



# **Mark Scheme (Results)**

## Summer 2017

Pearson Edexcel GCSE (9-1)  
In English Literature (1ET0)  
Paper 2: 19<sup>th</sup>-century Novel and Poetry since 1789

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## General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme - not according to their perception of where the grade boundaries may lie.
- 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 judgment is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- 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 fulfill 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 fulfills the requirements of the question.

## Paper 2 Mark Scheme

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 10		15	5		20
Question 11	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.

### **Section B, Part 1 – Poetry Anthology**

In responses to Questions 8, 9, and 10, 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>8</b> <b>Relationships</b></p>	<p>The indicative content is not prescriptive. Reward responses that explain how Duffy presents strong feelings in <i>Valentine</i> and compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><b><i>Valentine</i></b></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"> <li>• strong feelings are expressed in free verse; often the stanzas are only one line long, perhaps indicative of the simple, unsentimental tone, but also they emphasise what the message is not and are structurally important at the start and middle of the poem</li> <li>• the strong feelings are personal as they are conveyed in first person narrative; 'I give you an onion' is a matter-of-fact statement</li> <li>• the poem is written in direct address to the reader</li> <li>• run-on lines provide a tone that is conversational and relaxed; there are also many strong end-stopped lines: there is a contrast between these simple, complete statements and the more poetic elaboration in the lines with enjambement.</li> </ul> <p><b>The poet's language and ideas (AO2):</b></p> <ul style="list-style-type: none"> <li>• strong feelings are conveyed through the use of an ordinary object, an onion. It is an unusual and striking symbol of love and its many forms; the onion is an extended metaphor for love</li> <li>• consonance is used, particularly with the use of the 'n', 'onion', 'scent will cling to your fingers', possibly as a constant reminder of the 'onion' being a symbol of love</li> <li>• the use of alliteration strengthens the feeling of honesty: 'I'm trying to be truthful'; the 'cute card' and 'red rose' reflect clichéd ideas of Valentine gifts</li> <li>• strong feelings shown through the use of sibilance mimic the sound of a kiss and is an example of onomatopoeia: 'Its fierce kiss will stay on your lips'</li> <li>• a sense of danger is presented with 'blind you with tears', 'fierce kiss', 'Lethal' and 'knife', suggesting that love is not always romantic; the use of commands and imperative verbs 'Here', 'Take it', show that the speaker appears to be in control</li> <li>• repetition of 'I give you an onion' provides structure and reinforces the idea of a genuine token of love</li> <li>• the 'platinum loops' of the onion symbolise a wedding ring, but this is offered as an option as it is followed with 'if you like'</li> <li>• the repetition of 'cling' suggests that the 'love' is both dangerous and long lasting.</li> </ul> <p><b>Context points (AO3) may be of various kinds and should relate</b></p>

**to the poems and question. The following are examples, but there are many other possibilities:**

- Duffy challenges the stereotypical, clichéd gifts given on Valentine's Day; she wants to express her thoughts more honestly in order for a relationship to work; conventional ideas are criticised
- the poet provides a complex view of romantic love and demonstrates a distrust for romance; her ideas are often cynical ('for as long as we are') and bitter ('cling to your knife'), but also humorous ('I give you an onion') or that marriage is a negative experience ('Lethal')
- Duffy challenges the idea of marriage, when she suggests that marriage is only an option. Duffy chooses to use an irregular form and structure to break the traditional, conventional ways of conveying love (such as a sonnet) – just like the giving of the onion
- Carol Anne Duffy is currently the British Poet Laureate, a post she gained in 2009 and which runs for 10 years; as Poet Laureate, she is commissioned to write poems for special events and occasions.

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 how strong feelings are presented in a relevant way. For example, if candidates choose the poem *Sonnet 43*, by Elizabeth Barrett Browning, 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.)**

- Whereas Duffy presents her ideas in free verse and breaks tradition, Barrett Browning uses the traditional sonnet form to declare her love; however, both poets are similar in that they both do not follow strict poetic form. (AO2)
- Barrett Browning views love as everlasting: 'I shall love thee better after death'. However, Duffy states that love will last 'for as long as we are'. (AO2)
- Both poets use repetition and both refer to the 'tears' shed when people are in love. (AO2)
- Duffy is a prominent modern poet, whereas Barrett Browning is a prominent Victorian poet; she married the poet Robert Browning to whom the poem is addressed; both poets address their partners directly. (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>9</b> <b>Conflict</b></p>	<p>The indicative content is not prescriptive. Reward responses that explain how Carson presents the experience of conflict in <i>Belfast Confetti</i> and compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><b><i>Belfast Confetti</i></b></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"> <li>• the poem is written in long lines; the lines are irregular, spilling over into the next line on the page, possibly to reflect the confusion of the conflict</li> <li>• there is no set metre or rhythm as the poem is meant to be read with confusion, reflecting the actual experience of the riot</li> <li>• through the confusion, the narrative tells of the speaker’s attempt to escape the riot and reach a checkpoint; there is a change of tense between the two stanzas</li> <li>• rather than starting the poem with questions, the poem ends with three in quick succession.</li> </ul> <p><b>The poet's language and ideas (AO2):</b></p> <ul style="list-style-type: none"> <li>• the title ‘Belfast Confetti’ is a metaphor; the city of Belfast is in turmoil; ‘confetti’ is normally showered over a newly-married couple, but here the confetti represents the shrapnel from a bomb; the title is also alliterative perhaps to imitate the sound of gun fire</li> <li>• the contents of the makeshift bomb used by the rioters are listed: ‘Nuts, bolts, nails, car-keys’; these items are balanced with the equipment used by the riot police: ‘A Saracen, Kremlin-2 mesh. Makrolon face-shields. Walkie-talkies’. The items show how well-armed the riot police are when compared to the rioters who only have basic weapons</li> <li>• the use of ellipses (‘rapid fire...’) represents bullets being fired</li> <li>• the use throughout of metaphorical punctuation marks to express the experience of conflict suggests that the writer finds it difficult to put his thoughts together in order to describe the chaos (‘I was trying to complete a sentence in my head’); he has many words, but cannot form them into coherent sentences; the fragmentation (‘fount of broken type’) of words and thoughts reflects the confusion of the situation on the ground; the ‘stops and colons’ express the experience of being trapped with no way of escape from an area well-known: ‘I know this labyrinth so well’</li> <li>• the use of ‘labyrinth’ describes the maze of streets and serves to enhance the confusion of the situation</li> <li>• technical language is used to describe the riot police equipment: ‘a Saracen’ (a tank), ‘Kremlin-2 mesh’ (a wire mesh covering the tank), ‘Makrolon’ (a high performance, sustainable plastic used for face shields)</li> <li>• the writer is faced with numerous questions by the riot police at the checkpoint; the ‘fusillade’ suggests that the questions are in rapid succession.</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:**

- Ciaran Carson grew up in Belfast during 'the Troubles' in Northern Ireland; conflict began in the 1960s between Catholics and Protestants and escalated into violence, as experienced by Carson
- the names of the streets: 'Balaclava, Raglan, Inkerman, Odessa Street, Crimea Street', are all names after generals from, and battles of, the Crimean War; Carson likens the riot to that of a battle in a bigger war
- Britain sent troops into Northern Ireland to bring an end to the violent clashes that occurred throughout the 1970s-1990s; the IRA was fighting to bring an end to British rule
- the poem won the Irish Times Irish Literature Prize for Poetry in 1990.

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 experiences of conflict in a relevant way. For example, if candidates choose the poem *Exposure*, by Wilfred Owen, 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 consider their personal experiences of conflict, despair and confusion: Owen repeats the use of pronouns ('Our', 'us', 'we') to share the collective suffering, whereas Carson speaks of his own confusion ('I was', 'I know'). (AO2)
- Owen uses rhetorical questions; the soldiers question why they are in the trenches: 'What are we doing here?', 'Is it that we are dying?'; Carson uses questions 'My name? Where am I coming from? Where am I going?'; both poets demonstrate the confusion of conflict experienced. (AO2)
- Whereas Owen structures his poem in eight five-line stanzas with a regular rhyming pattern in order to demonstrate the unchanging situation in the trenches, Carson structures his poem in two stanzas of different lengths to reflect the confusion during the conflict. (AO2)
- Both poems consider the experiences of conflict from personal experience; Carson reflects on the riots in Belfast and Owen presents the horror of the trenches during World War I. (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>10</b> <b>Time and Place</b></p>	<p>The indicative content is not prescriptive. Reward responses that explain how Alvi uses different senses in <i>Presents from my Aunts in Pakistan</i> and compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><b><i>Presents from my Aunts in Pakistan</i></b></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"> <li>• the poem, full of sensory images, is written in free verse; the stanza lengths vary, possibly to reflect the random series of recollections and images running through the speaker's mind</li> <li>• memories both recent and distant are enhanced through the use of sensory descriptions; first person narrative provides a personal reflection on her culture</li> <li>• the use of enjambement emphasises points, such as the colour of the salwar kameez ('peacock-blue') or the isolation ('felt myself alone'); there is deliberate avoidance of fixed lines and an irregular layout of the poem</li> <li>• the poem is in three sections: the first stanzas convey the visual images of the presents the aunts sent from Pakistan; the second section reveals her friend's reaction to her salwar kameez; the final stanzas recall memories of travelling to England from Pakistan</li> <li>• the use of complex interweaving of time and place throughout the poem makes it, at times, difficult to establish whether she is in the past or present, in Pakistan or England; the salwar kameez is also intricately patterned and 'interweaved', providing strong visual images.</li> </ul> <p><b>The poet's language and ideas (AO2):</b></p> <ul style="list-style-type: none"> <li>• the poet describes the clothes that she receives by using colour imagery; she describes the vibrant colours of the salwar kameez sent to her by her 'Aunts in Pakistan': 'peacock-blue', 'orange', 'Candy-striped', 'apple-green'; 'silver' and 'gold' are used to describe items from India and Pakistan, which contrast with 'denim and corduroy' and the dull 'tin boat' played with in the 'grandmother's dining-room'</li> <li>• the use of similes creates bright and vivid visual images: 'like an orange split open', 'like stained glass'. The effect of these similes allow the reader to visualise the bright, bold colours that are familiar in everyday objects; the bright, rich colours of Pakistan contrast with the drab, dull colours of England</li> <li>• different senses are aroused with the use of different fruits that appeal to the olfactory sense: 'like an orange split open', 'apple-green'</li> <li>• the use of tactile descriptions provides a range of textures: 'embossed', 'stiff', 'satin-silken top', 'denim and corduroy', 'My costume clung to me', 'camel-skin', 'throbbing', 'tissue'</li> <li>• auditory senses are heightened with the onomatopoeic 'snapped' bangles</li> </ul>

and the 'screaming' due to the 'Prickly heat'

- the use of metaphors and sensory images conveys the writer's feeling of unease; when the speaker says 'I was aflame', the clothes feel uncomfortable to wear and support the idea that the clothes 'clung' to her; by 'staring through fretwork' the speaker feels distanced and separated
- images of pain reflect emotional feelings, the bangles 'snapped, drew blood'; the 'parents' camel-skin lamp' and the 'cruelty'; her mother's 'cherished' jewellery was 'stolen from' their car
- the poem is full of contrasts: England and Pakistan; different clothes; the wealthy aunts and the 'beggars, sweeper-girls'.

**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:**

- culture-specific references, such as: 'salwar kameez', the traditional 'embossed slippers' and 'bangles'; changes in fashions; 'Marks and Spencers'; aunts being screened from male visitors
- references to 'silver' for single or young girls and 'gold' for married women
- immigration in the 1950s and mixed race marriages ('my English Grandmother's dining-room'), which led to many feeling they were of 'no fixed nationality'
- the unrest in Pakistan ('there was conflict, a fractured land') leading to mass migration
- the reference to 'the Shalimar Gardens' in Lahore – a UNESCO world heritage site established during the Mughal Empire.

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 how different senses are used. For example, if candidates choose the poem *To Autumn*, by John Keats, 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 use the senses to convey striking images; Keats makes greater use of auditory images, such as 'the songs of Spring', 'a wilful choir', 'loud bleat', 'redbreast whistles', 'swallows twitter', whereas Alvi uses more examples of colour imagery: 'peacock-blue', 'gold and black'. (AO2)
- Keats focuses on a specific time of the year and uses sensory images to help the reader visualise the beauty of the season; Alvi considers different places and uses the senses to convey the comparisons of clothing, possessions and places. (AO2)
- Alvi and Keats both use a wide range of poetic techniques and rich imagery; Keats personifies Autumn and addresses the season directly; Alvi

	<p>is more direct in her poem and tells the reader about her personal experiences; Keats and Alvi both reflect on the passing of time and changes in life. (AO2)</p> <ul style="list-style-type: none"><li>• Keats' poem is in the form of an ode and is structured in three 11-lined stanzas of mostly iambic pentameter; Alvi's poem is written in free verse and seven stanzas of varying lengths. (AO2)</li><li>• Both poets write about personal experiences; Keats, as a Romantic poet, demonstrated an appreciation for the beauty of nature and how the use of the senses could influence human emotion; Alvi presents the contrasts of two cultures through her use of sensory descriptions – her life in England and her cultural heritage of Pakistan. (AO3)</li></ul>
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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>

## Section B, Part 2 – Unseen Poetry

In responses to Question 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 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>11</b> <b>Unseen Poetry</b></p>	<p>The indicative content is not prescriptive. Reward responses that compare the ways the writers present cats in Poem 1: <i>Cat</i> and Poem 2: <i>Cats</i>.</p> <p>Responses may include:</p> <p><b>The ideas in the poems:</b></p> <p><b>Poem 1: <i>Cat</i></b></p> <ul style="list-style-type: none"> <li>• the poet suggests the cat is 'unfussy', yet she gets everything she 'wants'</li> <li>• the poet admits to being like a 'night porter', letting the cat in during 'the small hours'</li> <li>• the cat is clever, perhaps hiding from her owner to avoid being put back outside</li> <li>• the cat has lived with the poet for a number of years: 'celebrate the years between us'</li> <li>• the cat loves to be stroked: 'to that fondness she purrs assent'.</li> </ul> <p><b>Poem 2: <i>Cats</i></b></p> <ul style="list-style-type: none"> <li>• the poem begins by stating that 'Cats are contradictions' and describes contrasting features throughout the poem, giving examples of how they are contradictions</li> <li>• the poet refers to their place in history and their distant wild cousins ('of the East', 'Scimitar and sphinx', 'Leopard, lion, lynx')</li> <li>• the cats have become domesticated and spoilt ('Upon the cushioned West') yet still cause terror: 'With leaf and wing / A-flutter'</li> <li>• at night, the cats return to their wild nature ('Midnight-wild')</li> <li>• cats are described as intelligent and 'morning-wise'.</li> </ul> <p><b>The poets' use of language:</b></p> <p><b>Poem 1: <i>Cat</i></b></p> <ul style="list-style-type: none"> <li>• a list is used to say what the cat gets: 'Food, cushions, fires, the run of the garden', suggesting that the cat is spoilt</li> <li>• the use of idioms gives the poem a conversational tone: 'the small hours'</li> <li>• the use of alliteration 'grumble, grimly' emphasises the poet's muttering; 'As on a beech-bole, on bracken' – alliteration and a simile are used here to provide a contrast of colour</li> <li>• the use of onomatopoeia and repetition, 'purrs assent', conveys the cat's content</li> <li>• the cat is cunning and anthropomorphised as it 'Plays hide and seek'.</li> </ul>

**Poem 2: *Cats***

- the nature of the cat presents a number of juxtapositions: the 'Velvet-padded; / Snowflake-gentle paw' turns into a 'fist of pins'; the fur is one moment like 'silk' the next 'bristled fur'; 'Sunlight striped with shade'; 'Midnight-Wild' and 'Morning-wise' to show how 'Cats are contradictions'
- the trees are personified: 'frightened glade', 'trees afraid', 'leaf and wind / a-flutter' to emphasise the terror the cats can bring to a peaceful setting
- sensory images express the wide range of ideas, perhaps to emphasise the strong senses that cats possess: 'velvet', 'silk', 'movement in the fern', 'Deaf to echoing cries', 'Blind to the light'
- colour imagery is used throughout the poem with black and white images being referred to in the first and last stanzas; most colours are magical and mystical – just like the cats: 'Snowflake', 'Black', 'Sunlight striped with shade', 'Moss-footed', 'amber glint', 'jade', 'mottled', 'phosphorescent', 'white'
- the use of sibilance echoes the hissing and spitting of cats ('Scimitar and sphinx; / Sunlight striped with shade') and the alliterative list of wild cats ('Leopard, lion, lynx') enhances their prowling nature; 'spit' is also onomatopoeic.

**The poets' use of form and structure:****Poem 1: *Cat***

- the poem is written in two seven-lined stanzas (septets). The poem conveys love for the cat
- the poem is written in free verse and in first-person narrative
- the poem is conversational and uses mostly simple language
- the lines of the poem are different lengths, some might see this as perhaps resembling the whiskers of the cat.

**Poem 2: *Cats***

- the poem is written in four stanzas of varying lengths
- the poem begins with a statement and provides reasons why cats are 'contradictions'; contrasts and comparisons are made throughout the poem and ideas are juxtaposed; the wild and tame nature of cats is observed
- some lines rhyme within each stanza, but this is not regular throughout the poem, perhaps deliberately in order to convey the 'contradictions'
- the poem is written in third-person narrative so that ideas are conveyed from an omniscient narrator, following the cats' development and their every move.

**Comparative points:**

Many of the points above may be used to show the contrasting ways in which the poets present cats. 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 their responses:

- both poets show their admiration for cats. Poem 1 considers a domestic cat, whereas Poem 2 considers both domestic and wild cats
- both poems refer to 'amber' eyes and to cats returning to natural environments (with references to 'trees', 'beech-bole', 'meadow grass')
- the cat in Poem 1 returns in the 'small hours', whereas the cats in Poem 2 are 'Midnight-wild' at night
- Poem 1 considers the poet's relationship with one cat, whereas Poem 2 is a more generalised presentation of the cat family and the behaviour of cats
- Poem 1 is in first-person narrative, giving a personal account of a cat, whereas Poem 2 is in third-person narrative and provides a wider perspective.

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>

