



# **Mark Scheme (Results)**

## **Summer 2022**

Pearson Edexcel GCSE in English Literature (1ET0)

Paper 2

Option 2: Poetry since 1789

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Summer 2022

Question Paper Log Number 73799

Publications Code 1ET0\_2P\_2206\_MS

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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.

### Placing a mark within a level

- 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 descriptors in that 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.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

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:<br>Poetry |                       |     |     |     |            |
| Questions 1 to 4       |                       | 15  | 5   |     | 20         |
| Question 5             | 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 1, 2, 3 and 4 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 | Indicative Content |
|----------|--------------------|
|----------|--------------------|

| Number                                   |   |
|--|---|
| <p><b>1</b><br/><b>Relationships</b></p> | <p>The indicative content is not prescriptive. Reward responses that explore how changes in relationships are presented in <i>One Flesh</i> and which compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><b><i>One Flesh</i></b></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"> <li>the poem is written in three six-line stanzas that explore the changed relationship of the speaker's elderly parents. The parents have become physically and emotionally distanced and the regular structure could reflect routine, possibly entrapment, or the monotony of the relationship</li> <li>a sombre tone and the speaker's despair are evident; there is tenderness for the parents and a sense of sadness as, in old age, passion between the parents appears to have been lost</li> <li>the regular rhyming pattern perhaps suggests that the marriage is steady and full of routine, despite the changes. The deviation of rhyme in the last two lines perhaps reflects the more detached relationship</li> <li>the use of caesura breaks the speaker's different thoughts and observations and enhances the parents' separation</li> <li>dashes capture the awkwardness that has emerged in the relationship.</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 has religious connotations linked to the view of marriage in the Bible. This is later supported with the terms 'confession' and 'Chastity'. 'Chastity' is personified, as if almost being a threat</li> <li>the poem reflects how the parents have grown apart: 'Lying apart now, each in a separate bed'</li> <li>the simile, 'she like a girl dreaming of childhood', suggests that the mother wants to return to a happier time. Both parents appear to wait for 'Some new event'</li> <li>contrasts of light and dark add to the sombre tone and suggest that there could be similar years ahead: 'keeping the light on late', 'shadows overhead'</li> <li>fricatives emphasise the bitterness: 'Tossed up like flotsam from a former passion'. The noun 'flotsam' suggests that the marriage is broken or vulnerable</li> <li>'former passion' indicates that the relationship was once loving. 'Passion' and 'fire' juxtapose with the coldness that has now developed: 'How cool they lie', 'grown cold'</li> <li>repetition of 'Strangely' emphasises how delicate the relationship has become</li> <li>the comparison 'like a thread' suggests that the relationship is fragile, but a bond still exists between the parents</li> <li>the metaphoric 'time itself's a feather' further reflects the delicacy that has come with old age.</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 personal and is about Jennings' observations of her parents' changed relationship
- Jennings and her parents were devout Roman Catholics, where marriage is considered a life-long commitment and divorce seldom accepted. Elizabeth Jennings never married.
- the poem, written in 1966, reflects a time when society became more permissive and open about relationships and sex
- much of Jennings' poetry focuses on spiritual and emotional topics, such as suffering, relationships, loneliness and religious faith.

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 changes in relationships in a relevant way. For example, if candidates choose the poem *Neutral Tones* by Thomas Hardy, 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 are personal and explore changes in relationships. *Neutral Tones* is about the speaker's changing relationship with a lover and *One Flesh* is about the changed relationship of the speaker's parents. (AO2)
- The poets use religious connotations and metaphors. (AO2)
- *Neutral Tones* has a cyclical structure whereas *One Flesh* is linear. (AO2)
- The poems both have a bitter, sombre tone. The changing relationship in *Neutral Tones* is final, whereas in *One Flesh* the parents remain together. (AO2)
- Hardy was a Victorian realist and considered many beliefs about marriage, religion and education were constraining. Hardy wrote *Neutral Tones* in 1867 (first published in 1898), before his unhappy marriage to Emma. Jennings often included spiritual themes in her poems. Jennings never married. (AO3)

| Level          | Mark<br>(20<br>marks) | Descriptor<br><b>Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)</b>  |
|----------------|-----------------------|--|
|                | 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></p> <p><b>Conflict</b></p> | <p>The indicative content is not prescriptive. Reward responses that explore how a problem is presented in <i>No Problem</i> and which compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><b><i>No Problem</i></b></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"> <li>• the poem is in two stanzas and is influenced by Jamaican music and dialect</li> <li>• the tone of the poem varies from defiant to humorous. The second stanza begins with a more serious tone, perhaps suggesting that the negative impacts of racism can have long-term consequences. The poem ends on a humorous note showing how the speaker is not racist by inverting the usual cliché: ‘Sum of me best friends are white’, which also gives hope that not everyone is racist</li> <li>• the Jamaican accent, musicality and rhythm are heard through live performance</li> <li>• the refrain, ‘I am not de problem’, is repeated throughout the poem but, at the end of the poem, the ‘I’ is replaced with ‘Black’, emphasising the racial issue: ‘Black is not de problem’.</li> </ul> <p><b>The poet's language and ideas (AO2):</b></p> <ul style="list-style-type: none"> <li>• the personal pronoun, ‘I’, is repeated, reflecting the personal nature of the poem</li> <li>• Jamaican patois or creole is used throughout the poem and spellings of words are often phonetic: ‘An juss fe de record’</li> <li>• the poem focuses on the problems of racism the speaker, Zephaniah, experienced as a child. He faced ‘silly playground taunts / An racist stunts’. The adjective ‘silly’ shows that as he gets older he can reflect on others’ poor treatment of him without anger</li> <li>• ‘on the run’ can have different meanings, perhaps suggesting Zephaniah literally ran to escape the taunts or that, because of his race, it is believed that he can run fast</li> <li>• there is a suggestion of institutionalised racism with the teachers stereotyping him. They consider him only good enough for athletics or dancing: ‘I am branded athletic’, ‘I can do more dan dance’</li> <li>• it is suggested that others are the problem by not allowing Zephaniah to be himself</li> <li>• ‘I greet yu wid a smile’ demonstrates the speaker’s good intentions and refusal to be stereotyped with the metaphoric, ‘Yu put me in a pigeon hole / But I am versatile’</li> <li>• the idiom, ‘no chips on me shoulders’, suggests that the Zephaniah is not bitter about the injustices he has faced but he is raising awareness of the problem of racism. The joke in the last two lines supports the lack of bitterness: ‘An juss fe de record, / Sum of me best friends are white’.</li> </ul> <p><b>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:</b></p> |

- Benjamin Zephaniah was born in Birmingham where he experienced racism. The poem is autobiographical. He struggled with academic studies because of his dyslexia and left school at the age of 13, unable to read or write
- the reference to Timbuktu demonstrates Zephaniah's knowledge of a significant location of learning. Timbuktu is in Mali, Africa. The city is host to an ancient centre of learning and the Islamic university, Sankore Madrasah, which was the first university in the world, was established there in 13 BC
- Zephaniah appeals to England: 'Mother country get it right'. This possibly makes reference to England's colonial past and the treatment of black people.

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 how a problem is presented 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 the problems and difficulties faced by people of different cultures and traditions. Zephaniah is speaking about the problems of racism and Levertov the problems of the devastating effects that war has had on the Vietnamese people and culture. (AO2)
- Zephaniah expresses his thoughts in a defiant and humorous way, whereas Levertov's poem is more serious and shocking. (AO2)
- Levertov's poem uses an unusual structure of questions and answers with two unidentified speakers in the poem. Levertov uses a series of questions first and then all the answers to illustrate the interviewer's lack of understanding. The answers are given by someone who describes the problems and horrors experienced during and in the aftermath of war. Zephaniah's poem is structured in two unequal stanzas with one speaker. Both poems explore the problem of a lack of cultural understanding. (AO2)
- Levertov, an anti-war activist, explores the effects of the Vietnam War (1955-75). Zephaniah has gained a reputation for speaking on local and international issues. He is influenced by what he calls 'street politics'. (AO3)

| Level          | Mark<br>(20<br>marks) | Descriptor<br><b>Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)</b>  |
|----------------|-----------------------|--|
|                | 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 personal experiences are presented in <i>Stewart Island</i> and compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><b><i>Stewart Island</i></b></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"> <li>• the personal experiences of the speaker are presented in one stanza of eighteen lines of free verse</li> <li>• the poem begins with direct speech</li> <li>• the use of caesura gives the poem a conversational tone. The speaker suggests that the beautiful island is not all that it appears to be</li> <li>• the use of the colon suggests that even the speaker has to admit that the island is beautiful, but only on the surface</li> <li>• parenthesis or aside provides the reader with additional information about the hotel manager's wife and adds some sardonic humour: '(she / ran off with one that autumn)'.</li> </ul> <p><b>The poet's language and ideas (AO2):</b></p> <ul style="list-style-type: none"> <li>• the speaker begins with the words of a hotel manager's wife who praises Stewart Island's beauty. Her words start with 'But' suggesting she is defending the island against criticism. Ironically, we subsequently learn that the woman 'ran off' with a Maori fisherman later in the year, perhaps an indication that even she was not totally happy on the island</li> <li>• the use of the hard and heartfelt verb 'bear' suggests that the speaker could never live in such a place</li> <li>• the adjective 'True' indicates that the speaker accepts that the island has its appeal, and lists the island's virtues, but uses few adjectives: 'fine bay, / all hills and atmosphere; white / sand, and bush down to the sea's edge; / oyster boats too'. The description makes the island sound idyllic to most people</li> <li>• the speaker continues by listing a number of the island's drawbacks: 'too cold to swim', 'bitten by sandflies', the seagull that jabbed 'its claws and beak' into her son's head. The last two drawbacks are harmful for the children and confirm the speaker's intention to 'leave the country'</li> <li>• negative adjectives, such as 'cold', suggest the speaker's opinion of the island. Aggressive verbs suggest that the island is hostile and dangerous: 'bitten', 'jetted', 'jab'</li> <li>• the adjective 'mad' disrupts the serene scene: 'a mad seagull jetted down'</li> <li>• the poem ends with a declarative sentence: 'I had already / decided to leave the country'.</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. Fleur Adcock is from New Zealand and now lives in England. The poem describes what she feels is wrong with Stewart Island and the children mentioned are most likely to be Adcock's own. Adcock left New Zealand before the poem was written; the poem is reflecting back on her personal experiences there
- Stewart Island, also known as Rakiura, is New Zealand's third biggest island and is about 30km south of the South Island. Much of the island is a National Park and the area is rich in Maori heritage. The island was once an important settlement for whalers and sealers, many of whom married Maori women (perhaps explaining why the Maori fishermen have Scottish names)
- much of Adcock's poetry tends to explore themes of place (such as *Stewart Island*), relationships, identity and the lives of women. Adcock has won many awards, has written ten books of poetry and holds an honorary Doctorate from Victoria University, Wellington. She gained an OBE in 1996.

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 personal experiences in a relevant way. For example, if candidates choose the poem *Nothing's Changed* by Tatamkhulu Afrika, 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 after the end of apartheid, whereas Adcock writes about her unpleasant experience of Stewart Island. (AO2)
- Afrika describes the scene in detail using sensual imagery, whereas Adcock uses very few adjectives to describe the island. (AO2)
- both poets suggest that everything is not as it seems and they have negative personal experiences. Afrika states that 'Nothing's changed' and Adcock has 'decided to leave the country' (AO2)
- Afrika's poem is presented in six stanzas, perhaps to reflect District Six, whereas Adcock's poem is in one stanza, perhaps to reflect one island. (AO2)
- Adcock is from New Zealand and now lives in England. Many of her poems are about personal experiences and relationships. Afrika is South African. He was born in Egypt and was orphaned when he was two years old. Afrika often wrote about his personal experiences, such as those as a prisoner of war during the Second World War. (AO3)

| Level          | Mark<br>(20<br>marks) | Descriptor<br><b>Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)</b>  |
|----------------|-----------------------|--|
|                | 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><br/><b>Belonging</b></p> | <p>The indicative content is not prescriptive. Reward responses that explore how a sense of belonging is presented in <i>Island Man</i> and compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><b><i>Island Man</i></b></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"> <li>the poem is about an 'island man' who feels, in his dreams, that he belongs on an idyllic island but in reality finds himself waking up in London. The poem contrasts the settings of a colourful, possibly Caribbean, island with the grey and dull city of London</li> <li>the poem is structured in varying stanza lengths and contains nineteen lines, with some words separated or indented for effect</li> <li>the poem begins with one single word, 'Morning', to emphasise that the man has woken with the dream still 'in his head' of his homeland, a place, as the title suggests, where he feels that he belongs</li> <li>the first half of the poem is about the island and the second is about London; the two parts are broken by the separated and repeated word 'groggily groggily'</li> <li>the poem lacks any punctuation so that ideas flow from one to the other in a stream of consciousness.</li> </ul> <p><b>The poet's language and ideas (AO2):</b></p> <ul style="list-style-type: none"> <li>the 'island man' dreams of where he belongs, waking to the sights and sounds of 'blue surf'. Colour imagery is used to compare the 'blue surf', the sun and the 'small emerald island' with the 'grey metallic soar' of London. The use of the word 'emerald' suggests that the island is precious</li> <li>sound imagery is used to describe the sea with its 'steady breaking and wombing'. The verb 'wombing' suggests maternal comfort and security; 'wild seabirds' is given a line for the reader to imagine the scene and the sounds associated with the birds</li> <li>the calm image of 'fishermen pushing out to sea' contrasts with the man who 'heaves himself' out of bed. Life on the island is presented as calmer and more beneficial because it is where he feels he belongs</li> <li>the adverb 'defiantly' describes how the sun is rebellious and insists on defying darkness</li> <li>the 'sands', representing the busy roads of London, are not golden but 'grey metallic'. Whereas the blue surf is steady, the grey of London soars with noise. The gentle, peaceful island is the total opposite to the hectic, noisy existence in London</li> <li>the repetition of 'muffling' suggests the dull and repetitive nature of London life, further supported with the last line: 'Another London day'</li> <li>the metaphor 'crumpled pillow waves' could suggest that the creases in the man's pillow resemble those of the island's waves</li> <li>the man is reluctant to leave the island of his dream, where he belongs. The verb 'heaves' makes the task appear to be a struggle.</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:**

- Grace Nichols was born in Guyana and has lived in Britain since 1977. Much of her poetry is influenced by Caribbean rhythms, culture and folklore. She has produced a number of books of poetry, which are widely studied and enjoyed. Her partner is the poet, John Agard
- the island man could represent one of the many who emigrated to Britain in the 1950s in the hope of a better life. The thoughts explored in the poem could reflect Nichols' own feelings when she moved to England
- in some printed versions of the poem, the title carries a subheading in Nichols' own words: 'for a Caribbean island man in London who still wakes up to the sound of the sea'. The version in our anthology does not have this subtitle, so we can accept that the island could be anywhere.

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 a sense of belonging in a relevant way. For example, if candidates choose the poem *The Émigrée* by Carol Rumens, 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 are about people who feel as though they belong elsewhere and think about their homeland with fondness. Nichols presents the feelings of an island man now living in London and how he dreams of being back in his homeland and 'his small emerald island', whereas Rumens' speaker recalls memories of a country she had to leave as a child. Island man possibly came to England by choice, whereas the speaker in *The Émigrée* was forced to leave for political or social reasons. (AO2)
- Both poems use contrasts. Nichols compares the calming 'sound of the blue surf' in the Caribbean with the abrasive 'metallic soar' in London; Rumens contrasts memories of her country, 'the bright, filled paperweight' and how it may be now: 'time rolls its tanks', 'sick with tyrants'. (AO2)
- Both poets use metaphors. Nichols refers to the 'crumpled pillow waves' whereas Rumens describes how she cannot forget her childhood language, even though it may now be banned, as 'it tastes of sunlight' and she will have 'every coloured molecule of it'. (AO2)
- Both poems leave the place where the speakers feel as though they belong unnamed, suggesting that these locations could be anywhere, representative of anyone, or a figment of the imagination. The poems can be relevant to any person who has left their homeland. (AO2)
- 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. Rumens has published fourteen collections of poetry and has also written plays and a novel. She currently selects the 'Poem of the Week' for *The Guardian* newspaper. (AO3)

| Level          | Mark<br>(20<br>marks) | Descriptor<br><b>Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)</b>  |
|----------------|-----------------------|--|
|                | 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 5, 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><br/><b>Unseen Poetry</b></p> | <p>The indicative content is not prescriptive. Reward responses that compare the ways the writers present grandmothers in Poem 1: <i>Grannie</i> and Poem 2: <i>Seeing Granny</i>.</p> <p>Responses may include:</p> <p><b>The ideas in the poems:</b></p> <p><b>Poem 1: <i>Grannie</i></b></p> <ul style="list-style-type: none"> <li>• the poem recalls fond memories of the speaker’s grandmother when he was six and when he is an adult</li> <li>• the speaker describes a close relationship with the grandmother: he lived with her for two years, but the speaker does not reveal why he went to live elsewhere when he was eight. In the first stanza, the speaker talks of the way she would ‘never scold’, always had a smile that was ‘like a warm, protective shawl’</li> <li>• the second stanza explores in more detail how the grandmother was protective and supportive; her size seemed to keep him safe</li> <li>• stanza three moves to adulthood when the speaker returns from war as an injured soldier and is hospitalised near to where his grandmother lives</li> <li>• both the grandmother and the speaker struggle with mobility. The speaker is ‘very lame’ from his injuries and the grandmother ‘hobbled through the ward’ when she visits him</li> <li>• the final stanza explores how the grandmother visits him in hospital and how her change of appearance, from his memories of her in childhood, is a shock to the speaker; however, the love and bond between them remains unchanged: ‘And then she smiled: and love lit up the day’.</li> </ul> <p><b>Poem 2: <i>Seeing Granny</i></b></p> <ul style="list-style-type: none"> <li>• the title suggests that the poem is about a young child visiting the grandmother. The only viewpoint is that of the child; the grandmother’s thoughts and feelings are not explored. The poem mainly focuses on what the grandmother does and how</li> <li>• the grandmother’s love for the child is evident with her ‘loving tree-root hands’, her wish to feed the child and her eager questions</li> <li>• however, the child’s view of this is negative as these visits are not enjoyed. The speaker describes her ‘Toothless’ kisses, how she ‘bruises your face’, how she forcibly feeds the child with unappealing food, ‘boiled pudding’, and her relentless questioning</li> <li>• there is an ironic link between how the grandmother metaphorically ‘milks’ the child ‘dry of answers’ about the present of a goat which could potentially give milk.</li> </ul> |

### **The poets' use of language:**

#### **Poem 1: *Grannie***

- the olfactory sensory image, 'her faint scent / Of lavender', portrays a stereotypical view of the grandmother
- the sibilant 'smile seemed, somehow' reflects the calming and protective nature of the grandmother
- the alliterative simile, 'whole world like a warm, protective shawl', presents the grandmother as being loved by the speaker
- adjectives in the triplet 'so tall, so wide, so large' emphasise how the grandmother was large in stature from the child's perspective; the idea is repeated in the metaphor 'Stand mountainous between me and my fear'. Despite this, the grandmother is 'so gentle'. The repeated use of 'so' adds strength to the point
- 'Years later', the exclamation, 'Huge grannie was so small!', conveys the speaker's initial shock of seeing his aged grandmother
- the 'dark cold day' is metaphorically 'lit up' by the grandmother
- the importance of the grandmother's smile is repeated. At the beginning of the poem, her smile conveys the security she provided and at the end demonstrates her love.

#### **Poem 2: *Seeing Granny***

- the poem begins with the adjective 'Toothless' to describe the grandmother's mouth when she kisses the grandchild. Together with her 'fleshy lips', the child presents the kiss as unwelcome
- a simile 'like mouth / of a bottle, all wet' creates negative tactile imagery
- hyperbole, 'She bruises your face', exaggerates the grandmother's heavy hands that are described with the metaphor, 'two / loving tree-root hands'. The reference to tree roots could be symbolic of family roots
- the imperative 'makes' suggests that the grandmother is forceful and expects the child to sit still with the verb 'fixed'
- the metaphoric colloquialism, 'stuffs you', supports the informality of the poem and suggests that the grandmother's portions of food were too much
- the adjective 'boiled' makes the pudding seem tasteless
- alliteration in 'feed / on her food' makes the grandmother's food sound unappealing
- 'She milks / you dry of answers' is both metaphorical and humorous in tone and links to the goat given to the child. The reference to 'milk' possibly has maternal links.

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

#### **Poem 1: *Grannie***

- the poem is written in four stanzas each with seven lines. There is a regular rhyming pattern and rhythm in iambic pentameter, perhaps to reflect the reliability, love and consistency of the grandmother's affections
- first-person narrative and the use of caesura give the poem a conversational tone. The poem is written in the past tense



- childhood memories are recalled in the first two stanzas. There is a turning point in the second half of the poem with the speaker's moving to memories in adulthood with the discourse marker, 'Years later'. The first two stanzas mostly concentrate on the grandmother's nature, the third explains how they were re-united and the last one focuses on her physical presence, until the last line
- the speaker describes how the grandmother 'praised' when he/she was good and 'never punished' when bad. The grandmother's physical appearance is contrasted in the second and last stanzas from the 'so tall, so wide, so large' to the 'tiny, frail, old lady'.

### **Poem 2: *Seeing Granny***

- the poem consists of four short stanzas, two with four lines and two with three, perhaps reflecting the child-like narrative
- use of caesura creates a conversational tone with the list of the grandmother's actions. The use of the present tense suggests that the grandmother never changes
- each sentence has the action of the grandmother: 'kisses', 'bruises', 'stuffs', 'watches', 'milks'
- several lines begin with 'She'. There is some detachment between the grandmother and the grandchild.

### **Comparative points:**

Many of the points above may be used to show the contrasting ways in which the poets present their thoughts about grandmothers. 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:

- both poems explore the relationships between grandmothers and their grandchildren. Poem 1, *Grannie*, is more affectionate in tone than Poem 2, *Seeing Granny*
- both poets use similes and vivid imagery. The simile in *Grannie* describes the grandmother's warmth and protection, whereas the simile in *Seeing Granny* presents a more negative image: 'like a mouth / of a bottle, all wet'
- Poem 1 explores the perspective of the grandchild at different ages, whereas Poem 2 only considers the viewpoint of the young child
- *Grannie* is written in the past tense and is more reflective and distanced, whereas *Seeing Granny* is in the present and feels more immediate.

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>   |

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