li> <li>• Little relevant textual reference to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited explanation of how the writer conveys her thoughts and feelings to create effect.</li> <li>• Limited relevant connection made between thoughts and feelings and the language used.</li> <li>• Limited relevant textual reference to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some explanation of how the writer conveys her thoughts and feelings to create effect.</li> <li>• Some relevant connection made between thoughts and feelings and the</li> </ul>

		<p>presentation of ideas.</p> <ul style="list-style-type: none"> <li>Occasional relevant textual reference to support response.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>Generally sound explanation of how the writer conveys her thoughts and feelings to create effect.</li> <li>Generally sound relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>Mostly clear, relevant textual reference to support response.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>Sound explanation of how the writer uses her thoughts and feelings to create effect.</li> <li>Sound relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>Clear, 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>Explain how the writer of 'Sea Timeless Song' presents different thoughts and feelings about a particular place from those in 'My Mother's Kitchen'.</p> <p>Use evidence from the poems to support your answer.</p> <p style="text-align: right;"><b>(15 marks)</b></p>
	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><b><i>'Sea Timeless Song'</i></b></p> <ul style="list-style-type: none"> <li>This is an impressionistic account, focusing on the passage of time</li> <li>The sea's permanence is contrasted with things or people that are not permanent but 'come' and 'go'</li> <li>Repetition is the most striking feature of the poet's language: the words 'sea timeless' occur no fewer than 15 times</li> <li>The effect of this is perhaps meant to reflect the way the waves of the sea constantly come in and recede, in an eternal rhythm</li> <li>There are three images of 'coming and going', one in each stanza. One is a force of Nature; one is from plant life; one is from human life</li> <li>This suggests that everything that happens in this place (a tropical land, presumably because of the hurricanes) is bound by the same laws of change, except the sea, which is the one fixed presence.</li> </ul>

<p><b><i>'My Mother's Kitchen'</i></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>• Whereas in 'Sea Timeless Song' no human feelings about the place are mentioned explicitly, although there is perhaps a sense of wonder about being surrounded by this powerful, permanent presence, 'My Mother's Kitchen' focuses on the aspects of the place described which affect the mother's feelings.</li> </ul>		
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>• Basic (or no) comparisons/links.</li> <li>• Basic (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is basic.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited (or no) comparisons/links</li> <li>• Limited (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is limited</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some comparisons and links.</li> <li>• Some evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is valid but undeveloped.</li> </ul>
4	10-12	<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>
5	13-15	<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>

Question Number	
4(b)(ii)	<p>Explain how the writer of <b>one</b> poem of your choice from the 'Somewhere, Anywhere' collection presents different ideas about a place from those in 'My Mother's Kitchen'.</p> <p>Use evidence from the poems to support your answer.</p>
	(15 marks)
Indicative content	
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence.</p> <p><b>Accept any selected poem that enables the candidate to make relevant links and</b></p>

	<p>comparisons on the subject of the question. Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about 'My Mother's Kitchen' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.</p>	
Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Basic (or no) comparisons/links.</li> <li>• Basic (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is basic.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited (or no) comparisons/links</li> <li>• Limited (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is limited</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some comparisons and links.</li> <li>• Some evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is valid but undeveloped.</li> </ul>
4	10-12	<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>
5	13-15	<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>

## Collection D: Taking a Stand

Question Number		
5(a)	Describe how the writer presents attitudes to life in 'A Consumer's Report'.	
	Use evidence from the poem to support your answer.	
	(12 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• The basic idea of the poem is that 'life' is a 'product' used by 'consumers'.</li> <li>• The writer of the 'report' comments on positive and negatives aspects of this 'product'</li> <li>• The writer imagines that the product is gradually being consumed (like a bottle of dish-washing liquid - 'gentle on the hands'); realises that it becomes 'used up' very quickly</li> <li>• Life is confusing - there are 'so many' contradictory instructions</li> <li>• The writer asks whether life is really necessary, since the universe existed for 'a thousand million years' without it</li> <li>• The writer comments on the variety of forms of life - this adds to the confusion, so feels things 'should be uniform'</li> <li>• There is no choice about whether you have this product or not: 'it's delivered anyway'.</li> <li>• Life should be 'taken for granted', not worried over too much by so-called experts (philosophers, market researchers or historians)</li> <li>• The writer finishes by recommending the product, but adds a final twist about the 'competitive product': death.</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>• Little explanation of how the writer conveys her thoughts and feelings.</li> <li>• Little relevant connection made between the presentation of thoughts and feelings and the language used.</li> <li>• Little relevant textual reference to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited explanation of how the writer conveys her thoughts and feelings to create effect.</li> </ul>

		<ul style="list-style-type: none"> <li>Limited relevant connection made between thoughts and feelings and the language used.</li> <li>Limited relevant textual reference to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>Some explanation of how the writer conveys her thoughts and feelings to create effect.</li> <li>Some relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>Occasional relevant textual reference to support response.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>Generally sound explanation of how the writer conveys her thoughts and feelings to create effect.</li> <li>Generally sound relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>Mostly clear, relevant textual reference to support response.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>Sound explanation of how the writer uses her thoughts and feelings to create effect.</li> <li>Sound relevant connection made between thoughts and feelings and the presentation of ideas.</li> <li>Clear, 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>Explain how the writer of 'On the Life of Man' presents different attitudes to life from those in 'A Consumer's Report'.</p> <p>Use <b>evidence</b> from the poems to support your answer.</p> <p style="text-align: right;"><b>(15 marks)</b></p>
	Indicative content
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence.</p> <p><b>Candidates must address both poems but equal weighting is not required.</b></p> <p><b>'On the Life of Man'</b></p> <ul style="list-style-type: none"> <li>This is a very different poem - written a long time ago, whereas 'A Consumer's Report' is modern; also much shorter</li> <li>What the poems share is the use of the extended metaphor: where in 'A Consumer's Report' life is seen as a consumer product, in 'On the Life of Man' it is seen as a play</li> <li>The play is described as a 'short Comedy', which shows the writer thinks life is brief but in some ways also amusing</li> <li>The people in this 'play' are observed by 'Heaven', which acts like a critic in judging where the actors go wrong ('doth act amiss')</li> <li>The end of the 'play' is compared with death, with the grave being the 'closed curtains'</li> <li>Death, the end of the play, is the one thing that is not amusing: 'we die in earnest'.</li> </ul>

	<p><b>'A Consumer's Report'</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>• The poems both show a rather detached view of life, by turning it into an object to be studied and criticised</li> <li>• Both see the funny side of life, but both finish with the thought of death.</li> </ul>	
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>• Basic (or no) comparisons/links.</li> <li>• Basic (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is basic.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited (or no) comparisons/links</li> <li>• Limited (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is limited</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some comparisons and links.</li> <li>• Some evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is valid but undeveloped.</li> </ul>
4	10-12	<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>
5	13-15	<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>

Question Number	
5(b)(i)	<p>Explain 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 'A Consumer's Report'.</p> <p>Use <b>evidence</b> from the poems to support your answer.</p>
	<b>(15 marks)</b>
	<b>Indicative content</b>
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence.</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>

NB Points made about 'A Consumer's Report' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.

Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Basic (or no) comparisons/links.</li> <li>• Basic (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is basic.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Limited (or no) comparisons/links</li> <li>• Limited (or no) evaluation of the different ways of expressing meaning.</li> <li>• The selection of examples is limited</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Some comparisons and links.</li> <li>• Some evaluation of the different ways of expressing meaning and achieving effects.</li> <li>• The selection of examples is valid but undeveloped.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Generally 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 mostly appropriate; shows some support of the points being made.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• 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 appropriate; shows some support of the points being made.</li> </ul>

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