

Mark Scheme (Results)

Summer 2015

Pearson Edexcel GCSE in English Literature
(5ET2H)

Unit 2: Understanding Poetry

Higher Tier

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Mark Scheme

This booklet contains the mark schemes for the English Literature Unit 2: Understanding Poetry Higher Tier Question Papers.

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

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

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

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

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

Assessment Objectives

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

AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.

AO3: Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.

SECTION A: UNSEEN POEM

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

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

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

Question Number	Question
1*	Explore how Maya Angelou presents her thoughts and feelings about a woman and her work.
	Use evidence from the poem to support your answer. (20 marks)
Indicative content	
<p>Candidates may integrate their response to the poem’s language, structure and form within their comments on the content, thoughts, feelings and ideas in the poem. Creditworthy responses may refer to aspects of language, structure and form without using specific vocabulary or metalanguage. Candidates will receive credit for noting any links in the effects of the poem’s language, structure and form.</p> <p>Language The writer’s use of language:</p> <ul style="list-style-type: none"> • the language is very simple, with short phrases and many words of one syllable • although the voice speaks in a distinct accent, most of the words are written in standard English with only occasional colloquialisms • the poem starts with a repeated idea, in a list of tasks introduced by the word ‘the’ • the repetition is emphasised further by the words ‘I’ve got’, ‘I got’, ‘I’ve got’ and ‘I gotta’ (anaphora) • the effect of all these activities, one after another, is to give a sense that the speaker has to rush from one activity to another breathlessly, without a pause • the reader may empathise with the woman’s feeling of exhaustion • after the long opening stanza, the nature of the language changes suddenly • the second half of the poem is all about nature: ‘sunshine/Rain...’, and about her desire for rest (repeated) • whereas the first half has language which is almost claustrophobic, 	

with the woman being trapped indoors, the second half has the language of being outdoors, in the wide open spaces, enjoying the natural world ('curving sky/Mountain')

- the poet uses the device of speaking directly to the 'sunshine', the 'storm' and the 'snowflakes' (an alliterative list of three - apostrophe) – the elements are therefore personified, and assumed to have the ability to listen to and act upon her requests
- light ('shine', 'glow') and other natural forces create the more restful atmosphere of the second half of the poem
- the last line, 'You're all that I can call my own', is a powerful statement of how she feels that she has nothing that is hers within her daily routine.

Structure and form

The way that the poem is structured:

- the poem starts with one long stanza (14 lines)
- this consists of seven rhyming couplets
- this is followed by four short stanzas (each of four lines)
- each of these has an ABCB rhyme (or near rhyme in one case, though spoken in dialect the rhyme would be very close)
- each stanza is end-stopped but internally relies entirely on lines with enjambement: the effect of this in the first, long stanza is to emphasise the piling up and relentlessness of the chores she has to complete.

In order to explore the language, structure and form, candidates must have a clear awareness of the writer's thoughts and feelings.

The writer's thoughts and feelings:

- the woman thinks about the never-ending list of different tasks that she has to perform ('children to tend...')
- in the first half, the woman feels surrounded by others; in the second half, she is on her own and can become lost in her natural world where she can find 'rest'
- the woman appeals to the natural elements to protect her and take her away from the life she has to endure every day
- the woman is involved with many mundane things, but feels herself rather detached from them: the only real 'possessions' she feels she has are the elements and natural light ('You're all that I can call my own')
- the feelings she has may be seen as a 'feminist' message (from the title 'Woman Work' to the recitation of chores)
- she may appear to believe that it is wrong for women to be ground down by unending domestic work
- she longs to be wrapped in a blanket of snow, and imagines receiving 'cold icy kisses' - the cold sensations might perhaps numb her exhaustion.

Reward all other valid points and interpretations.

Band	Mark	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Generally sound explanation of the ideas presented in the unseen poem. • Generally sound explanation of how language/structure/form achieve(s) the intended effects. • Generally sound use of relevant examples from the unseen poem. <p>*Material has generally sound organisation and communication of ideas. Spelling, punctuation and grammar are mostly accurate; any errors do not hinder meaning.</p>
2	5-8	<ul style="list-style-type: none"> • Sound explanation of the ideas presented in the unseen poem. • Sound explanation of how language/structure/form achieve(s) the intended effects. • Sound use of relevant examples from the unseen poem. <p>*Material has sound organisation and communication of ideas. Spelling, punctuation and grammar are mostly accurate; any errors do not hinder meaning.</p>
3	9-12	<ul style="list-style-type: none"> • Sustained explanation of the ideas presented in the unseen poem. • Sustained explanation of how language/structure/form achieve(s) the intended effects. • Sustained use of relevant examples from the unseen poem. <p>*Material has sustained organisation and communication of ideas. Spelling, punctuation and grammar are almost always accurate, with few errors.</p>
4	13-16	<ul style="list-style-type: none"> • Assured explanation of the ideas presented in the unseen poem. • Assured explanation of how language/structure/form achieve(s) the intended effects. • Assured use of relevant examples from the unseen poem. <p>*Material has assured organisation and communication of ideas. Spelling, punctuation and grammar are almost always accurate, with minimal errors.</p>
5	17-20	<ul style="list-style-type: none"> • Perceptive explanation of the ideas presented in the unseen poem. • Perceptive explanation of how language/structure/form achieve(s) the intended effects. • Perceptive use of relevant examples from the unseen poem. <p>*Material has convincing organisation and communication of ideas. Spelling, punctuation and grammar are consistently accurate.</p>

SECTION B: ANTHOLOGY POEMS

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

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

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

Both poems must receive reasonable coverage.

Candidates writing on only one poem will receive 0 marks on AO3.

For AO2, if the response is only on one poem, a maximum of 3 marks applies, depending on quality of the response.

Collection A: Relationships

Question Number	
2	<p>Compare how the writers of 'Song for Last Year's Wife' and one other poem of your choice from the 'Relationships' collection present reflections on love and change.</p> <p>Use evidence from both poems to support your answer.</p> <p style="text-align: right;">(30 marks)</p>
	Indicative content
	<p>Accept any selected poem of choice that enables candidates to make comparisons with the named poem in the question.</p> <p>AO2 responses to 'Song for Last Year's Wife' may include:</p> <ul style="list-style-type: none"> • the poem is addressed to Alice, so in effect is a 'dramatic monologue' – but has a rather impersonal feel, as though perhaps he is struggling to connect with her • he conveys his attitudes through the direct address right from the start ('Alice, this is my first winter...') • he feels she may have forgotten him after a year apart ('perhaps not even conscious of our anniversary') • the world around is unchanged but his life is changed greatly ('The earth's still as hard...') • he is indignant that she could be happy without him, and feels it was wrong ('Love had not the right...') • he desperately wants information about her, so uses his friends as 'spies' • he feels she is haunting him like a ghost ('sends me your ghost to witness') • he still has a very strong sense of her physical presence ('your body's as firm...') • he still thinks of her and what she is doing ('I imagine you') • he ends the poem with his sense of loss ('So ordinary a thing as loss...') • the winter's season forms the backcloth – its coldness echoed in the feelings between the two former lovers. <p>Reward any reasonable AO2 explanations of how the writer of the second poem reflects on love and change.</p> <p>AO3 comparisons may include (depending on the selected poem):</p> <ul style="list-style-type: none"> • similarities/differences in the content of the poems (e.g. reflection on love between adults, love between parents and children, lost love; change within relationships over time; past, present and future) • similarities/differences of the language, structure, form and organisation of the poems • similarities/differences of the effects of the poems. <p>Reward all reasonable comparisons and links based on textual evidence.</p>

Band	Mark	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of the presented ideas. • Generally sound explanation of how language/structure/form achieve(s) the intended effects. • Generally sound relevant examples from at least one of the poems. • Responses on only one poem cannot go above this level.
2	4-6	<ul style="list-style-type: none"> • Sound explanation of the presented ideas. • Sound explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with sound relevant examples from both poems.
3	7-9	<ul style="list-style-type: none"> • Sustained explanation of the presented ideas. • Sustained explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with sustained relevant examples from both poems.
4	10-12	<ul style="list-style-type: none"> • Assured explanation of the presented ideas. • Assured explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with assured relevant examples from both poems.
5	13-15	<ul style="list-style-type: none"> • Perceptive explanation of the presented ideas. • Perceptive explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with perceptive relevant examples from both poems.

Band	Mark	AO3: Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.
0	0	No rewardable material, or only one poem.
1	1–3	<ul style="list-style-type: none"> • Generally sound comparisons/links between the two poems. • Generally sound evaluation of the similarities/differences in expressing meaning. • Generally sound use of relevant examples from both poems.
2	4–6	<ul style="list-style-type: none"> • Sound comparisons/links between the two poems. • Sound evaluation of the similarities/differences in expressing meaning. • A balanced response with sound use of relevant examples from both poems.
3	7-9	<ul style="list-style-type: none"> • Sustained comparisons/links between the two poems. • Sustained evaluation of the similarities/differences in expressing meaning. • A balanced response with sustained use of relevant examples from both poems.
4	10-12	<ul style="list-style-type: none"> • Assured comparisons/links between the two poems. • Assured evaluation of the similarities/differences in expressing meaning. • A balanced response with assured use of relevant examples from both poems.
5	13-15	<ul style="list-style-type: none"> • Perceptive comparisons/links between the two poems. • Perceptive evaluation of the similarities/differences in expressing meaning. • A balanced response with perceptive use of relevant examples from both poems.

Collection B: Clashes and Collisions

Question Number	
3	<p>Compare how the writers of 'Hitcher' and one other poem of your choice from the 'Clashes and Collisions' collection present anger in different ways.</p> <p>Use evidence from both poems to support your answer.</p>
	(30 marks)
	Indicative content
	<p>Accept any selected poem of choice that enables candidates to make comparisons with the named poem in the question.</p> <p>AO2 responses to 'Hitcher' may include:</p> <ul style="list-style-type: none"> • the speaker explains at the start that he was not feeling well: 'I'd been tired,/ under the weather', which may lead to his anger • the 'ansaphone' messages warned him repeatedly that he was in danger of losing his job: '...you're finished. Fired.' This made him angry • he picked up a hitcher; he discovered that this was someone who was just travelling round the world ('following the sun...'); the hitcher had a carefree (hippy?) approach to life which made him angry • presumably angered by the hitcher's attitudes/'free' way of life, which contrasted with his own pressures, he lashed out violently at the man ('once/ with the head...'); the description of the attack is very detailed and shocking ('six times with the krooklok/ in the face') • he is proud to have managed this - 'and didn't even swerve' - which shows his disturbed mind • he 'let' him out of the car, 'bouncing off the kerb' and dispassionately watches him disappear 'down the verge' • the hitcher had commented that he had liked the breeze 'to run its fingers/ through his hair' which had made the narrator angry • the narrator notes the time of day and weather forecast ('moderate to fair'), which is grim irony • the narrator comments 'Stitch that' which shows his angry attitude • irony is maintained in the final line: 'you can walk from there' – presumably the hitcher will not do any more walking • throughout the account of his violent actions, the narrator shows no emotion at all – there is no sign of regret for his actions, as the final words underline. <p>Reward any reasonable AO2 explanations of how the writer of the second poem presents ideas about anger in different ways.</p>

		<p>AO3 comparisons may include (depending on the selected poem):</p> <ul style="list-style-type: none"> • similarities/differences in the content of the poems (e.g. contexts: may include political, family, war; different reasons for and focus of the anger; tone and mood of the two poems) • similarities/differences between the language, structure, form and organisation of the poems • similarities/differences between the effects of the poems. <p>Reward all reasonable comparisons and links based on textual evidence.</p>
Band	Mark	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of the presented ideas. • Generally sound explanation of how language/structure/form achieve(s) the intended effects. • Generally sound relevant examples from at least one of the poems. • Responses on only one poem cannot go above this level.
2	4-6	<ul style="list-style-type: none"> • Sound explanation of the presented ideas. • Sound explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with sound relevant examples from both poems.
3	7-9	<ul style="list-style-type: none"> • Sustained explanation of the presented ideas. • Sustained explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with sustained relevant examples from both poems.
4	10-12	<ul style="list-style-type: none"> • Assured explanation of the presented ideas. • Assured explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with assured relevant examples from both poems.
5	13-15	<ul style="list-style-type: none"> • Perceptive explanation of the presented ideas. • Perceptive explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with perceptive relevant examples from both poems.

Band	Mark	AO3: Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.
0	0	No rewardable material, or only one poem.
1	1–3	<ul style="list-style-type: none"> • Generally sound comparisons/links between the two poems. • Generally sound evaluation of the similarities/differences in expressing meaning. • Generally sound use of relevant examples from both poems.
2	4–6	<ul style="list-style-type: none"> • Sound comparisons/links between the two poems. • Sound evaluation of the similarities/differences in expressing meaning. • A balanced response with sound use of relevant examples from both poems.
3	7–9	<ul style="list-style-type: none"> • Sustained comparisons/links between the two poems. • Sustained evaluation of the similarities/differences in expressing meaning. • A balanced response with sustained use of relevant examples from both poems.
4	10–12	<ul style="list-style-type: none"> • Assured comparisons/links between the two poems. • Assured evaluation of the similarities/differences in expressing meaning. • A balanced response with assured use of relevant examples from both poems.
5	13–15	<ul style="list-style-type: none"> • Perceptive comparisons/links between the two poems. • Perceptive evaluation of the similarities/differences in expressing meaning. • A balanced response with perceptive use of relevant examples from both poems.

Collection C: *Somewhere, Anywhere*

Question Number	
4	<p>Compare how the writers of 'Orkney/This Life' and one other poem of your choice from the 'Somewhere, Anywhere' collection present the strength of their feelings about a place.</p> <p>Use evidence from both poems to support your answer.</p>
	(30 marks)
	Indicative content
	<p>Accept any selected poem of choice that enables candidates to make comparisons with the named poem in the question.</p> <p>AO2 responses to 'Orkney/This Life' may include:</p> <ul style="list-style-type: none"> • the writer gives a very strong personal viewpoint - almost writing as if the islands are his lover: 'the way you lean to me/ and the way I lean to you' • the writer and the place are inseparably connected ('each other's prevailing', 'how we connect', 'joined for hours', 'I am an inland loch to you') • he loves the scenery, the sky ('It is big sky') and sea ('the sea all round') • the sea and sky are closely connected to each other: a simile is used 'like people meeting in Alfred Street' • he appreciates the ebb and flow of the tides between the islands, and the sound made by flocks of sea-birds ('a clatter of white whoops and rises') • he sees the Orkneys as a gateway to 'the South' • he appreciates the friendships, the way people visit each other with gifts or just for a cup of tea ('flick/ the kettle's switch and wait') • he declares that this is where he wants to live: the combination of ruins and perfection • repetition of 'this life' in the last line – like the echoing refrain of the sea: the fusion of life with the rhythm of the sea. <p>Reward any reasonable AO2 explanations of how the writer of the second poem presents the strength of feelings about a place.</p> <p>AO3 comparisons may include (depending on the selected poem):</p> <ul style="list-style-type: none"> • similarities/differences in the content of the poems (e.g. nature of place selected; writer's relationship to this place; strength of feelings) • similarities/differences between the language, structure, form and organisation of the poems • similarities/differences between the effects of the poems. <p>Reward all reasonable comparisons and links based on textual evidence.</p>

Band	Mark	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound explanation of the presented ideas. • Generally sound explanation of how language/structure/form achieve(s) the intended effects. • Generally sound relevant examples from at least one of the poems. • Responses on only one poem cannot go above this level.
2	4–6	<ul style="list-style-type: none"> • Sound explanation of the presented ideas. • Sound explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with sound relevant examples from both poems.
3	7-9	<ul style="list-style-type: none"> • Sustained explanation of the presented ideas. • Sustained explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with sustained relevant examples from both poems.
4	10-12	<ul style="list-style-type: none"> • Assured explanation of the presented ideas. • Assured explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with assured relevant examples from both poems.
5	13-15	<ul style="list-style-type: none"> • Perceptive explanation of the presented ideas. • Perceptive explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with perceptive relevant examples from both poems.

Band	Mark	AO3: Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.
0	0	No rewardable material, or only one poem.
1	1–3	<ul style="list-style-type: none"> • Generally sound comparisons/links between the two poems. • Generally sound evaluation of the similarities/differences in expressing meaning. • Generally sound use of relevant examples from both poems.
2	4–6	<ul style="list-style-type: none"> • Sound comparisons/links between the two poems. • Sound evaluation of the similarities/differences in expressing meaning. • A balanced response with sound use of relevant examples from both poems.
3	7-9	<ul style="list-style-type: none"> • Sustained comparisons/links between the two poems. • Sustained evaluation of the similarities/differences in expressing meaning. • A balanced response with sustained use of relevant examples from both poems.
4	10-12	<ul style="list-style-type: none"> • Assured comparisons/links between the two poems. • Assured evaluation of the similarities/differences in expressing meaning. • A balanced response with assured use of relevant examples from both poems.
5	13-15	<ul style="list-style-type: none"> • Perceptive comparisons/links between the two poems. • Perceptive evaluation of the similarities/differences in expressing meaning. • A balanced response with perceptive use of relevant examples from both poems.

Collection D: Taking a Stand

Question Number	
5	<p>Compare how the writers of 'Those bastards in their mansions' and one other poem of your choice from the 'Taking a Stand' collection present different attitudes to society.</p> <p>Use evidence from both poems to support your answer.</p>
	(30 marks)
	Indicative content
	<p>Accept any selected poem of choice that enables candidates to make comparisons with the named poem in the question.</p> <p>AO2 responses to 'Those bastards in their mansions' may include:</p> <ul style="list-style-type: none"> • the writer shows anger and makes a deliberate attempt to shock the reader, as is conveyed by 'bastards' in the title • 'mansions' also shows contempt for rich people with expensive homes: he is challenging their comfortable lifestyle • the bitterness is caused by the way he feels treated by such people – exaggerated account of their thoughts about him and what he had done, which occupy most of the poem (many examples) • he presents himself as one of the oppressed poor, unable to afford shoes or proper clothes ('stocking feet and threadbare britches') • anger is again shown by 'lords and ladies' in their 'palaces and castles' • he also uses exaggeration (hyperbole) when he imagines how they would like to treat him ('picked at by their eagles') • he draws on the myth of Prometheus having his liver pecked at by eagles, which was punishment for giving humanity the 'gift of fire' referred to earlier in the poem • the effect of his feelings about the people he is bitter towards turns him into a kind of 'urban guerrilla', a shadowy figure with a gun • dramatic one-line stanza at the end of the poem is used to shock the reader. <p>Reward any reasonable AO2 explanations of how the writer of the second poem presents different attitudes to society.</p> <p>AO3 comparisons may include (depending on the selected poem):</p> <ul style="list-style-type: none"> • similarities/differences in the content of the poems (e.g. subject matter, aspects of society focused on) • similarities/differences between the language, structure, form and organisation of the poems • similarities/differences between the effects of the poems. <p>Reward all reasonable comparisons and links based on textual evidence.</p>

Band	Mark	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of the presented ideas. • Generally sound explanation of how language/structure/form achieve(s) the intended effects. • Generally sound relevant examples from at least one of the poems. • Responses on only one poem cannot go above this level.
2	4-6	<ul style="list-style-type: none"> • Sound explanation of the presented ideas. • Sound explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with sound relevant examples from both poems.
3	7-9	<ul style="list-style-type: none"> • Sustained explanation of the presented ideas. • Sustained explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with sustained relevant examples from both poems.
4	10-12	<ul style="list-style-type: none"> • Assured explanation of the presented ideas. • Assured explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with assured relevant examples from both poems.
5	13-15	<ul style="list-style-type: none"> • Perceptive explanation of the presented ideas. • Perceptive explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with perceptive relevant examples from both poems.

Band	Mark	AO3: Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.
0	0	No rewardable material, or only one poem.
1	1–3	<ul style="list-style-type: none"> • Generally sound comparisons/links between the two poems. • Generally sound evaluation of the similarities/differences in expressing meaning. • Generally sound use of relevant examples from both poems.
2	4–6	<ul style="list-style-type: none"> • Sound comparisons/links between the two poems. • Sound evaluation of the similarities/differences in expressing meaning. • A balanced response with sound use of relevant examples from both poems.
3	7-9	<ul style="list-style-type: none"> • Sustained comparisons/links between the two poems. • Sustained evaluation of the similarities/differences in expressing meaning. • A balanced response with sustained use of relevant examples from both poems.
4	10-12	<ul style="list-style-type: none"> • Assured comparisons/links between the two poems. • Assured evaluation of the similarities/differences in expressing meaning. • A balanced response with assured use of relevant examples from both poems.
5	13-15	<ul style="list-style-type: none"> • Perceptive comparisons/links between the two poems. • Perceptive evaluation of the similarities/differences in expressing meaning. • A balanced response with perceptive use of relevant examples from both poems.

