

Mark Scheme (Results)

Summer 2012

GCSE English Literature 1 (5ET2F/01)

Unit 2

Understanding Poetry

Foundation Tier

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Summer 2012

Publications Code UGO32167*

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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	
	(20 marks)
	Indicative content
	<p>The writer’s ideas and use of words</p> <ul style="list-style-type: none"> • The speaker looks back to her childhood, recalling a girl who was at primary school with her • She starts with a description that shows why Tich was regarded as unusual in her appearance (her glasses, with the vivid description of the ‘elastoplast-pink frames’ and the fact that her feet were of very different sizes) • She shares fellow-feeling with Tich about their always being the last ones to be picked for teams • They avoided looking at each other when they were the only ones left (they tried to seem unconcerned, by looking elsewhere - ‘the flight of some unfortunate bird’) • They were both thought of as unusual-looking, the speaker because of her weight, Tich presumably because of her small size and appearance • The speaker feels that she was usually the one picked before the other: at least she was chosen while Tich was ‘unselected’ • The speaker comments on how their ways parted when they went to secondary school • She feels that she found her feet by shining academically, which made up for the humiliation of the team selections • Tich never had this opportunity, since she died only a year after going to secondary school • Ends with the simple, matter-of-fact statement: shocking in its simplicity. <p>The way that the poem is structured</p> <ul style="list-style-type: none"> • Six three-line stanzas with one extra line • The last line, with its shocking ending, stands out from the quite regular pattern up to this point • Enjambement at the half-way point (end of third stanza) - perhaps emphasises that there seems no end to their waiting to be chosen.

	Creditworthy responses may refer to language, structure and form without using specific terminology/feature spotting.	
Band	Mark	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Little understanding of the poem's content/ideas. • Little explanation of how the writer uses language, structure and form to present the poem's content/ideas. • Little relevant textual reference to support response. <p>*Material has simple organisation and little communication of ideas. Basic accuracy in spelling, punctuation and grammar hinders meaning.</p>
2	5-8	<ul style="list-style-type: none"> • Limited understanding of the poem's content/ideas. • Limited explanation of how the writer uses language, structure and form to present the poem's content/ideas. • Limited relevant textual reference to support response. <p>*Material has limited organisation and limited communication of ideas. Limited accuracy in spelling, punctuation and grammar may hinder meaning.</p>
3	9-12	<ul style="list-style-type: none"> • Some understanding of the poem's content/ideas. • Some explanation of how the writer uses language, structure and form to present the poem's content/ideas. • Some relevant textual reference to support response. <p>*Some control in organising and communicating ideas. Spelling, punctuation and grammar sometimes accurate, with meaning hindered on occasion.</p>
4	13-16	<ul style="list-style-type: none"> • Generally sound understanding of the poem's content/ideas. • Generally sound explanation of how the writer uses language, structure and form to present the poem's content/ideas. • Generally sound relevant textual reference to support response. <p>*Generally sound organisation and communication of ideas. Spelling, punctuation and grammar are mostly accurate; any errors do not hinder meaning.</p>
5	17-20	<ul style="list-style-type: none"> • Sound understanding of the poem's content/ideas. • Sound explanation of how the writer uses language, structure and form to present the poem's content/ideas. • Sound relevant textual reference to support response. <p>*Sound organisation and communication of ideas. Spelling, punctuation and grammar are mostly accurate, with some errors.</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)	
	(15 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • the poem focuses on the relationship between the speaker’s elderly parents • the poet reflects on the nature of their physical relationship now that they are old • the title is taken from the Bible (Genesis) which talks of a man and wife becoming ‘one flesh’ • the poet comments that they now sleep in separate beds • they too seem very separate in some ways: different patterns of behaviour when they go to bed, with their own thoughts/dreams: ‘it is as if they wait some new event’ • simile: ‘tossed up like flotsam’ - their relationship now is what survives from a ‘former passion’ • the lack of physical contact is underlined by the words ‘they hardly ever touch’ • time - a ‘feather touching them gently’ - contrasting with lack of ‘touching’ earlier mentioned • the poet is not quite sure how to interpret their occasional physical contact: is this a lack of feeling or a sign that they still do feel for each other - ‘too much’? • it is suggested that ‘chastity’ is a natural development for them (‘their lives were a preparation’) • the poet sees a contradiction (paradox), shown in the line ‘strangely apart, yet strangely close together’ • striking imagery: silence is ‘like a thread to hold/and not wind in’. Even their silence is a sign of strength: like an invisible thread (the simile is from fishing: the thread does not have to be reeled in, it simply stays there) • the poet asks the rhetorical question ‘Do they know they’re old?’. This may suggest that she thinks they do not realise what has happened to them • the lack of passion is emphasised again in the final line, where it is linked to her

		<p>realisation that it must have been there once for her to have been conceived. This again focuses on the contrast of the present relationship - 'lying apart' and the 'former passion' - with the 'fire' which had given birth to the writer</p> <ul style="list-style-type: none"> the couple are 'old', 'grown cold'. Yet the writer creates an interesting (paradoxical) sense of the fact that they are 'strangely apart... yet strangely close together'.
Band	Mark	AO2: explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Little explanation of how the writer conveys thoughts and feelings. Little relevant connection made between the presentation of thoughts and feelings and the language used. Little relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> Limited explanation of how the writer conveys thoughts and feelings to create effect. Limited relevant connection made between thoughts and feelings and the language used. Limited relevant textual reference to support response.
3	7-9	<ul style="list-style-type: none"> Some explanation of how the writer conveys thoughts and feelings to create effect. Some relevant connection made between thoughts and feelings and the presentation of ideas. Occasional relevant textual reference to support response.
4	10-12	<ul style="list-style-type: none"> Generally sound explanation of how the writer conveys thoughts and feelings to create effect. Generally sound relevant connection made between thoughts and feelings and the presentation of ideas. Mostly clear, relevant textual reference to support response.
5	13-15	<ul style="list-style-type: none"> Sound explanation of how the writer uses thoughts and feelings to create effect. Sound relevant connection made between thoughts and feelings and the presentation of ideas. Clear, relevant textual reference to support response.

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

Question Number		
2(b)(i)		
	(15 marks)	
	Indicative content	
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Candidates must address both poems but equal weighting is not required.</p> <p>'Kissing'</p> <ul style="list-style-type: none"> • The young lovers on the riverbank are shown as physically extremely close - their arms are locked around each other's 'waists and shoulders' • This is emphasized further by the metaphor 'clamped together', suggesting that it would be extremely hard to separate them • They are so locked into each other that they are unaware of their surroundings • Their kisses 'mouth to mouth' are unbroken • People have to walk round them, as they do not move; however, even these other people kiss, perhaps caught up in their emotions • Time stands still for them: nothing is more important - 'they've got all day' • The second stanza is a contrast: older people ('middle-aged'), and kissing in a less visible place, though still public ('back of taxis') • The intensity of the kisses is just as great, and is described in greater detail ('mouths and tongues...') • They are also hard to separate ('locked so tightly') • They share the hopefulness of the young ('they too may have futures'). <p>'One Flesh'</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"> • There is a strong contrast between the two poems, 'Kissing' focusing on physical contact' and 'One Flesh' on the lack of it • 'Kissing' shows older people still having physical relationships, 'One Flesh' shows them no longer doing so • 'One Flesh' looks backwards in time, 'Kissing' looks forward. 	
Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic (or no) comparisons/links. • Basic (or no) evaluation of the different ways of expressing meaning. • The selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited (or no) comparisons/links • Limited (or no) evaluation of the different ways of expressing meaning. • The selection of examples is limited

3	7-9	<ul style="list-style-type: none"> • Some comparisons and links. • Some evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is valid but undeveloped.
4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is appropriate; shows some support of the points being made.

Question Number		
2(b)(ii)		
	(15 marks)	
	Indicative content	
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. 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 'One Flesh' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.</p>	
Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic (or no) comparisons/links. • Basic (or no) evaluation of the different ways of expressing meaning. • The selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited (or no) comparisons/links. • Limited (or no) evaluation of the different ways of expressing meaning. • The selection of examples is limited.
3	7-9	<ul style="list-style-type: none"> • Some comparisons and links. • Some evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is valid but undeveloped.
4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is appropriate; shows some support of the points being made.

Collection B: Clashes and Collisions

Question Number		
3(a)		
	(15 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> the title is important, because conscientious objectors refuse to fight in wars, often because of a belief that they should not kill other people the first line shows the speaker realises that death is unavoidable ('I shall die'), but refuses to do anything to cause death this idea is emphasised by the personification 'Death': the speaker will not carry out 'Death's' work ('that is all I shall do for Death') Death is presented as the force behind wars: he has 'business' in different parts of the world; there are always wars going on somewhere, killing people the personification is developed through the image of the horse and rider: the poet refuses to 'hold the bridle', to 'ride out' into war, or to help 'Death' into the saddle the metaphor then changes so that death becomes the rider and the speaker the horse in a fox hunt the poet refuses to be a traitor or to give someone up to the enemy ('where the black boy hides in the swamp') the poet refuses to act any differently in relation to friends and enemies: all have an equal claim 'Although he promises me much' suggests that the speaker may be bribed or offered life in return for information or betrayal; but again the poet refuses to do Death's bidding. 	
Band	Mark	AO2: explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Little explanation of how the writer conveys thoughts and feelings. Little relevant connection made between the presentation of thoughts and feelings and the language used. Little relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> Limited explanation of how the writer conveys thoughts and feelings to create effect. Limited relevant connection made between thoughts and feelings and the language used. Limited relevant textual reference to support response.

3	7-9	<ul style="list-style-type: none"> • Some explanation of how the writer conveys thoughts and feelings to create effect. • Some relevant connection made between thoughts and feelings and the presentation of ideas. • Occasional relevant textual reference to support response.
4	10-12	<ul style="list-style-type: none"> • Generally sound explanation of how the writer conveys thoughts and feelings to create effect. • Generally sound relevant connection made between thoughts and feelings and the presentation of ideas. • Mostly clear, relevant textual reference to support response.
5	13-15	<ul style="list-style-type: none"> • Sound explanation of how the writer uses thoughts and feelings to create effect. • Sound relevant connection made between thoughts and feelings and the presentation of ideas. • Clear, relevant textual reference to support response.

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

Question Number		
3(b)(i)		
	(15 marks)	
	Indicative content	
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Candidates must address both poems but equal weighting is not required.</p> <p>'Your Dad Did What'</p> <ul style="list-style-type: none"> • Death is important to this poem, but it only becomes clear why right at the end • The title shows that the speaker (a teacher) has not realised that 'did' is a misspelling for 'died' • Because the teacher does not realise that the child's father has died, the marking of his work is based on a complete misunderstanding • The teacher does not realise that the death of his father made it impossible for him to write any more about 'the holiday' • The teacher can't understand why the boy has written so little, since he 'seems bright' • The child cannot explain to the teacher why the writing is so short, and simply says 'he's finished' • The clue to the poem is in the letter 'e'. This is both the 'E' grade (very low) the teacher gave the boy and the missing letter in the word 'died' • Finally the teacher understands what has happened, and so do we: the boy's father's death has dominated his feelings about the 'holiday'. <p>'Conscientious Objector' NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links:</p> <ul style="list-style-type: none"> • The poems have very different takes on the subject, but in both of them Death is the central theme. 	
Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic (or no) comparisons/links. • Basic (or no) evaluation of the different ways of expressing meaning. • The selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited (or no) comparisons/links • Limited (or no) evaluation of the different ways of expressing meaning. • The selection of examples is limited

3	7-9	<ul style="list-style-type: none"> • Some comparisons and links. • Some evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is valid but undeveloped.
4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is appropriate; shows some support of the points being made.

Question Number		
3(b)(ii)		
	(15 marks)	
	Indicative content	
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. 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 'Conscientious Objector' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.</p>	
Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic (or no) comparisons/links. • Basic (or no) evaluation of the different ways of expressing meaning. • The selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited (or no) comparisons/links • Limited (or no) evaluation of the different ways of expressing meaning. • The selection of examples is limited
3	7-9	<ul style="list-style-type: none"> • Some comparisons and links. • Some evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is valid but undeveloped.
4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is appropriate; shows some support of the points being made.

Collection C: Somewhere, Anywhere

Question Number		
4(a)		
	(15 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> the whole poem is an extended metaphor, as the two words of the title show an unusual link of two apparently very different places this prepares us for thinking about the city as a wild place, with fierce or strange 'animals' the poem consists of a series of highly visual images in which the everyday objects of the city metamorphose into the world of the jungle objects are personified: 'radiators grin', for example, and 'headlights stare': the cars are like animals ('lizard cars cruise by') even houses and doorways become 'people' in the poet's imagination: 'doorways keep their mouths shut'; 'hunched houses cough' newspapers blowing in the wind are turned into old people who 'shuffle by' the poet also uses sound effects as in the alliterative onomatopoeia of 'gutter gurgles' dustbins become the frightened victims ('flinch') of predatory motorbikes which 'snarl' at them streetlights and motorways become wild cats, baring their teeth and lashing their 'cat-black tongue'. 	
Band	Mark	AO2: explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Little explanation of how the writer conveys thoughts and feelings. Little relevant connection made between the presentation of thoughts and feelings and the language used. Little relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> Limited explanation of how the writer conveys thoughts and feelings to create effect. Limited relevant connection made between thoughts and feelings and the language used. Limited relevant textual reference to support response.
3	7-9	<ul style="list-style-type: none"> Some explanation of how the writer conveys thoughts and feelings to create effect. Some relevant connection made between thoughts and feelings and the presentation of ideas. Occasional relevant textual reference to support response.

4	10-12	<ul style="list-style-type: none">• Generally sound explanation of how the writer conveys thoughts and feelings to create effect.• Generally sound relevant connection made between thoughts and feelings and the presentation of ideas.• Mostly clear, relevant textual reference to support response.
5	13-15	<ul style="list-style-type: none">• Sound explanation of how the writer uses thoughts and feelings to create effect.• Sound relevant connection made between thoughts and feelings and the presentation of ideas.• Clear, relevant textual reference to support response.

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

Question Number	
4(b)(i)	
	(15 marks)
	Indicative content
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Candidates must address both poems but equal weighting is not required.</p> <p>‘City Blues’</p> <ul style="list-style-type: none"> • The title suggests that the city is a sad place - the ‘blues’ being a musical form associated with troubled people and sadness (‘singing the blues’) • The poem is unusual in suggesting a series of alternatives from which the reader is invited to choose • This gives an insight into the drafting process and how a poet’s choice of a particular word can help convey strength or precision of feeling or thought • The time of day and year are important in setting the scene, but the new day is not seen positively, especially with the idea that the sun (or light) is a ‘bully’, attacking or exposing weaknesses • The shadows thrown by the light are ‘hard’ or ‘dark’ - both rather negative words • The wind and the trees are personified: the wind has a violent effect on the trees - the falling leaves of Autumn, and the sounds of the branches described as being like ‘small talk’ • The wind also blows paper into the air: this is seen as a comical sight (‘ridiculously’) • The sheet of paper aspires to be a bird (even a ‘swan’, perhaps), but cannot sustain it and ‘tumbles’ • It is compared with the ‘less fortunate’ people of the city, who have to ‘know their place’ - a negative, fatalistic view <p>‘City Jungle’</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"> • Both poems rely on strong visual images to create their view of the city, but those of ‘City Jungle’ have a more ‘focused’ metaphor • There is a more sinister and threatening quality to the images in ‘City Jungle’, with ‘City Blues’ having more of a sense of desolation and futility, although there are hints of violence in both.
Band	Mark A03 make comparisons and explain links between texts

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

Question Number		
4(b)(ii)		
	(15 marks)	
	Indicative content	
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question. Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about 'City Jungle' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.</p>	
Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic (or no) comparisons/links. • Basic (or no) evaluation of the different ways of expressing meaning. • The selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited (or no) comparisons/links • Limited (or no) evaluation of the different ways of expressing meaning. • The selection of examples is limited
3	7-9	<ul style="list-style-type: none"> • Some comparisons and links. • Some evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is valid but undeveloped.
4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is appropriate; shows some support of the points being made.

Collection D: Taking a Stand

Question Number		
5(a)		
	(12 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • The poet expresses quite pessimistic thoughts about the world in a grimly ironic style: it uses 'gallows humour' to get strong points across • The title itself uses irony: the reader might expect the poem to be about the beauties of the world • The poet has some serious concerns about the world, especially mass starvation, war ('a bomb or two') and social divisions ('various segregations') • There are a number of 'positive' images about the good things that can be done, but these are undercut by negatives • The reference to the 'mortician' at the end shows that pleasures will be short-lived: everyone must face death • The poet uses his different line lengths and positioning of lines on the page to create striking effects and tone: for example, the one word 'Yes', followed by a break, shows that the 'Yes' is again ironic, because of the 'pregnant pause' that follows. Similarly, the break before 'if it isn't you' adds a sting to the tail of this stanza • Rhyme (in rapid succession on short lines) is used to ram home points: 'men of distinction... and men of extinction' (wordplay to emphasise the contrasts) • Repetition is used a great deal - 'all the time'... 'all the time'... 'only some of the time'; 'making the fun scene'... 'making the love scene'... 'making the sad scene': the phrase 'making the scene' somehow devalues even the positive ideas • The final section seems at times to be more upbeat, though with some trivial examples of pleasure ('goosing statues'; 'wearing pants'); however, there is no escape from the world's problems, since death is inevitable. 	
Band	Mark	AO2: explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Little explanation of how the writer conveys thoughts and feelings. • Little relevant connection made between the presentation of thoughts and feelings and the language used. • Little relevant textual reference to support response.

2	4-6	<ul style="list-style-type: none"> • Limited explanation of how the writer conveys thoughts and feelings to create effect. • Limited relevant connection made between thoughts and feelings and the language used. • Limited relevant textual reference to support response.
3	7-9	<ul style="list-style-type: none"> • Some explanation of how the writer conveys thoughts and feelings to create effect. • Some relevant connection made between thoughts and feelings and the presentation of ideas. • Occasional relevant textual reference to support response.
4	10-12	<ul style="list-style-type: none"> • Generally sound explanation of how the writer conveys thoughts and feelings to create effect. • Generally sound relevant connection made between thoughts and feelings and the presentation of ideas. • Mostly clear, relevant textual reference to support response.
5	13-15	<ul style="list-style-type: none"> • Sound explanation of how the writer uses thoughts and feelings to create effect. • Sound relevant connection made between thoughts and feelings and the presentation of ideas. • Clear, relevant textual reference to support response.

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

Question Number		
5(b)(i)		
	(15 marks)	
	Indicative content	
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Candidates must address both poems but equal weighting is not required.</p> <p>‘Those Bastards in their Mansions’</p> <ul style="list-style-type: none"> • Anger and deliberate attempt to shock conveyed by ‘bastards’ in the title • ‘Mansions’ also shows contempt for rich people with expensive homes • The bitterness is caused by the way he feels treated by such people - exaggerated account of their thoughts about him and what he had done, which occupy most of the poem • Anger again shown by ‘lords and ladies’ in their ‘palaces and castles’ • He also uses exaggeration (hyperbole) when he imagines how they would like to treat him • The effect of his feelings about the people he is bitter about is to turn him into a kind of ‘urban guerrilla’, a shadowy figure with a gun. <p>‘The World is a Beautiful Place’ NB Points made about this poem may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links:</p> <ul style="list-style-type: none"> • The anger in this poem is directed at a variety of targets, whereas the other poem has a single line of attack - against rich people who he believes treat him abominably • This poem deals in words and ideas, not weapons. ‘Those Bastards...’ is full of much more explicitly violent language and references to torture. 	
Band	Mark	A03 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic (or no) comparisons/links. • Basic (or no) evaluation of the different ways of expressing meaning. • The selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited (or no) comparisons/links. • Limited (or no) evaluation of the different ways of expressing meaning. • The selection of examples is limited.

3	7-9	<ul style="list-style-type: none"> • Some comparisons and links. • Some evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is valid but undeveloped.
4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is appropriate; shows some support of the points being made.

Question Number		
5(b)(ii)		
	(15 marks)	
	Indicative content	
	<p>Reward all reasonable responses on the comparisons and links based on textual evidence. Accept any selected poem that enables the candidate to make relevant links and comparisons on the subject of the question. Candidates must address both poems but equal weighting is not required.</p> <p>NB Points made about 'The World is a Beautiful Place' may well include some of those listed under (a) above; however, they should be made in a way that supports the comparison and links.</p>	
Band	Mark	AO3 make comparisons and explain links between texts
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic (or no) comparisons/links. • Basic (or no) evaluation of the different ways of expressing meaning. • The selection of examples is basic.
2	4-6	<ul style="list-style-type: none"> • Limited (or no) comparisons/links. • Limited (or no) evaluation of the different ways of expressing meaning. • The selection of examples is limited.
3	7-9	<ul style="list-style-type: none"> • Some comparisons and links. • Some evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is valid but undeveloped.
4	10-12	<ul style="list-style-type: none"> • Generally sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is mostly appropriate; shows some support of the points being made.
5	13-15	<ul style="list-style-type: none"> • Sound comparisons and links. • Some clear evaluation of the different ways of expressing meaning and achieving effects. • The selection of examples is appropriate; shows some support of the points being made.

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