



# Mark Scheme (Results)

November 2021

Pearson Edexcel Level 1/Level 2  
GCSE (9–1) in English Literature (1ET0 02P)

OPTION 2: Poetry since 1789

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November 2021  
Publications Code 1ETO\_02P\_rms\_20220224  
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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.

## Marking Guidance – Specific

- The marking grids have been designed to assess student work holistically. The grids identify the Assessment Objective being targeted by the level descriptors.
- When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.
- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the Assessment Objective described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points
- Indicative content is exactly that – it consists of factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative

responses to the indicative content that fulfil the requirements of the question. It is the examiner's responsibility to apply their professional judgment to the candidate's response in determining if the answer fulfils the requirements of the question.

The table below shows the number of raw marks allocated for each question in this mark scheme.

Component	Assessment Objectives				Total mark
	AO1	AO2	AO3	AO4	
Component 2: 19th-century Novel and Poetry					
Questions 1a to 7a		20			20
Questions 1b to 7b	20				20
Questions 8 to 11		15	5		20
Question 12	8	12			20

AO1	Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none"> <li>• maintain a critical style and develop an informed personal response</li> <li>• use textual references, including quotations, to support and illustrate interpretations.</li> </ul>
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

## Part 1 – Poetry Anthology

In responses to Questions 8, 9, 10 and 11 examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a response comparing the poems. Comparison is not directly associated with a discrete assessment objective. However, candidates must answer the question set, and provide sufficient evidence to meet the requirements of the assessment objectives through their comparison including the poets' use of language, form and structure (AO2), and the contexts in which the poems were written (AO3).

The coverage of the two poems need not be equally weighted but the second poem should have substantial treatment. Responses that are considerably unbalanced will not be able to access Level 3, where explanation of writers' ideas and perspectives is required alongside a wide range of comparisons between texts.

Examiners must reward all reasonable, valid points and comments that show an understanding and comparison of the two poems and all 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 they are effectively developed and supported by well-chosen textual evidence.

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

Question Number	Indicative Content
<p><b>1</b> <b>Relationships</b></p>	<p>The indicative content is not prescriptive. Reward responses that explore how family relationships are presented in <i>A Child to his Sick Grandfather</i> and which compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><b><i>A Child to his Sick Grandfather</i></b></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"> <li>• the poem is written in rhyming couplets, perhaps giving a child-like quality to the structure of the poem. The regular rhyming pattern is consistent throughout the poem. This may be used to reflect an almost nursery-rhyme rhythm in order to reflect the child's voice</li> <li>• the poem is an elegy to the grandfather</li> <li>• the poem contains eight six-line stanzas. Each stanza is rounded off by a short powerful line. The fixed, regular structure could support the unchanging affection the child feels for the grandfather</li> <li>• each stanza ends with a refrain or repetition of 'dad', which may emphasise the child's love and devotion for the grandfather</li> <li>• the poem is mostly in the present tense, with some past and future tense: 'I'll sit and talk'. The past and present tenses provide contrasts to show how the grandfather once was and how he is now. The move to the future tense sees the child imagining looking after the old man in the future. The poem ends with the dramatic present tense</li> <li>• the tone of the poem demonstrates the child's love for the grandfather, the disbelief and feelings of grief if the grandfather has just died. The ending of the poem is ambiguous as the grandfather could just be sleeping.</li> </ul> <p><b>The poet's language and ideas (AO2):</b></p> <ul style="list-style-type: none"> <li>• the poem explores a very strong family relationship. The poet conveys a child's love and devotion to a weakening grandfather. Familial love is a key theme of the poem. Some candidates may consider the repeated reference to 'dad' as being ambiguous, but the term is used affectionately for someone who is like a father to the child</li> <li>• parenthesis is used to recall a fond memory: '(that was my horse)'</li> <li>• sibilance is used to reflect the distress and grief that the child feels: 'scarce support', 'smile and stroke', 'serving at your side'</li> <li>• alliteration emphasises the grandfather's old age: 'white hairs on your crown', 'wan and hollow'. The 'crown' could literally be referring to the top of the head or it could be alluding to a crown worn by royalty, perhaps suggesting how important the grandfather is to the child</li> <li>• the use of exclamations expresses the child's shock at how weak the grandfather has become: 'How lank and thin your beard hangs down!', 'hollow are your cheeks!'</li> <li>• rhetorical questions add to the poignant tone of the poem. The grandfather cannot reply and the questions emphasise the desperation of the child's desire to elicit a response: 'You will not die and leave us then?', 'You love a story, dad?', 'you nod, I think?'</li> <li>• the child understands that everyone cares about the grandfather, including 'The housewives', 'gossips', 'each neighbour cares', 'good men', 'everybody looks so sad'. The list of different people suggests that the grandfather is respected and loved by all that know him</li> </ul>

- the child tries to create a future in the hope that it will prolong the grandfather's life, but fears it cannot happen: 'We'll doff our shoes and softly tread', 'fill old dad his cheer', 'lead you kindly by the hand', 'I'll with you bide', 'serving at your side', 'sit and talk with you'. Traditional family roles are reversed as the child promises to tell the grandfather stories: 'I have a tale both long and good', 'I have a wondrous tale'
- the final stanza uses dashes, signalling a pause as the child realises that the grandfather has either died or fallen asleep.

**Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:**

- the poem is the oldest in the collection and was written in 1790
- Joanna Baillie was a renowned Scottish poet of her time. It was unusual at the time for female writers to be famous and successful
- although not considered a Romantic Poet, Baillie's poem does reflect some conventions of Romantic Poetry, as the grandfather is not famous or important, but could be anybody's grandfather
- Joanna Baillie was a Presbyterian. The poem reflects her Christian beliefs of honouring family members.

Reward all valid points.

**The second poem:**

For the second poem, candidates may choose ANY ONE other appropriate poem from the Relationships anthology collection for comparative treatment. The chosen poem must allow the candidate to explore family relationships in a relevant way. For example, if candidates choose the poem *Nettles* by Vernon Scannell, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses.

**(These are purely illustrative, since other poems may well be selected.)**

- Both poems demonstrate strong family relationships. One is from the perspective of a child talking to his grandfather and the other is a father expressing his concern when his son is stung by some nettles. Both speakers are protective of their loved ones. (AO2)
- One poem is about an elderly person, while the son in *Nettles* is just three years old. Both poems are personal, emotional and compassionate. (AO2)
- Whereas *A Child to his Sick Grandfather* is written in eight stanzas, *Nettles* is written in just one stanza of 16 lines. Both poems have examples of alliteration to emphasise the close family relationships. (AO2)
- *Nettles* was written in 1980, whereas *A Child to his Sick Grandfather* was written in 1790. Despite being almost 200 years apart, love and compassion in family relationships are a key feature. (AO3)

Level	Mark (20 marks)	Descriptor Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• There is little or no comparison of the two poems.</li> <li>• Identification of form and structure is minimal.</li> <li>• There is little awareness of the language used by the poets.</li> <li>• Little evidence of relevant subject terminology.</li> <li>• There is little awareness of context and little comment on the relationship between poems and context.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems.</li> <li>• There is some comment on the form and structure of the poems.</li> <li>• Some awareness of the poets' use of language is shown, but without development.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> <li>• There is some awareness of relevant context and some comment on the relationship between poems and context.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</b></p>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response compares and contrasts a range of points and considers some similarities and/or differences between the poems.</li> <li>• The response shows a sound understanding of form and structure and links them to their effect.</li> <li>• There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> <li>• There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems.</li> <li>• Analysis of form and structure and their effect is sustained.</li> <li>• The candidate comments effectively on the poets' use of language and its effect on the reader.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> <li>• There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered.</li> <li>• There is perceptive grasp of form and structure and their effect.</li> <li>• The response offers a cohesive evaluation of the poets' language and its effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> <li>• There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.</li> </ul>



Question Number	Indicative Content
<p><b>2</b> <b>Conflict</b></p>	<p>The indicative content is not prescriptive. Reward responses that explore how war is presented in <i>Exposure</i> and which compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><b><i>Exposure</i></b></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"> <li>• the poem is written in eight five-line stanzas that describe the trauma of living in the trenches and struggling to survive in terrible conditions</li> <li>• the poem has a regular rhyming pattern with the half-rhymes, particularly in the second and third lines, such as: 'silent' and 'salient', 'brambles' and 'rumbles', which have an unsettling effect on the reader. Each stanza is rounded off by a short powerful line</li> <li>• the abbreviated final lines of each stanza emphasise the lack of action. The repetition of 'But nothing happens' acts as a powerful refrain</li> <li>• rhetorical questions highlight the incredulity of the soldiers who do not fully understand why they are there and to reflect their boredom of waiting: 'What are we doing here?', 'Is it that we are dying?'</li> <li>• the use of ellipsis separates the different lines of thought and gives the reader opportunity to reflect on each line</li> <li>• the caesura intensifies the image of war: 'Pause over half-known faces. All their eyes are ice'.</li> </ul> <p><b>The poet's language and ideas (AO2):</b></p> <ul style="list-style-type: none"> <li>• the title of the poem conveys multiple meanings in relation to war. The soldiers are exposed to the gunfire, exposed to severe weather in the trenches, exposed to the harsh conditions or exposed to the horrific experience</li> <li>• the repeated use of pronouns emphasises how the poet, Owen, is part of the misery experienced during the war; there is collective suffering: 'Our brains', 'knife us', 'we keep awake', 'we hear'. 'Our brains ache' demonstrates the physical and psychological pain and suffering that are experienced by the soldiers</li> <li>• the phrase 'But nothing happens' is repeated to stress the agony of endless waiting and the futility of war</li> <li>• assonance adds to the effect of the slow and tedious wait for something to happen: 'grow', 'know', 'soaks'</li> <li>• the weather is described with personification and a metaphor, suggesting that it gathers its troops and attacks: 'Dawn, massing in the east her melancholy army', 'pale flakes with fingering stealth' (Please note, some published versions say 'lingering' rather than 'fingering' – accept either)</li> <li>• sibilance mirrors the sound of whistling of the shells as they approach: 'sudden successive flights of bullets streak the silence'. Alliteration emphasises the assault of the weather with its own deadly intent: 'flowing flakes that flock'</li> <li>• the soldiers are described like animals as they 'cringe in their holes'</li> <li>• memories of the past and happier times are juxtaposed with the thoughts of what may lie ahead: 'sunk fires, glozed / With crusted dark-red jewels' and the repeated reference to doors being 'closed', convey the sense of hopelessness. The word 'glozed' is a composite word coined by Owen and combines 'glowing' and 'glazed'</li> <li>• the soldiers believe that they have to be there, 'not loath', to fight for the love of God, which seems to be threatened. Alternatively, some candidates may argue that the soldiers appear to have lost their faith in God, which makes their deaths seem even more futile, as they do not even look forward to the afterlife: 'For love of God seems dying'</li> <li>• the effects of the frost are described in all of their horror as it shrivels hands and puckers 'foreheads crisp'. The bodies of dead soldiers are interred by a 'burying party, picks and shovels in the shaking grasp'. Emphasis is given to the 'half-known faces' and the horrendous image of 'All their eyes are ice'.</li> </ul>

**Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:**

- the poem makes reference to Owen's experiences as a soldier during the First World War. The poem reflects the harsh winter of 1917 and is one of Owen's last poems. The poem was inspired by Keats' *Ode to a Nightingale*, where the union between nature and the poet is celebrated, whereas Owen's approach is the opposite
- Owen was a writer and poet before the war but much of his poetry focuses on the theme of war. References to the 'sunk fires' in the poem could refer back to the happier memories and comfort of Owen's home with his parents
- Owen taught English in Bordeaux, France, and decided that he wanted to join the army after seeing wounded soldiers in the local hospitals. During the war, Owen met the war poets Siegfried Sassoon and Robert Graves, who gave Owen encouragement to continue writing his war poetry
- Wilfred Owen was killed in action just seven days before the end of the First World War at the age of twenty-five. He wrote numerous poems and letters during his time in the trenches and his poems are inspired from his experiences, but he saw no more than five published before his death.

Reward all valid points.

**The second poem:**

For the second poem, candidates may choose ANY ONE other appropriate poem from the Conflict anthology collection for comparative treatment. The chosen poem must allow the candidate to explore war in a relevant way. For example, if candidates choose the poem *What Were They Like?* by Denise Levertov, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. **(These are purely illustrative, since other poems may well be selected.)**

- Both poets write about war, but Owen considers the first-hand, harsh realities of the soldiers' experience of being exposed to harsh weather in the trenches and Levertov relies on the answers given by a civilian who describes the effects that war has had on the Vietnamese people and culture. (AO2)
- Both poets use alliteration and sibilance to emphasise the horrors of war. Owen uses rhetorical questions, but Levertov uses questions and answers. (AO2)
- Levertov's poem uses an unusual structure and there are two speakers in the poem. Owen's poem is structured into eight stanzas of equal length. Both poems explore the loss, futility and regret of war. (AO2)
- Both poets are angry about the effects of war. Owen's poem explores what conditions were like in the trenches during the First World War (1914-18). Levertov explores the effects of the Vietnam War (1955-75). Levertov was strongly opposed to war, but Owen felt that he had to fight while revealing the reality of the horror of war. (AO3)

Level	Mark (20 marks)	Descriptor Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• There is little or no comparison of the two poems.</li> <li>• Identification of form and structure is minimal.</li> <li>• There is little awareness of the language used by the poets.</li> <li>• Little evidence of relevant subject terminology.</li> <li>• There is little awareness of context and little comment on the relationship between poems and context.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems.</li> <li>• There is some comment on the form and structure of the poems.</li> <li>• Some awareness of the poets' use of language is shown, but without development.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> <li>• There is some awareness of relevant context and some comment on the relationship between poems and context.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</b></p>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response compares and contrasts a range of points and considers some similarities and/or differences between the poems.</li> <li>• The response shows a sound understanding of form and structure and links them to their effect.</li> <li>• There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> <li>• There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems.</li> <li>• Analysis of form and structure and their effect is sustained.</li> <li>• The candidate comments effectively on the poets' use of language and its effect on the reader.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> <li>• There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered.</li> <li>• There is perceptive grasp of form and structure and their effect.</li> <li>• The response offers a cohesive evaluation of the poets' language and its effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> <li>• There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.</li> </ul>

Question Number	Indicative Content
<p><b>3</b></p> <p><b>Time and Place</b></p>	<p>The indicative content is not prescriptive. Reward responses that explore how a specific place is presented in <i>Nothing's Changed</i> and compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><b><i>Nothing's Changed</i></b></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"> <li>• the poem is structured in six stanzas of eight short lines of variable length. The regularity of the structure suggests a sense of control and the speaker is clear about his feelings</li> <li>• the poem is from the poet's point of view and the reader is taken on a journey with him as he walks across the rough ground</li> <li>• there is a deliberate gap between lines 26 and 27 of the poem, breaking the regularity of the structure. The gap highlights the division in race and the anger the poet feels: 'we know where we belong'</li> <li>• the tone of the poem is one of anger, bitterness and despair: 'leaving small mean O / of small mean mouth', 'Hands burn / for a stone, a bomb'.</li> </ul> <p><b>The poet's language and ideas (AO2):</b></p> <ul style="list-style-type: none"> <li>• the poet returns to the predominantly wasteland area that was once his home, District Six, Cape Town, and relives the anger he felt when the area was destroyed. He sees a new restaurant that is stylish and exclusive, with a 'guard at the gatepost'. Even though South Africa's system of apartheid is meant to have ceased, he knows that the restaurant is for 'whites only' and nothing has changed</li> <li>• the poem begins with a monosyllabic line: 'Small round hard stones click', reflecting the sound of the rubble as it is walked on</li> <li>• an image of poverty and squalor is presented with 'cans, / trodden on' and the 'amiable weeds'. The adjective 'amiable' to describe the weeds suggests that only the wild flowers can offer any hope of acceptance to those who once lived there</li> <li>• the use of the repeated 'and' (polysyndeton) emphasises and increases the feelings of anger: 'and my hands, / and the skin about my bones, / and...'. The poet recognises the place with his whole body; he does not need a sign</li> <li>• alliteration and sibilance make the poet's anger appear stronger: 'Brash with glass', 'name flaring like a flag'. The simile suggests that the boldness of the restaurant's sign angers him. Perhaps some candidates may feel that the name of the restaurant irritates the poet, though the name of the restaurant is not given</li> <li>• the trees are described as being 'incipient', suggesting that they are just starting to grow. Port Jackson trees are normally full of bright yellow blossom: 'Incipient Port Jackson trees'</li> <li>• colour imagery is used to emphasise the 'whites only inn'. The restaurant with its 'ice white glass', 'linen falls' and 'the single rose' emphasises the segregation</li> <li>• the description of the restaurant contrasts with the 'working man's cafe', with people eating from plastic tabletops. The contrasting behaviours in the place, emphasise the divisions that still exist: 'wipe your fingers on your jeans, / spit a little on the floor'</li> <li>• the poet sees the glass of the restaurant as an impermeable barrier and symbolically wants to smash this barrier down: 'to shiver down the glass'. The message is that, although apartheid is supposedly over, barriers still exist.</li> </ul>

**Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:**

- the poem is autobiographical. Ismail Joubert (1920-2002) changed his name to Tatamkhulu Afrika (Grandfather Africa) in celebration of his country. As a child, he lived in Cape Town's District Six, which was once a thriving mixed-race inner-city community. People of all colours and beliefs lived together peacefully, and Afrika said he felt 'at home' there
- in the 1960s, as part of its apartheid policy, the government declared District 6 a 'whites only' area, and began to evacuate the population. Over a period of years, the entire area was razed to the ground. Most of it has never been built on. Afrika is angry that segregation still exists when he ends his poem: 'Nothing's changed'
- under apartheid, the South African government began to classify every citizen by colour: white, black and coloured. Afrika turned down the chance to be classed as white, and chose instead to become a Muslim and be classified as coloured
- the poem was written just after the official end of apartheid. It was generally a time of hope, although the poem does not reflect this: in 1990, Nelson Mandela had been released from prison after serving 27 years; in 1994, the African National Congress (ANC) was about to form the government of South Africa with Mandela as president. The ANC remains the most dominant political party to this day.

Reward all valid points.

**The second poem:**

For the second poem, candidates may choose ANY ONE other appropriate poem from the Time and Place anthology collection for comparative treatment. The chosen poem must allow the candidate to explore a specific place in a relevant way. For example, if candidates choose the poem *Adlestrop* by Edward Thomas they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses.

**(These are purely illustrative, since other poems may well be selected.)**

- Both poems present personal experiences. Afrika writes to express his anger about what he experiences on his return visit to District Six, whereas Thomas writes about his memories of a journey on a train that stopped momentarily at Adlestrop. (AO2)
- Afrika is disgusted with the segregation that is still apparent and describes how the 'whites only' restaurant contrasts with the 'working man's cafe'. Thomas admires the natural beauty of the English countryside and the sounds of the birds, drawing a distinct contrast of rural English countryside with the horrors of war. (AO2)
- Both poets use sounds to evoke place and atmosphere. Afrika refers to the stones that 'click', the 'crunch' of debris trodden under foot. Thomas mentions the steam that 'hissed', the 'blackbird' that 'sang / Close by' and 'all the birds / Of Oxfordshire and Gloucestershire'. Both poets describe the places in detail and both express their feelings about the experience. (AO2)
- Afrika's poem is presented in six stanzas, perhaps to reflect District Six, whereas Thomas' poem is in four quatrains, perhaps reflecting the steady reflective mood. (AO2)
- Afrika was born in Egypt and was orphaned when he was two years old. He was a white South African and felt passionate about challenging the ill-treatment of indigenous people. Thomas was born in London in 1878 and was killed at Arras during the First World War in 1917. (AO3)

Level	Mark (20 marks)	Descriptor Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• There is little or no comparison of the two poems.</li> <li>• Identification of form and structure is minimal.</li> <li>• There is little awareness of the language used by the poets.</li> <li>• Little evidence of relevant subject terminology.</li> <li>• There is little awareness of context and little comment on the relationship between poems and context.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems.</li> <li>• There is some comment on the form and structure of the poems.</li> <li>• Some awareness of the poets' use of language is shown, but without development.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> <li>• There is some awareness of relevant context and some comment on the relationship between poems and context.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</b></p>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response compares and contrasts a range of points and considers some similarities and/or differences between the poems.</li> <li>• The response shows a sound understanding of form and structure and links them to their effect.</li> <li>• There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> <li>• There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems.</li> <li>• Analysis of form and structure and their effect is sustained.</li> <li>• The candidate comments effectively on the poets' use of language and its effect on the reader.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> <li>• There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered.</li> <li>• There is perceptive grasp of form and structure and their effect.</li> <li>• The response offers a cohesive evaluation of the poets' language and its effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> <li>• There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.</li> </ul>

Question Number	Indicative Content
<p><b>4</b> <b>Belonging</b></p>	<p>The indicative content is not prescriptive. Reward responses that explore how Benjamin Zephaniah presents a place in <i>We Refugees</i> and compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><b><i>We Refugees</i></b></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"> <li>the poem presents the place where the poet's family was originally from and is mostly written in quatrains when expressing the singular, personal experience, 'I come'; the longer stanzas are collective and universal, 'We can', reflecting society as a whole</li> <li>the poet uses reggae rhythms to express his ideas and to connect to his roots of the 'musical place'</li> <li>the majority of quatrains begin with the first line giving a positive image about the poet's ancestral homeland, but the following three lines present the shocking reality and detail the atrocities that now occur there. The lack of punctuation within the quatrains reinforces the paradox</li> <li>repetition is used throughout the poem. The majority of quatrains begin with 'I come', but the tone changes towards the end of the poem when 'I am told' is repeated in three consecutive lines to emphasise feelings of displacement, not belonging to or even existing in a particular place</li> <li>the poet repeats the suggestion that 'nobody is safe' owing to natural disasters, political 'troubles', or decisions made by 'a mad leader'</li> <li>the poem ends with a message, warning that 'We can all be refugees' and questioning why should people have to live in fear? We need to be accepting as 'We all came from refugees' and 'We all came here from somewhere'.</li> </ul> <p><b>The poet's language and ideas (AO2):</b></p> <ul style="list-style-type: none"> <li>sibilance is used to emphasise the shocking reality of the place: 'they shoot me for my song'. The metaphor suggests that freedom of speech is prohibited and talking openly can be dangerous. The poet states 'they hate my shade of skin', the sibilance expresses the poet's anger</li> <li>the poet refers to all the people of his homeland as 'my brother' even though they may be on different sides or be enemies of each other</li> <li>it is stated that the 'beautiful place' is ruled by tyrants who do not allow girls to attend school, where people are 'told what to believe' and demand that 'young boys must grow beards'. The tyrants are described as being sexist and dogmatic</li> <li>a tone of sadness is expressed when the poet recalls the 'great old forest' that he thinks is 'now a field' and how the people he knew are no longer there; the place has changed</li> <li>the monosyllabic line 'or no rain to bring forth food' almost mimics the drip of rain</li> <li>the elongated line, 'And each year the hurricane tells us', suggests that the storm lasts some time. The references to natural disasters emphasise different ways that people can become refugees: 'floods each year', 'each year the hurricane', 'no rain'</li> <li>the idea of fear is evoked when the poet states that he would like to return to the place, but cannot as he fears for his life should he do so: 'But I really want to live'; a sense of irony is conveyed when the poet speaks of the tourists who go to 'darken skin'. Later, he asks 'Why should we live in fear' in his plea for acceptance</li> <li>when the poet refers to the 'price' of guns he is possibly intending to include not only the literal price of the weapons but also the metaphorical cost in their devastating long-term effect on the people of the country</li> <li>the modal/auxiliary verb 'May' suggests the lack of belonging, a lack of importance and that his existence will not even be remembered</li> </ul>

- the rhetorical question engages the reader to consider reasons why people should live in fear. The poet states that all of us were refugees at some point with the thought-provoking statement: 'We all came here from somewhere'.

**Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:**

- Benjamin Zephaniah is a writer and dub poet. Dub poetry is a form of performance poetry that was inspired by Jamaican dub music, which was popular in the 1970s
- Zephaniah is British and was born in Birmingham. His poetry is inspired by the music and poetry of Jamaica. His mother was a nurse from Jamaica and his father worked as a postman in Barbados
- his anti-establishment views have led him to voice his concerns about society and politics, particularly in relation to racial tensions, unemployment and homelessness; his performance poetry and sense of humour have led him to become a popular 'people's poet'
- *We Refugees* was first published in his *Wicked World* collection of poems in which Zephaniah highlights various injustices and concerns.

Reward all valid points.

#### **The second poem:**

For the second poem, candidates may choose ANY ONE other appropriate poem from the Belonging anthology collection for comparative treatment. The chosen poem must allow the candidate to explore places in a relevant way. For example, if candidates choose the poem *Island Man* by Grace Nichols, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. (These are purely illustrative, since other poems may well be selected.)

- Both poems present memories of and their thoughts about places. Zephaniah recalls the musical and 'beautiful place' where 'Nobody is safe', whereas Nichols presents the feelings of a man from the Caribbean living in London and how he dreams of being back in his homeland and 'his small emerald island'. (AO2)
- Both poems use contrasts. Nichols compares the calming 'sound of the blue surf' in the Caribbean with the abrasive 'metallic soar' in London; Zephaniah presents a 'beautiful place' that is dangerous and oppressive. (AO2)
- Both poets use repetition. Whereas Nichols uses alliteration, Zephaniah uses sibilance. (AO2)
- The poems both make use of sound for effect or to emphasise ideas. Zephaniah is influenced by reggae rhythms, whilst Nichols portrays contrasting sound imagery with 'breaking and wombing', 'north circular roar'. (AO2)
- Zephaniah was born in Birmingham, England, and is British-Jamaican. His work is strongly influenced by Jamaican poetry and music. Nichols moved from Guyana to Britain in the 1970s. Both poets draw on their experiences of other cultures and traditions in their works and explore how it feels to be a refugee or immigrant. (AO3)



Level	Mark (20 marks)	Descriptor Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• There is little or no comparison of the two poems.</li> <li>• Identification of form and structure is minimal.</li> <li>• There is little awareness of the language used by the poets.</li> <li>• Little evidence of relevant subject terminology.</li> <li>• There is little awareness of context and little comment on the relationship between poems and context.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems.</li> <li>• There is some comment on the form and structure of the poems.</li> <li>• Some awareness of the poets' use of language is shown, but without development.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> <li>• There is some awareness of relevant context and some comment on the relationship between poems and context.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</b></p>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response compares and contrasts a range of points and considers some similarities and/or differences between the poems.</li> <li>• The response shows a sound understanding of form and structure and links them to their effect.</li> <li>• There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> <li>• There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems.</li> <li>• Analysis of form and structure and their effect is sustained.</li> <li>• The candidate comments effectively on the poets' use of language and its effect on the reader.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> <li>• There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered.</li> <li>• There is perceptive grasp of form and structure and their effect.</li> <li>• The response offers a cohesive evaluation of the poets' language and its effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> <li>• There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.</li> </ul>

## Part 2 – Unseen Poetry

In responses to Question 12, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a response comparing the poems. Comparison is not directly associated with a discrete assessment objective. However, candidates must answer the question set, and provide sufficient evidence to meet the requirements of the assessment objectives through their comparison including use of a critical style and an informed personal response (AO1), and the poets' uses of language, form and structure (AO2).

Responses that are considerably unbalanced will not be able to access Level 3, where explanation of writers' ideas and perspectives is required alongside a wide range of comparisons between texts.

Examiners must reward all reasonable, valid points and comments that show an understanding and comparison of the two poems and all 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 they are effectively developed and supported by well-chosen textual evidence.

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

Question Number	Indicative Content
<p><b>5</b> <b>Unseen Poetry</b></p>	<p>The indicative content is not prescriptive. Reward responses that compare the ways the writers present different sporting experiences in Poem 1: <i>Boots</i> and Poem 2: <i>Absent Player</i>.</p> <p>Responses may include:</p> <p><b>The ideas in the poems:</b></p> <p><b>Poem 1: <i>Boots</i></b></p> <ul style="list-style-type: none"> <li>• the poem tells the story of a boy patiently hoping to take part in a team game, probably football, rather than waiting as 'Third Reserve'. The sex of the child is only revealed once with the reference to 'bloke'</li> <li>• the boy waits with 'kit on' underneath day clothes, ready to join the game. The layers of clothes help the boy keep warm: 'I'm not too cold'</li> <li>• the speaker has 'never missed a match' and attends 'every practice session'. Some candidates may consider that his dedication and loyalty have not been rewarded enough</li> <li>• the role of Third Reserve is considered important to the boy, as there is a 'job to do' to 'run the line', but there is 'No chance of substitutions' as there are two other players before he can get a chance of playing</li> <li>• the father is proud, as he bought his son 'new boots' in the hope that his son would progress beyond Third Reserve, although this has not happened. The boots are lovingly kept in 'the box' and they are greased 'every week', suggesting that they are a treasured possession</li> <li>• the speaker wears 'worn-out daps' when he runs the line, perhaps suggesting that he has been Third Reserve for much longer than 'all season'. It may also suggest that he feels that for running up and down the line, 'daps' are all he needs: the gleaming new boots would be wasted and he wants to save them.</li> </ul> <p><b>Poem 2: <i>Absent Player</i></b></p> <ul style="list-style-type: none"> <li>• the title of the poem suggests that the player is either literally absent from a game or is absent-minded and not paying enough attention. The latter is the focus of the poem, but the desire of not playing the game occurs at the end; as a result of not paying attention, the player is injured and possibly cannot participate</li> <li>• the girl is not very good at playing rounders and is 'posted out' and placed 'under a tree almost'</li> <li>• through her daydream, the team's shouting makes her realise the ball is headed directly for her, but she is too late and is hit in the face by the ball</li> <li>• rather than showing sympathy, the 'boiling rage' of her fellow team players demonstrates that they are angry with her for not catching the ball and care little for her or her injuries.</li> </ul> <p><b>The poets' use of language:</b></p> <p><b>Poem 1: <i>Boots</i></b></p> <ul style="list-style-type: none"> <li>• the informal language reflects the immaturity of the speaker's voice. Colloquialisms and slang, together with the use of pronouns, make the poem personal: 'Cos I'm the Third Reserve / The bloke who runs the line'</li> </ul>

- the alliterative 'chilly on the touchline' sets the scene and echoes the sound of shivering, which is soon counteracted with the boy accepting and tolerating his position: 'I'm not too cold'
- 'Third Reserve' and 'I run the line' are repeated throughout the poem, perhaps suggesting the repetitive nature of the boy's experience
- the repetition of 'every' emphasises how the boy is desperate to be included in the game, as he attends 'every practice session, every circuit training. Everything'. There is a sense of frustration, disappointment and injustice, as the boy comments that 'No one else does that'
- dashes are used to create pauses between the lines of thought: 'One down – / and still two more to go'
- monosyllabic words, including some making up full lines, are used to echo the simplicity of the poem: 'with all my kit on', 'No one else does that', 'To run the line'
- the boy felt a sense of achievement when he says that he was 'made Third Reserve'. He was bought new boots in readiness for playing, which he looks after lovingly
- the pun, 'You know the score' could relate to the score in the game or be slang for the 'situation'.

### **Poem 2: *Absent Player***

- the girl clearly dislikes ball games and team players are cruel in their treatment of her. The plosive, alliterative: 'posted out / and placed at the furthest / possible position', suggest that she is almost pushed out of the team; however, she may prefer to be sent off so that she is freer to daydream
- the girl is a daydreamer, possibly bored at being isolated 'under a tree almost'. The 'as usual' in parenthetical commas could suggest why the other team members cast her out from the main action
- the team's shouting is emphasised through the use of repetition and exclamatory sentences: "'Catch the ball! Catch the ball! Catch it!'". The final imperative "'Catch it!'" echoes the team's frustration and exasperation with the girl
- there is a sense of slow motion as 'She slowly turned her face upwards' as the ball hits her mouth; the 'resistance' being her teeth
- the onomatopoeic 'smack' suggests the ball hit with force. The 'well-shaped mouth' perhaps suggests that the girl had grimaced on seeing the ball about to strike her and her lips formed the shape of the ball when it impacted
- sympathy and boiling rage are juxtaposed on the same line to contrast the girl's desire but what she receives in reality.

### **The poets' use of form and structure:**

#### **Poem 1: *Boots***

- the poem is structured in five seven-lined stanzas. The last two or three lines of each stanza are indented and provide a refrain or chorus, giving the poem an almost nursery-rhyme quality to it
- the use of caesura provides pauses in some lines, reflecting the boy's train of thought or, perhaps, suggesting that the boy is about to give a reason or provide an excuse for not being chosen to play
- the first-person narrative expresses the boy's feelings and sense of disappointment at the same time as hopeful anticipation which fades towards the end of the poem.

**Poem 2: *Absent Player***

- the poem is structured in four five-line stanzas and is written in third-person narrative
- the poem begins with a statement: 'Ball games her agony', which becomes clear, by the end of the poem, that this is both physical and emotional agony for the girl
- the caesura in the final line makes the reader feel some sympathy for the girl, which is sadly lacking in the team, as 'She cried, quietly'.

**Comparative points:**

Many of the points above may be used to show the contrasting ways in which the poets present their thoughts about different sporting experiences. Some specific comparisons that may be made (which are not exhaustive) are the following. In all cases, candidates must provide evidence to meet both AO1 and AO2 in responses:

- *Boots* is from the first-person point of view of a boy hoping to play a game but is always Third Reserve, whereas *Absent Player* is from a third-person point of view and is about a girl taking part in a game of rounders; however, she is not very good at the sport and finds it 'agony'. It is implied that the boy is not chosen in *Boots* because he too is not very good at the sport
- both poems use repetition. In *Absent Player*, repetition is used to emphasise the team shouting "'Catch the ball!'" whereas the repetition in *Boots* provides a refrain, almost mirroring the repetitive nature of being Third Reserve
- the boy in *Boots* tries to remain stoical about not being chosen to play, but he is inwardly upset and emotionally hurt. The girl in *Absent Player* is clearly upset when she cries at the end of the poem when she is physically injured and emotionally hurt by the lack of sympathy she receives. Both poems explore the isolation experienced by non-sporting children in the prevailing sporting culture.

Reward all valid points.

Level	Mark (20 marks)	Descriptor – Bullet 1 (Comparison), Bullets 2 and 3– AO1 (8 marks), Bullets 4, 5 and 6 – AO2 (12 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• There is little or no comparison of the two poems.</li> <li>• The response is simple with little personal response and little relevant supporting reference to the text.</li> <li>• There is little evidence of a critical style and little relevant supporting reference to the text.</li> <li>• Identification of form and structure is minimal.</li> <li>• There is little awareness of the language used by the poets.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and differences, supported with some ideas from the poems.</li> <li>• The response may be largely narrative but has some elements of a personal response; there is some reference to the text without consistent or secure focus.</li> <li>• There is some evidence of a critical style. There is some reference to the text without consistent or secure focus.</li> <li>• There is some comment on the form and structure of the poems.</li> <li>• Some awareness of the poets' use of language is shown, but without development.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered.</b></p>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response compares and contrasts a range of points and considers some similarities and differences between the poems.</li> <li>• The response shows a relevant personal response, soundly related to the text with focused supporting textual references.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.</li> <li>• The response shows a sound understanding of form and structure and links them to their effect.</li> <li>• There is clear awareness, with sound examples, of how the poets use language and of its effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response compares and contrasts the poems effectively, considering a wide range of similarities and differences, and ideas are supported throughout with relevant examples from both poems and contrasting a wide range of points.</li> <li>• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.</li> <li>• Analysis of form and structure and their effect is sustained.</li> <li>• The candidate comments effectively on the poets' use of language and its effect on the reader.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and differences between the poems considered.</li> <li>• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text.</li> <li>• There is perceptive grasp of form and structure and their effect.</li> <li>• The response offers a cohesive evaluation of the poets' language and its effects on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>