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EDEXCEL INTERNATIONAL GCSE ENGLISH LITERATURE: QUESTIONS BY TOPIC

Unseen Poetry

International GCSE English Literature · Paper 1

24 questions · 480 marks · Mark schemes included

Pearson Edexcel International GCSE (9–1) English Literature 4ET1, Papers 1, 1R, 2 & 2R, June 2018 - June 2025

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HOW TO USE THIS BOOKLET

Questions are grouped by sub-topic (set text or poem), oldest paper first.

Click any heading or question row below to jump straight to it.

On every question page, click ANSWER in the top-right corner to jump to its mark scheme.

Diagrams, graphs, tables and data are printed exactly as they appeared in the original papers.

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QUESTIONS

24 questions · 480 marks · grouped by sub-topic



SUB-TOPIC

UNSEEN POETRY

24 questions in this booklet



You should spend 35 minutes on this question.

Read the following poem.

Purple Shoes

Mum and me had a row yesterday,
A big, exploding
howdareyouspeaktomelikethatI'mofftostayatGran's
kind of row.

It was about shoes. 5
I'd seen a pair of purple ones at Carter's,
heels not too high, soft suede, silver buckles;
'No,' she said.
'Not suitable for school.
I can't afford to buy rubbish.' 10
That's when we had our row.
I went to bed longing for those shoes.
They made footsteps in my mind,
kicking up dance dust;
I wore them in my dreams across a shiny floor, 15
under flashing coloured lights.
It was ruining my life not to have them.

This morning they were mine.
Mum relented and gave me the money.
I walked out of the store wearing new purple shoes. 20
I kept seeing myself reflected in the shop windows
with purple shoes on,
walking to the bus stop,
walking the whole length of our street
wearing purple shoes. 25

On Monday I shall go to school in purple shoes.
Mum will say no a thousand furious times
But I don't care.
I'm not going to give in.

Irene Rawnsley (1993)

1 Explore how the writer presents strong feelings in this poem.

In your answer, you should consider the poet's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)



You should spend 35 minutes on this question.

Read the following poem.

October's Party

October gave a party,
 The leaves by hundreds came—
 The Chestnuts, Oaks, and Maples*,
 And leaves of every name.
 The sunshine spread a carpet, 5
 And everything was grand,
 Miss Weather led the dancing,
 Professor Wind the band.

The Chestnuts came in yellow,
 The Oaks in crimson dressed; 10
 The lovely Misses Maple
 In scarlet looked their best;
 All balanced to their partners,
 And gaily fluttered by;
 The sight was like a rainbow 15
 New fallen from the sky.

Then, in the rustic* hollow,
 At hide-and-seek they played,
 The party closed at sundown,
 And everybody stayed. 20
 Professor Wind played louder;
 They flew along the ground;
 And then the party ended
 In jolly "hands around".

George Cooper (1840–1927)

* *Chestnuts, Oaks, and Maples* – different types of trees

* *rustic* – of the countryside

* "*hands around*" – a dance movement

1 Explore how the writer presents October in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)

You should spend 35 minutes on this question.

Read the following poem.

Mum Dad and Me

My parents grew among palmtrees,
in sunshine strong and clear.
I grow in weather that's pale,
misty, watery or plain cold,
around back streets of London. 5

Dad swam in warm sea, at my age.
I swim in a roofed pool.
Mum – she still doesn't swim.

Mum went to an open village market
at my age. I go to a covered 10
arcade one with her now.
Dad works most Saturdays.

At my age Dad played
cricket with friends.
Mum helped her mum, or talked 15
shouting halfway up a hill.
Now I read or talk on the phone.

With her friends Mum's mum washed
clothes on a river-stone. Now
washing-machine washes our clothes. 20
We save time to eat to TV,
never speaking.

My dad longed for a freedom in Jamaica.
I want greater freedom.
Mum prays for us, always. 25

Mum goes to church
some evenings and Sundays.
I go to the library.
Dad goes for his darts at the local*.

Mum walked everywhere, at my age. 30
Dad rode a donkey.
Now I take a bus
or catch the underground train.

James Berry (1988)

**darts at the local* – a game played at a local bar

1 Explore how the writer presents the family in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)



You should spend 35 minutes on this question.

Read the following poem.

One

Only one of me
and nobody can get a second one
from a photocopy machine.

Nobody has the fingerprints I have.
Nobody can cry my tears, or laugh my laugh
or have my expectancy when I wait. 5

But anybody can mimic my dance with my dog.
Anybody can howl how I sing out of tune.
And mirrors can show me multiplied
many times, say, dressed up in red
or dressed up in grey. 10

Nobody can get into my clothes for me
or feel my fall for me, or do my running.
Nobody hears my music for me, either.

I am just this one. 15
Nobody else makes the words
I shape with sound, when I talk.

But anybody can act how I stutter in a rage.
Anybody can copy echoes I make.
And mirrors show me multiplied
many times, say, dressed up in green
or dressed up in blue. 20

James Berry (1988)

1 Explore how the writer presents the speaker in the poem as an individual.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)



You should spend 35 minutes on this question.

Read the following poem.

A Cottage in the Lane

Whatever tragedies occurred in that house
 Where finally she lived out her life alone,
 No one knew or cared, least of all
 Those who thought the place was theirs:
 The squirrels nesting in the roof, 5
 The mice in the cellar, and in the eaves*
 The birds that came each spring
 And nested there, and sang
 A song as pure as the rain-washed air.
 How full her mind was, or how blank, 10
 How rich she was or how poor
 Was to them of no concern.
 For all they knew the house was theirs,
 So quietly had she lived in one small room.
 An electric fire, a lamp, 15
 And no desire to be elsewhere.
 Now that the ghost-in-waiting she became
 Has finally evaporated into the air,
 The *For Sale* board's gone up,
 A flag of surrender nailed against the cottage wall. 20
 And the squirrels, the mice, the birds,
 And all the rest who thought the place was theirs
 Will soon move on. It's either that or else
 Be caught in a pest-controller's snare.
 Change is in the air. 25
 Rich, green-wellied* weekenders
 Prowl through the undergrowth where once
 A dynasty* of toads held court.
 The place will soon be bought.

Brian Patten (2007)

Glossary

**eaves* – the edge of a roof

**green-wellied* – green waterproof Wellington boots

**dynasty* – generations of powerful rulers or leaders

1 Explore how the writer presents the cottage and its inhabitants in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)



You should spend 35 minutes on this question.

Read the following poem.

My Box

My box is made of golden oak,
my lover's gift to me.
He fitted hinges and a lock
of brass and a bright key.
He made it out of winter nights, 5
sanded and oiled and planed*,
engraved inside the heavy lid
in brass, a golden tree.

In my box are twelve black books
where I have written down 10
how we have sanded, oiled and planed,
planted a garden, built a wall,
seen jays and goldcrests, rare red kites*,
found the wild heartsease*, drilled a well,
harvested* apples and words and days 15
and planted a golden tree.

On an open shelf I keep my box.
Its key is in the lock.
I leave it there for you to read,
or them, when we are dead, 20
how everything is slowly made,
how slowly things made me,
a tree, a lover, words, a box,
books and a golden tree.

Gillian Clarke (1989)

**planed* – made smooth

**jays and goldcrests, rare red kites* – types of birds

**heartsease* – a type of wild flower

**harvested* – gathered in

1 Explore how the writer presents the box and its contents in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)



You should spend 35 minutes on this question.

Read the following poem.

The Concerned Adolescent

Our planet spins around the sun
in its oval-shaped orbit
like a moth circling a bright, hot, golden-yellow
lightbulb.

Look at this beautiful, lovely 5
blue and green and white jewel
shining against the dark black sky.
It is doomed.

On another planet somewhere far away in the 10
galaxy
beings are discussing the problems of Earth.
'It is a wonderful world,' says their leader,
'It has roaring oceans filled with many kinds of
fishes,
It has green meadows bedecked with white and 15
yellow flowers,
Its trees have twisting roots and fruitful, abundant
branches.
But it is doomed.

'The problem with this lovely, beautiful world, you 20
see,
Is the inhabitants, known as HUMAN BEINGS.
Human beings will not live in peace and love
and care little for the helpless creatures who share
the planet with them. 25

They pollute the world, they kill and eat the
animals.
Everywhere there is blood and the stench of death.
Human beings make war and hate one another.
They do not understand their young, they reject 30
their ideals,
they make them come home early from the disco.
They are doomed.'

Soon a great explosion, a terrible cloud 35
will wipe out all the life on this planet,
including those people who do not see how
important my poem is.
They are certainly doomed.

Wendy Cope (1992)



1 Explore how the writer presents concerns for planet Earth in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)



You should spend 35 minutes on this question.

Read the following poem.

Careful With That, You Might Break It (*an alien's view of planet Earth*)

See what I've found.

Oh be careful with that*,
it's so delicate, it could easily break.

If you take it in your hands gently
you can hold it 5
close up to your eyes.

It's a bit hazy on the outside,
but if you wait for it to turn,
here and there you can see right through
and then you'll be really amazed! 10

Gently now, even though it looks solid enough,
you'd be surprised at just how flimsy it is.
Look there. Can you see the big blue bits?
I remember being so fascinated with them
that I wanted to touch them. 15

But you're not allowed to do that.
If you did, The High* says you might damage it
because there's some protective coating*
or gas or something surrounding the whole thing
and if that gets damaged, it could be serious. 20
What do you suppose the green bits are?

That's it, just let it rest in your palm.
Watch how it spins of its own accord.
Have you spotted the brown areas?
No, you mustn't touch the little white thing* 25
going round it, The High says it's very important too,
a force or influence or balance perhaps.
Let's leave it now, careful, don't forget it's so very fragile.

Its name?
The High calls it *Earth*. 30
Some say it's a sad place.

John Rice (2006)

**be careful with that* – referring to planet Earth

**The High* – a ruler of the inhabitants of another planet

**protective coating* – the ozone layer

**the little white thing* – the moon



1 Explore how the writer presents an alien's view of planet Earth in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)



You should spend 35 minutes on this question.

Read the following poem.

Friday

We are driving home.
Work is over, the weekend ours
like a gift voucher
to spend as we feel inclined.

We pass the armed guard
of whitethorn*, the guard
of honour of poplars*,
until our favourite

half-mile stretch
where a canopy of branches 10
spans the road
like a triumphal arch.

Our car tunnels into
this leafy underpass,
entering its funnel, 15
its decompression chamber*.

Sheep are shearing fields;
lambs bound like woolly dogs
just released from the leash.
We have squeezed through 20

the filter of trees
and now, renewed, detoxified*,
we are on the downward
slope towards home.

Dennis O'Driscoll (1999)

Glossary

**whitethorn* – a type of bushy tree

**poplars* – tall, slender trees

**decompression chamber* – a room used by deep sea divers to relieve the effects of pressure and stress

**detoxified* – made pure or clean

1 Explore how the writer presents a journey home in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

(Total for Question 1 = 20 marks)



You should spend 35 minutes on this question.

Read the following poem.

To Our Daughter

And she is beautiful, our daughter.
Only six months, but a person.
She turns to look at everything, out walking.
All so precious. I mustn't disturb it with words.
People are like great clowns, 5
Blossom like balloons, black pigeons like eagles,
Water beyond belief.

She holds out her hand to air,
Sea, sky, wind, sun, movement, stillness,
And wants to hold them all. 10
My finger is her earth connection, me, and earth.

Her head is like an apple, or an egg.
Skin stretched fine over a strong casing,
Her whole being developing from within
And from without*: the answer. 15

And she sings, long notes from the belly or the throat,
Her legs kick her feet up to her nose,
She rests – laid still like a large rose.
She is our child,
The world is not hers, she has to win it. 20

Jennifer Armitage (1982)

**without* – outside

- 1** Explore how the writer presents the parent's thoughts about the daughter in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)

You should spend 35 minutes on this question.

Read the following poem.

Poem For My Sister

My little sister likes to try my shoes,
to strut in them,
admire her spindle-thin* twelve-year-old legs
in this season's styles.

She says they fit her perfectly,
but wobbles
on their high heels, they're
hard to balance.

5

I like to watch my little sister
playing hopscotch*, admire the neat hops-and-skips of her,
their quick peck,
never-missing their mark, not
over-stepping the line.
She is competent at peever*.

10

I try to warn my little sister
about unsuitable shoes,
point out my own distorted feet, the callouses*,
odd patches of hard skin.

15

I should not like to see her
in my shoes.

20

I wish she should stay
sure footed,
sensibly shod.

Liz Lochhead (1981)

Glossary

**spindle-thin* – a spindle is a very thin piece of wood or metal, often used for holding and twisting thread

**hopscotch* – a playground game where children hop on numbered squares drawn on the ground

**peever* – another word for hopscotch. The word derives from the stone or marker used in the game

**callouses* – hard, thickened skin

1 Explore how the writer presents the narrator and her sister in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)



You should spend 35 minutes on this question.

Read the following poem.

Slow Reader

He can make sculptures	
And fabulous machines	
Invent games, tell jokes	
Give solemn, adult advice	
But he is slow to read.	5
When I take him on my knee	
With his <i>Ladybird</i> book*	
He gazes into the air	
Sighing and shaking his head	
Like an old man	10
Who knows the mountains	
Are impassable.	
He toys with words	
Letting them grow cold	
As gristly* meat	15
Until I relent	
And let him wriggle free –	
A fish returning	
To its element	
Or a white-eyed colt*	20
Shying from the bit*	
As if he sees	
That if he takes it	
In his mouth	
He'll never run	25
Quite free again.	

Vicki Feaver (1981)

Glossary

**Ladybird book* – a popular series of books for children

**gristly* – chewy or hard to digest

**colt* – a young horse

**bit* – the part of a horse's harness that fits in the mouth

1 Explore how the writer presents a child who is slow at learning to read in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)



You should spend 35 minutes on this question.

Read the following poem.

‘On Turning Ten’

The whole idea of it makes me feel
like I’m coming down with something,
something worse than any stomach ache
or the headaches I get from reading in bad light –
a kind of measles of the spirit, 5
a mumps of the psyche*,
a disfiguring chicken pox of the soul.

You tell me it is too early to be looking back,
but that is because you have forgotten
the perfect simplicity of being one 10
and the beautiful complexity introduced by two.
But I can lie on my bed and remember every digit.
At four I was an Arabian wizard.
I could make myself invisible
by drinking a glass of milk a certain way. 15
At seven I was a soldier, at nine a prince.

But now I am mostly at the window
watching the late afternoon light.
Back then it never fell so solemnly
against the side of my tree house, 20
and my bicycle never leaned against the garage
as it does today,
all the dark blue speed drained out of it.

This is the beginning of sadness, I say to myself,
as I walk through the universe in my sneakers*. 25
It is time to say good-bye to my imaginary friends,
time to turn the first big number.

It seems only yesterday I used to believe
there was nothing under my skin but light.
If you cut me I would shine. 30
But now if I fall upon the sidewalks of life,
I skin my knees. I bleed.

Billy Collins (1995)

Glossary

**psyche* – the human mind, soul or spirit

**sneakers* – trainers



1 Explore how the writer presents reaching the age of ten in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)



You should spend 35 minutes on this question.

Read the following poem.

**Brendon Gallacher
(for my brother, Maxie)**

He was seven and I was six, my Brendon Gallacher.
He was Irish and I was Scottish, my Brendon Gallacher.
His father was in prison; he was a cat burglar*.
My father was a communist party full-time worker.
He had six brothers and I had one, my Brendon Gallacher. 5

He would hold my hand and take me by the river
Where we'd talk all about his family being poor.
He'd get his mum out of Glasgow when he got older.
A wee* holiday some place nice. Some place far.
I'd tell my mum about Brendon Gallacher. 10

How his mum drank and his daddy was a cat burglar.
And she'd say, 'Why not have him round to dinner?'
No, no, I'd say, he's got big holes in his trousers.
I like meeting him by the burn* in the open air.
Then one day after we'd been friends for two years, 15

One day when it was pouring and I was indoors,
My mum says to me, 'I was talking to Mrs Moir
Who lives next door to your Brendon Gallacher
Didn't you say his address was 24 Novar?
She says there are no Gallachers at 24 Novar 20

There never have been any Gallachers next door.'
And he died then, my Brendon Gallacher,
Flat out on my bedroom floor, his spiky hair,
His impish grin, his funny flapping ear.
Oh Brendon, oh my Brendon Gallacher. 25

Jackie Kay (1994)

Glossary

**cat burglar* – a thief who climbs buildings to gain entry

**wee* – small (Scottish colloquialism/dialect)

**burn* – a small river or stream (Scottish colloquialism/dialect)

1 Explore how the writer presents Brendon Gallacher in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)



You should spend 35 minutes on this question.

Read the following poem.

Power Failure

Somewhere the storm has severed* a cable, and we
are in darkness. Emergency lines are busy
and the night screams *This will last some time*

so we scabble in the cupboards for candles,
woollen jumpers, settle down to weather it out. 5
I try to read by soft flame but it's no use:

words flicker in and out of shadows at random
and, in any case, the mounting screech of wind
delivering echoes of distant crashes, shatters

my concentration, crams my head with disasters. 10
I prowl the floor, snatch aside the curtain,
peer into shifting blackness to check the car

is still there. You smile at my agitation
and cross to the kitchen for a glass of water.
The sultry* dance of the candle's flame 15

abandons your face, but as you bend once more
into the spill of light, you are revealed again
in fragments, with a fresh perspective:

a new angle to your jaw, golden sheen
on your cheek, the red in the brown of your hair. 20
These things about you I haven't seen before.

Ten years are built around us, but each
ordeal we face you surprise me, as new facets
of you, new depths, rise to the light.

Andrew Forster (2007)

**has severed* – has cut or has broken

**sultry* – passionate, sensual or attractive

1 Explore how the writer presents the experience of a power failure in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)

You should spend 35 minutes on this question.

Read the following poem.

The Hurt Boy And The Birds

The hurt boy talked to the birds
and fed them the crumbs of his heart.

It was not easy to find the words
for secrets he hid under his skin.
The hurt boy spoke of a bully's fist 5
that made his face a bruised moon –
his spectacles stamped to ruin.

It was not easy to find the words
for things that nightly hissed
as if his pillow was a hideaway for creepy-crawlies* – 10
the note sent to the girl he fancied
held high in mockery.

But the hurt boy talked to the birds
and their feathers gave him welcome –

Their wings taught him new ways to become. 15

John Agard (2004)

**creepy-crawlies* – small insects and spiders

1 Explore how the writer presents the hurt boy in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)

You should spend 35 minutes on this question.

Read the following poem.

Walking Away

It is eighteen years ago, almost to the day —
A sunny day with the leaves just turning,
The touch-lines new-ruled — since I watched you play
Your first game of football, then, like a satellite
Wrenched from its orbit, go drifting away 5

Behind a scatter of boys. I can see
You walking away from me towards the school
With the pathos* of a half-fledged thing set free
Into a wilderness, the gait* of one
Who finds no path where the path should be. 10

That hesitant figure, eddying* away
Like a winged seed loosened from its parent stem,
Has something I never quite grasp to convey
About nature's give-and-take — the small, the scorching
Ordeals which fire one's irresolute clay*. 15

I have had worse partings, but none that so
Gnaws at my mind still. Perhaps it is roughly
Saying what God alone could perfectly show —
How selfhood begins with a walking away,
And love is proved in the letting go. 20

Cecil Day Lewis (published 1962)

**pathos* – sadness

**gait* – way of walking

**eddying* – moving in a circle

**fire one's irresolute clay* – form a personality

1 Explore how the writer presents the parent's thoughts about the child in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)

You should spend 35 minutes on this question.

Read the following poem.

Father Returning Home

My father travels on the late evening train
 Standing among silent commuters* in the yellow light
 Suburbs slide past his unseeing eyes
 His shirt and pants are soggy and his black raincoat
 Stained with mud and his bag stuffed with books 5
 Is falling apart. His eyes dimmed by age
 Fade homeward through the humid monsoon night.
 Now I can see him getting off the train
 Like a word dropped from a long sentence.
 He hurries across the length of the grey platform, 10
 Crosses the railway line, enters the lane,
 His chappals* are sticky with mud, but he hurries onward.

Home again, I see him drinking weak tea,
 Eating a stale chapati*, reading a book.
 He goes into the toilet to contemplate 15
 Man's estrangement from a man-made world.
 Coming out he trembles at the sink,
 The cold water running over his brown hands,
 A few droplets cling to the greying hairs on his wrists.
 His sullen children have often refused to share 20
 Jokes and secrets with him. He will now go to sleep
 Listening to the static on the radio, dreaming
 Of his ancestors and grandchildren, thinking
 Of nomads entering a subcontinent through a narrow pass.

Dilip Chitre (1980)

**commuters* – people travelling to and from work

**chappals* – all-weather footwear or flat sandals

**chapati* – a type of flatbread

1 Explore how the writer presents the father in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)



You should spend 35 minutes on this question.

Read the following poem.

An Owl Flew in my Bedroom Once

My attic bedroom had two windows –
 One that opened high above the street
 And a skylight – a tile of thick glass
 Like a see-through slate*. 5
 And through it fell the moonlight
 Coring the darkness like an apple-peeler.
 Suddenly in that long cylinder of light
 Appeared the owl, mysterious and grey
 In that cold moon. 10
 He flew in silently – a piece of night adrift –
 Escaped. He circled, didn't settle
 On the banister or rail.
 There was no rattle of his talons,
 No gripe or stomp* 15
 To make him solid with their sound,
 He simply floated in – turned wide – and floated out ...
 In the morning there was nothing
 No down* or limy dropping*
 Nothing to prove he'd ever been at all.
 An owl flew in my bedroom once, I think. 20

Jan Dean

Glossary

**slate* – a type of roofing material

**No gripe or stomp* – no sounds made

**down* – fine feathers

**limy dropping* – bird mess

1 Explore how the writer presents the speaker's memory of an event in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)

You should spend 35 minutes on this question.

Read the following poem.

Unfinished Poem

Here is the tiny seed.
Drop it from your palm.
Cover it with earth.

Here is the tender shoot
breaking through warm soil.
Water it with love.

5

Here is the slender stalk
Moist with morning dew.
Shelter it with care.

Here is the velvet bud
folded in itself.
See its slow unfurling.

10

Here is the fragrant flower
Open to the bees.
Watch their happy visiting.

15

Here is the shrivelled pod
rattling in cold wind.
Wait for the shell to split.

Here is the tiny seed.

Barrie Wade (c.1989)

1 Explore how the writer presents nature in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)

You should spend 35 minutes on this question.

Read the following poem.

Leisure

What is this life if, full of care,
We have no time to stand and stare.

No time to stand beneath the boughs*
And stare as long as sheep or cows.

No time to see, when woods we pass, 5
Where squirrels hide their nuts in grass.

No time to see, in broad daylight,
Streams full of stars like skies at night.

No time to turn at Beauty's glance*, 10
And watch her feet, how they can dance.

No time to wait till her mouth can
Enrich that smile her eyes began.

A poor life this if, full of care,
We have no time to stand and stare.

W.H. Davies (1911)

**boughs* – branches of trees

**glance* – a brief look

- 1** Explore how the writer presents thoughts about life and the beauty of nature in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)

You should spend 35 minutes on this question.

Read the following poem.

Gathering Leaves

Spades take up leaves
No better than spoons,
And bags full of leaves
Are light as balloons.

I make a great noise
Of rustling all day
Like rabbit and deer
Running away.

But the mountains I raise
Elude my embrace*,
Flowing over my arms
And into my face.

I may load and unload
Again and again
Till I fill the whole shed,
And what have I then? 15

Next to nothing for weight,
And since they grew duller
From contact with earth,
Next to nothing for colour. 20

Next to nothing for use,
But a crop is a crop,
And who's to say where
The harvest shall stop?

Robert Frost (1923)

**Elude my embrace* – escape my hold

1 Explore how the writer presents the gathering of leaves in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)



You should spend 35 minutes on this question.

Read the following poem.

Vocation

When the gong sounds ten in the morning and I walk to school by our lane.

Every day I meet the hawker* crying, 'Bangles*, crystal bangles!'

There is nothing to hurry him on, there is no road he must take, no place he must go to, no time when he must come home.

5

I wish I were a hawker, spending my day in the road, crying, 'Bangles, crystal bangles!'

When at four in the afternoon I come back from the school, I can see through the gate of that house the gardener digging the ground.

10

He does what he likes with his spade, he soils his clothes with dust, nobody takes him to task if he gets baked in the sun or gets wet.

I wish I were a gardener digging away at the garden with nobody to stop me from digging.

15

Just as it gets dark in the evening and my mother sends me to bed,

I can see through my open window the watchman walking up and down.

20

The lane is dark and lonely, and the street-lamp stands like a giant with one red eye in its head.

The watchman swings his lantern and walks with his shadow at his side, and never once goes to bed in his life.

I wish I were a watchman walking the streets all night, chasing the shadows with my lantern.

25

Rabindranath Tagore (1909)

**hawker* – a person selling items in the street

**Bangles* – bracelets

1 Explore how the writer presents the wishes of a child in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)



You should spend 35 minutes on this question.

Read the following poem.

Daylight Robbery

Silent as cut hair falling and elevated by cushions in the barber's* rotating chair this seven-year-old begins to see a different boy in the mirror,	5
glances up, suspiciously, like a painter checking for symmetry*. The scissors round a bend behind a blushing ear.	
And when the crime's done, when the sun lies in its ashes, a new child rises out of the blond, unswept curls, the suddenly serious chair that last year was a roundabout*.	10 15
All the way back to the car a stranger picks himself out in a glass-veiled identity parade.	
Turning a corner his hand slips from mine like a final, forgotten strand snipped from its lock.	20

Paul Henry (1996)

Glossary

**barber* – a hairdresser

**symmetry* – looking the same both sides

**roundabout* – a fun chair for a small child to spin around on

1 Explore how the writer presents a child's experience of having a haircut in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)



MARK SCHEMES

official Pearson Edexcel mark schemes



Question Number	Indicative content
1	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices. The writer's descriptive skills: - the poem describes an argument between a speaker, most likely a daughter, with her mother 'about shoes'; strong feelings are conveyed by both - the speaker covets the shoes she has seen 'at Carter's' and describes what they look like and her obsession with having them - the mother's strong views are pragmatic ('Not suitable for school') but she relents due to her daughter's persistence and threat: '...I'mofftostayatGran's' - the daughter's determination and defiance is described when she declares that 'I'm not going to give in'. She demonstrates her extreme pleasure in wearing the shoes once they are hers, even to school - the poem could be a metaphor for growing up, seeking independence and demanding freedom of choice. The writer's choice of language: - the shoes are described with the triplet: 'not too high, soft suede, silver buckles' to convey the appeal of the shoes - colour imagery provides a magical sense of brightness in comparison to the dull atmosphere of the row: 'silver', 'shiny floor', 'coloured lights' and repeated reference to 'purple'; purple has connotations of power, ambition, extravagance and independence - a metaphor is used to convey how the shoes play on the speaker's mind; her dreams are full of the shoes: 'They made footsteps in my mind', 'kicking up dance dust' - hyperbole is used to convey the strong views of both mother and daughter: 'It was ruining my life', 'Mum will say no a thousand furious times' - alliteration and repetition of 'walking' and 'wearing' almost mimic the sound of footsteps. The writer's use of form and structure: - the poem is written in free verse and four stanzas; the first stanza sets the scene; the second stanza describes the shoes and the argument; the third stanza is when the shoes are bought and first worn; the last stanza is the final defiant decision to wear the shoes to school - compound words combine both mother and daughter's strong feelings at the same time and have the effect of both talking over each other: 'howdareyouspeaktomelikethatl'mofftostayatGran's' - first person narrative, from the viewpoint of the daughter, speaks directly to the reader and includes direct speech of the mother's strong feelings

	• simple statements enhance the speaker's strong feelings of defiance: 'It was about shoes', 'This morning they were mine', 'I'm not going to give in' • the poem conveys strong feelings of the recent past ('yesterday'), the present and future ('On Monday, I shall...'). These examples are suggestions only. Accept any valid responses.
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Assessment grid for Section A Unseen Poetry – max mark 20

Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material
Level 1	1-4	• The response is simple and the identification of language, form and structure used by the writer is minimal. • Limited use of relevant examples to support the response.
Level 2	5-8	• The response is largely descriptive, with some comment on the language, form and structure used by the writer. • Some use of relevant examples to support the response.
Level 3	9-12	• The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. • Use of clearly relevant examples to support the response.
Level 4	13-16	• The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. • Use of fully relevant examples to support the response.
Level 5	17-20	• The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. • Discriminating use of relevant examples to support the response.

Section B – Anthology Poetry

Question Number	Indicative content
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Question Number	Indicative content
1	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices. The writer's descriptive skills: - the poem describes the month of October and suggests that the month celebrates the change of season - the leaves are described as arriving in great numbers: 'by hundreds' - the poet describes the scene as a party where the leaves of the trees dance in the wind as they fall - October is described as being beautiful and full of fun - the wind is described as gentle as the leaves 'fluttered by', but towards the end of the day, the wind intensifies as 'Professor Wind played louder' and the leaves 'flew along the ground' - at the end of the poem, the wind stops and the leaves are described as - being blown into a circle: ' "hands around" '. The writer's choice of language: - the poem personifies the month, trees, leaves, sunshine, weather and wind: 'Miss Weather led the dancing', 'Professor Wind'. All are proper nouns as each element of nature has a role to perform - a dash is used to introduce the lists of leaves on different types of trees: 'Chestnuts, Oaks, and Maples' - colour imagery provides a profusion of colour: 'Chestnuts, Oaks, and Maples', 'sunshine spread a carpet', 'yellow', 'crimson', 'scarlet' - an effective simile describes the colours 'like a rainbow' - verbs increase in strength; 'fluttered' and 'flew' reflect the growing intensity of the wind - sensory images of sight and sound are used to enhance the party-like atmosphere of nature. The writer's use of form and structure: - the poem is written in three equal stanzas of eight lines (octaves) and is in third-person narrative - there is a regular rhyming pattern and rhythm, perhaps to reflect the regular beat of the music and dance - alternate lines are slightly indented, perhaps to mirror the movement of the leaves in the wind or the movement in the dance - a playful and celebratory tone is used throughout the poem, adding to the joy of the scene: 'At hide-and-seek they played', 'jolly' - the use of inverted commas, ' "hands around" ', indicates a recognised and rehearsed dance move and possibly a colloquial expression. These examples are suggestions only. Accept any valid responses.



Assessment grid for Section A Unseen Poetry - max mark 20

Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material
Level 1	1-4	- The response is simple and the identification of language, form and structure used by the writer is minimal. - Limited use of relevant examples to support the response.
Level 2	5-8	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - Some use of relevant examples to support the response.
Level 3	9-12	- The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. - Use of clearly relevant examples to support the response.
Level 4	13-16	- The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. - Use of fully relevant examples to support the response.
Level 5	17-20	- The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. - Discriminating use of relevant examples to support the response.

Section B – Anthology Poetry

Question Number	Indicative content
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Question Number	Indicative content
1	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices. The writer's descriptive skills: - the poem describes the ways a writer and his family have had different experiences in their lives. The writer describes his present life and compares it with the ways his parents lived in the past and how they live now - comparisons and contrasts are made when the writer describes each family member's different day-to-day activities in the past in Jamaica and the present in London - the writer contrasts settings: Jamaica is idyllic with its 'palmtrees / in the sunshine' and its 'warm sea'; London is described as being the total opposite: 'pale / misty, watery or plain cold' and they live in the 'back streets' - the writer considers modern-day conveniences and gadgets that have provided the family with more freedom and spare time, such as: 'I read and talk on the phone', 'washing-machine washes', 'We save time to eat to TV', 'I take a bus / or catch the underground train'. However, he admits that, despite having all these things, they do not communicate very much with each other, 'never speaking', and that they all tend to lead separate lives - the writer suggests that the younger generations are not satisfied with their lives, as the father 'longed for freedom in Jamaica' and now the writer wants 'greater freedom'. The writer's choice of language: - adjectives are used to juxtapose the different settings: the 'strong and clear' description of Jamaica compares with the listed: 'pale, misty, watery or plain cold' of London - alliteration is used in the descriptions: 'Now / washing-machine washes', 'sunshine strong', 'swam in a warm sea' - repetition of 'at my age' stresses the differences in the lives of the writer and his parents. 'Freedom' is repeated to demonstrate how the writer feels as his Dad once did in the past - a sense of enclosure is conveyed by the writer when he swims in a 'roofed pool' and goes shopping in a 'covered arcade' - the pronoun 'We' is only used once when describing what the family do. This is significant as the family do not talk with each other when they watch television ('never speaking') and do not all do the same thing, emphasising their individual differences. In addition to the use of 'Dad' and 'Mum', the use of the abbreviation 'TV' adds to the conversational tone of the poem - the great simplicity of language creates an immature tone. The age of the writer is not revealed.



	The writer's use of form and structure: - the poem is written in first-person narrative. The poem is in free verse and consists of eight stanzas of varying length from three to five lines. Each stanza is self-contained with no overrun, contributing to the rather simple, staccato effect, perhaps demonstrating that the speaker already lives his life with few restrictions, although he wants even 'greater freedom' - past and present tenses are used to draw comparisons between each member of the family's lives: 'grew' / 'grow', 'swam' / 'swim', 'went' / 'go', 'washed' / 'washes' - the dash is used to provide additional information after a short pause: 'Mum – she still doesn't swim'. The use of contractions ('that's', 'doesn't') makes the poem more informative and conversational - the frequency of (often successive) self-contained end-stopped lines, occasionally broken by enjambement, provide pauses between sentences about what the parents did and what the writer does. These examples are suggestions only. Accept any valid responses.
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Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material
Level 1	1-4	- The response is simple and the identification of language, form and structure used by the writer is minimal. - Limited use of relevant examples to support the response.
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Section B – Anthology Poetry

Question	Indicative content
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Question Number	Indicative content
1	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices. The writer's descriptive skills: - the poem is about the speaker's individuality and a celebration of how he cannot be copied. The reference to a 'photocopy machine' makes the poem comparatively modern - the writer describes how individual feelings and emotions cannot be experienced in the same way by anybody else: 'Nobody can cry my tears, or laugh my laugh' - the writer describes how actions can be copied by others but these are only things that they can see or hear: 'can mimic my dance', 'can howl how I sing', 'can act how I stutter', 'can copy echoes' - a range of emotions is described that demonstrates times of happiness, sadness and anger: 'cry', 'laugh', 'feel my fall', 'rage' - the only time that the writer can be copied is when he is 'multiplied' in the 'mirrors'. When the writer first refers to mirrors, he states that they 'can show', but in the second, he is more definite with 'show'. The reflections alter when the colours change in the refrain, suggesting that his appearance changes. The writer's choice of language: - repetition is used throughout the poem to emphasise the uniqueness of the writer: 'nobody', 'anybody', 'one' - active verbs reflect various situations in life: 'cry', 'laugh', 'dance', 'sing', 'fall', 'stutter' - auditory imagery provides a sense of liveliness and varying emotions: 'cry', 'laugh', 'sing', 'music', 'howl', 'sound, when I talk', 'stutter', 'echoes'. Onomatopoeia reflects the sounds: 'howl' and 'echoes' - alliteration provides a sense of rhythm, which supports the musical theme in the poem: 'can cry', 'laugh my laugh', 'me multiplied / many', 'feel my fall', 'my music for me', 'shape with sound', 'can copy echoes' - the colloquialism 'say' is used instead of 'for example' or 'such as'. This has the effect of making the poem more conversational and relaxed - colour imagery is used but each colour is not repeated: 'red', 'grey', 'green' and 'blue'. The colours could represent different personality traits: red representing hatred, anger or love; grey for compromise and being unemotional; green for strong and energetic and blue for trust, loyalty and peace. Red and blue are primary colours, perhaps suggesting purity and uniqueness. The green and blue in the final stanza could be considered more optimistic than the earlier dangerous red and dull grey

	- there is some ambiguity in the phrase 'feel my fall' and whether the 'fall' is literal or metaphorical. The writer's use of structure and form: - the poem is written in first-person narrative from the point of view of the speaker - the poem is in free verse and consists of six stanzas of three and five lines, perhaps demonstrating the individuality of the speaker. Two of the three-line stanzas are followed with a stanza of five lines - the poet uses an antithetical structure. The four three-line stanzas focus on the speaker's uniqueness and the two five-line stanzas on replicability. The former are the inner reality and the second set deals with the outer image. Image is variable and fleeting, as opposed to the real personality and emotions - the repeated refrain suggests a musical tone, like the chorus of a song. These examples are suggestions only. Accept any valid responses.
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Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material
Level 1	1-4	The response is simple and the identification of language, form and structure used by the writer is minimal. Limited use of relevant examples to support the response.
Level 2	5-8	The response is largely descriptive, with some comment on the language, form and structure used by the writer. Some use of relevant examples to support the response.
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Level 5	17-20	The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. Discriminating use of relevant examples to support the response.

Section B – Anthology Poetry

Question	Indicative content
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Number	
1	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices. The writer's descriptive skills: - the writer presents a subtle contrast between humans and animals in relation to the ownership of the cottage - the writer describes a cottage where a woman lived 'her life alone' and after her death, the property is put on the market, '<i>For Sale</i>' - the writer conveys ambiguity about the woman's life, hinting that she was not always happy and uses understated comment: 'Whatever tragedies occurred in that house' - the cottage is described as being a haven for wildlife. The squirrels, mice and birds 'knew the house was theirs' whilst the woman was alive, but towards the end of the poem their future is less certain ('thought the place was theirs') as the reality of the situation means that they 'Will soon move on' - the woman is described as living a lonely, restricted life. She lived in 'one small room' that only had 'An electric fire, a lamp'. Despite her simple life, she had 'no desire to be elsewhere' - the future of the cottage becomes less certain. The 'Rich, green-wellied weekenders' are treated with distaste and are described as predators that 'Prowl through the undergrowth'. The writer's choice of language: - the simile 'A song as pure as the rain-washed air' creates an atmosphere of calm and harmony between the woman and nature - opposites are used to describe the woman's changing circumstances: 'How full her mind was, or how blank', 'How rich she was or how poor' - a euphemism is used to describe the woman's death. The 'ghost-in-waiting ... Has finally evaporated into the air' - italics are used, perhaps to detach the woman's ownership of the cottage and the uncertain future: 'The <i>For Sale</i> board's gone up'. The board is described with the metaphor 'A flag of surrender', suggesting that the cottage was kept for as long as it could have been, under challenging circumstances - the listing of creatures removes their previous charm and forcibly detaches them from the cottage. The 'squirrels, the mice, the birds' are under threat and must 'move on' or 'be caught in a pest-controller's snare' - alliteration enhances the writer's distaste of the 'green-wellied weekenders'. Contrasts are used to emphasise the 'green-wellied' predators with the peaceful 'dynasty of toads' - the poem ends with a blunt statement: 'The place will soon be bought'. The stark reality is that change is inevitable.

	The writer's use of structure and form: - the poem tells the story of the cottage and its inhabitants. It is written in one 29-line stanza of free verse - repetition of 'who thought the place was theirs' provides a sense of uncertainty when compared with the more concrete 'knew the house was theirs' - a caesura provides the pause between the current situation and the possible fate of the wildlife: 'Will soon move on. It's either that or else / Be caught in a pest-controller's snare' - the tone is detached and informative. The simple statements create a matter-of-fact point of view: 'Change is in the air', 'The place will soon be bought'. These examples are suggestions only. Accept any valid responses.
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Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1-4	- The response is simple and the identification of language, form and structure used by the writer is minimal. - Limited use of relevant examples to support the response.
Level 2	5-8	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - Some use of relevant examples to support the response.
Level 3	9-12	- The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. - Use of clearly relevant examples to support the response.
Level 4	13-16	- The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. - Use of fully relevant examples to support the response.
Level 5	17-20	- The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. - Discriminating use of relevant examples to support the response.

Section B – Anthology Poetry

Question	
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Question Number	Indicative content
1	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices. The writer's descriptive skills: - the writer describes a box that has been made and given to her by her 'lover'. The box is described as being treasured. Oak is a very strong and long-lasting wood, perhaps symbolizing the permanence of their relationship and of the box - the box is described as being made of 'golden oak', adorned with brass fittings and is engraved inside with 'a golden tree'. The use of rich golden colour imagery conveys the value of the box in both material and sentimental worth - the writer describes how she keeps her 'twelve black books' in her box. The books are her diaries that record her and her 'lover's' building of their lives together. The number twelve could represent months of the year as a proxy for the passage of time - the writer describes how 'they' have 'sanded, oiled and planed' throughout their lives, perhaps suggesting how hard they have worked and have taken the rough with the smooth. Life has not been straightforward or without its problems and the writer could be saying that anything good takes time to build - the poem could be seen as an extended metaphor, with the box being representative of their life, the family tree and their love - there is a sense of ambiguity in the final stanza when the writer describes how she will leave the key in the lock for 'you to read / or them, when we are dead', suggesting that there are no hidden secrets. The 'you' and 'them' are not revealed; it could be the writer's family or the reader. The writer's choice of language: - the writer repeats 'me' and 'my box', emphasising possession of the box and how it is valued. In the final stanza, 'slowly' is repeated, emphasising how the box and life's memories have been 'slowly made' 'sanded and oiled and planed' is repeated in the second stanza. The first stanza emphasises how much effort was made in producing the box; the second omits one 'and', perhaps suggesting that as you go through life, more experiences are accumulated. It was just the 'lover' who made the box, but both of them made their lives - the writer uses contrasts between the brightness of the finished article ('golden', 'brass', 'bright') with how it was made 'out of winter nights' and is used to hold the 'black books'. The use of contrasts emphasises the brightness of the box - alliteration is used to stress the rarity of the 'rare red kites' - symbolism is evident throughout the poem: 'hinges and a lock' could symbolise connections and permanence of a relationship; 'planted a garden' could symbolise having a family; 'built a well' and 'drilled a well' could be interpreted as forming a strong, deeper relationship; 'heartsease' could represent love; 'words and days' are 'harvested'.

	The writer's use of structure and form: - the first-person narrative presents a personal account. The poem is autobiographical and the writer was made the box by her lover - the poem is conveyed in three stanzas. The first stanza describes the box; the second stanza shows how the box contains their life together; the final stanza is the location and placement of the box, perhaps 'slowly' emphasises how long a good thing takes to make - the writer uses a variety of rhyming patterns including full, half and internal rhyme. The regular rhyme in the first stanza slows the pace of the poem while details are given to set the scene - the second stanza consists of one sentence recalling different life experiences - the writer uses a refrain of 'a golden tree' giving the poem almost a nursery rhyme structure - the list in the final stanza begins and ends with the tree, perhaps symbolising the cyclical nature of life. These examples are suggestions only. Accept any valid responses.
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Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material
Level 1	1-4	- The response is simple and the identification of language, form and structure used by the writer is minimal. - Limited use of relevant examples to support the response.
Level 2	5-8	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - Some use of relevant examples to support the response.
Level 3	9-12	The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. Use of clearly relevant examples to support the response.
Level 4	13-16	- The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. - Use of fully relevant examples to support the response.
Level 5	17-20	- The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. - Discriminating use of relevant examples to support the response.

Section B – Anthology Poetry

Question	Indicative content
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Question Number	Indicative content
1	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices. The writer's descriptive skills: - the speaker, who is the 'concerned adolescent', describes planet Earth and considers what 'beings' from 'far away', living 'On another planet', would say about the future of both planet Earth and its inhabitants - the concerned adolescent describes Earth's orbit and how beautiful it looks from space against the 'dark black sky' - the speaker imagines how aliens discuss 'the problems of Earth' and how the 'leader' describes the beauty of Earth's nature by commenting on the 'roaring oceans', 'green meadows' and the trees. The 'leader' identifies Earth's problems as being man-made and describes the inhabitants who 'care little for the helpless creatures who share / the planet with them' - the concerned adolescent imagines that the 'leader' would blame human beings for Earth's destruction when describing what humans do: 'pollute the world', 'kill', 'make war and hate one another' - the 'concerned adolescent' imagines the 'leader' sharing his/her own personal feelings, by mocking parents who demand that their children 'come home early from the disco', possibly a punishment experienced by the 'concerned adolescent' who is feeling angry - the speaker believes that there will be 'a great explosion, a terrible cloud' that will destroy the planet and its inhabitants. The speaker stresses 'how important' the message of the poem is. The writer's choice of language: - the Earth's orbit is described with a simile 'like a moth circling' the sun. The sun is described with a metaphor and a triplet: 'bright, hot, golden-yellow light bulb' - positive adjectives convey Earth: 'beautiful, lovely', 'wonderful' - colour imagery provides contrast and is used to emphasise the palette of colours that make Earth unique: 'blue and green and white ... against the dark black sky', 'white and yellow flowers'. The use of polysyndeton gives each colour more prominence - the onomatopoeic 'roaring' brings energy and force to the oceans - the alliterative 'trees have twisting roots' mimics the tongue twisting as the words are spoken - the use of block capitals emphasises the 'leader's' disappointment and distaste for 'HUMAN BEINGS'. The leader implies that on his/her planet people live in harmony and appreciate what they have - the leader uses hyperbole when suggesting that 'Everywhere there is blood and the stench of death'



	- a sense of triviality and humour are used when it is suggested that adults make 'their young ... come home early from the disco', treating this as if on the same level as making war, adding humour to what is otherwise a serious poem. The writer's use of form and structure: - the poem is written in free verse and six stanzas. The final stanza is shorter, perhaps to symbolise the certainty of destruction owing to human activity - there is no rhyming pattern and lines are different lengths, perhaps supporting the idea that Earth's destruction is irregular - repetition of 'doomed' brings certainty. 'It is doomed' becomes more certain in the final stanza when the speaker states that mankind is 'certainly doomed', unless human beings begin to think about the consequences of their actions - contrasts are made when juxtaposing the beautiful planet with the human devastation of it - the poem begins and ends with the speaker's views and the third, fourth and fifth stanzas are mostly the leader's speech. These examples are suggestions only. Accept any valid responses.
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Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1-4	- The response is simple and the identification of language, form and structure used by the writer is minimal. - Limited use of relevant examples to support the response.
Level 2	5-8	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - Some use of relevant examples to support the response.
Level 3	9-12	- The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. - Use of clearly relevant examples to support the response.
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Question Number	Indicative content
1	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices. The writer's descriptive skills: - the title suggests that the poem is going to be about a tangible and fragile object that could easily be broken if mishandled. The first line is spoken by possibly a curious child or young alien, who holds Earth in its hands. The rest of the poem has a different speaker who is explaining Earth to the original speaker, describing Earth as being 'so delicate, it could easily break' - planet Earth is described as if being viewed from outer space: 'a bit hazy on the outside' when referring to the atmosphere and cloud - the speaker is enthusiastic when showing planet Earth to the other being, pointing out the different areas and describing them with simple colour imagery: 'big blue bits', 'the green bits', 'the brown areas', 'the little white thing' - the ozone layer is described as being 'some protective coating' and the speaker warns that if it becomes damaged 'it could be serious' - Earth is described with wonder: 'just let it rest in your palm. / Watch how it spins of its own accord' - the Moon is simply described as 'the little white thing' but its importance is emphasised - the speaker reiterates that Earth is 'very fragile' and presents the reader with the warning that Earth must be cared for to prevent it from breaking. The writer's choice of language: - the speaker emphasises how fragile the Earth is by the use of intensifiers: 'so delicate', 'easily break', 'just how flimsy it is', 'very fragile' - the repetition of 'gently' and 'careful' conveys how Earth should be handled - the exclamation, 'you'll be really amazed!' and the interjection 'Oh' convey the speaker's awe for and fascination with the planet - a sense of ambiguity ('a bit hazy') and questioning is created through the use of polysyndeton: 'some protective coating or gas or something', 'a force or influence or balance perhaps' - alliteration supports the simple, child-like quality of the poem: 'big blue bits' - the speaker refers to some greater being with the use of the proper noun: 'The High'. The High warns that both the 'protective coating' and the Moon are 'very important' and if damaged the consequences 'could be serious' - in the monosyllabic and sibilant final line, the speaker suggests that, according to some, the Earth 'is a sad place'.

	The writer's use of form and structure: - the poem begins with a one-line declarative sentence that is possibly a child or young alien: 'See what I've found' and each following stanza increases by a line until the penultimate stanza of seven lines. The following stanzas present the uninterrupted comments by the main speaker. The final three-line stanza answers the listener's implied question - the poem is directed to the listener and is largely didactic with occasional reminiscence. An instructional tone is adopted when the speaker advises: 'be careful with that', 'Gently now', 'Look there', 'you're not allowed to do that', 'just let it rest in your palm', 'No, you mustn't' - the use of questions and answers creates a conversational effect: 'Can you see the big blue bits?', 'What do you suppose the green bits are?', 'Have you spotted the brown areas?', 'Its name?' These examples are suggestions only. Accept any valid responses.
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Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1-4	- The response is simple and the identification of language, form and structure used by the writer is minimal. - Limited use of relevant examples to support the response.
Level 2	5-8	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - Some use of relevant examples to support the response.
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Question Number	Indicative content
1	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices. The writer's descriptive skills: - the speaker describes a journey home on a Friday after work and compares the feeling of going home to 'a gift voucher' - there is a sense of freedom as the speaker and the companion are free to do as they please: 'to spend as we feel inclined' - the reader is taken on the journey, which is described as welcoming. The roads are lined with trees that herald the journey home: 'the guard / of honour', 'triumphal arch' - the speaker inverts the scenery, suggesting that the sheep shear the fields, rather than sheep being sheared, and the lambs are described as 'woolly dogs' who are full of energy and excitement: 'just released from the leash' - as the speaker and the companion arrive nearer home, there is a sense of being 'renewed' and 'detoxified' - the journey is purifying the senses as the travellers enter the 'funnel' of the tree-lined road and 'its decompression chamber' that relieves the stress of the week. The writer's choice of language: - the poem begins with a short statement to set the scene: 'We are driving home' - similes are used to compare feelings of happiness: 'like a gift voucher', 'like a triumphal arch', 'like woolly dogs' - the whitethorn and poplar trees are personified, protecting the road ahead: 'the armed guard', 'guard of honour'. The repetition of 'guard' emphasises a sense of protection - the car is personified as it 'tunnels' into the 'leafy underpass', almost like a burrowing animal. Strong visual imagery is used to describe the avenue of trees that appear to be like a 'funnel' - sibilance is used to describe the sheep 'shearing fields' and the alliterative 'lambs bound like woolly dogs' provides a playful tone - hyperbole is used to describe the feeling of being squeezed through the 'filter of trees' - asyndeton is used to describe the euphoric feelings of being 'renewed, detoxified'. The writer's use of form and structure: - the poem is written in six quatrains of free verse, perhaps to give a sense of freedom and escape - however, perhaps to reflect the branches of the trees or the regular nature of the journey, alternate lines are indented - the use of personal pronouns 'We' and 'Our' are used throughout the poem, but the identities of the speaker and the companion are not revealed - the middle and final stanzas interrelate the emotions and scenery of the journey, leading to the security of home. These examples are suggestions only. Accept any valid responses.

Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1-4	- The response is simple and the identification of language, form and structure used by the writer is minimal. - Limited use of relevant examples to support the response.
Level 2	5-8	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - Some use of relevant examples to support the response.
Level 3	9-12	- The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. - Use of clearly relevant examples to support the response.
Level 4	13-16	- The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. - Use of fully relevant examples to support the response.
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Number	
1	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices. The writer's descriptive skills: - the speaker describes the daughter as 'beautiful' and already with a personality. The proud parent describes the time taking the baby daughter out for a walk. The descriptions of the 'Blossom like balloons' and birds, 'pigeons like eagles', together with the 'Water' and 'Sea' suggest the setting is a park or open space at the coast and is from a baby's viewpoint - the reader assumes that the child is in a pram or buggy, as she is only six months old and, towards the end of the poem, we are told that 'She rests' and lies still - the use of sensory images throughout the poem enhances the 'precious' moments experienced through the child's perspective - the parent describes how the child is inquisitive: 'She turns to look at everything', 'wants to hold them all': all things that cannot be touched or held. The parent's hand 'grounds' the child in a recognisable reality - the shape of the child's head is described with 'Skin stretched fine' over the skull's 'strong casing' and she will start to make sense of the things around her: 'developing from within / And from without' - the baby is content. She is described as singing 'long notes from the belly or the throat' and her movements are free: 'legs kick her feet up to her nose'. The child's legs are described as almost having their own sense of control - when the child rests and lies still, she is compared to a rose: 'like a large rose'. She is described as being 'laid', suggesting that she has been carefully placed. The writer's choice of language: - hyperbole and similes are used to convey the child's perspective: 'People are like great clowns, / Blossom like balloons, black pigeons like eagles, / Water beyond belief' - asyndeton is used to list the elements that the child tries to grab hold of: 'Sea, sky, wind, sun, movement, stillness'. The use of contrasts helps to convey how the child tries to hold each item in quick succession, one after the other - sibilance is used to emphasise the parent's desire to be quiet so as not to disturb the precious moment. The repeated 's' sound replicates the sound of the sea or the hush: 'Sea, sky, ...stillness' - the repetition of 'earth' connects both parent and child and also connects both to reality - similes are used to describe the child's head: 'like an apple, or an egg'. Comparisons are simple and reflect childhood innocence - the contrast of 'from within' and 'from without', together with the present participle, 'developing', suggests that the child is learning from what she observes and is processing the information - the parent provides alternatives for the reader to understand fully how she views the child: 'or an egg', 'or the throat' - the use of the dash and the passive provide the reader with a pause. As the child finally rests from all the activity, both reader and parent can also: 'She rests – laid still like a large rose'.

The writer's use of form and structure:

- the poem is written in four stanzas of varying lengths of free verse. There is no overall rhyming pattern and lines are of different lengths, perhaps supporting the surge of emotion and love
- the poem begins with 'And', perhaps suggesting that we join the poem midway through the parent's description of the child
- the perspective changes in the same stanza to looking through the eyes of a very young child, where everything appears rather big and fills the child with wonder
- the short sentences, particularly in the first stanza, support the idea that the parent does not want to 'disturb' the atmosphere 'with words'. Verbless sentences convey impressionistic images
- the rhyming couplet in the final verse emphasises the contrast between the liveliness and subsequent quietness of the child. The use of 'nose' and 'rose' may link to olfactory senses
- the poem begins with the setting, the second stanza focuses on the importance of touching, the third on the 'casing' and the final stanza considers the child's contentment and different activities. The final line provides the parent's thoughts about the child's future
- the parent ends by acknowledging that the child will have to learn that she cannot take and grab everything that she wants. The child will lose her innocence as she finds her place in the world: 'The world is not hers, she has to win it'.

These examples are suggestions only. Accept any valid responses.

Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1-4	• The response is simple and the identification of language, form and structure used by the writer is minimal. • Limited use of relevant examples to support the response.
Level 2	5-8	• The response is largely descriptive, with some comment on the language, form and structure used by the writer. • Some use of relevant examples to support the response.
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Question	Indicative content
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Question Number	Indicative content
1	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices. The writer's descriptive skills: - the sisters are described as having a large age gap. The older sister, the narrator, appears to be a mature and experienced adult, whereas the 'little sister' is twelve years old. The narrator, or older sister and possibly the poet, describes how her younger sister likes to emulate her and wear her shoes, despite their being too big for her. The shoes can be seen partly as a metaphor for life and experience - the younger sister is described as wanting to grow up too soon - the little sister's legs are described with the metaphor 'spindle-thin', emphasising how thin her legs actually are - the 'little sister' is described as being quite stubborn as she insists that the shoes 'fit her perfectly' - the game of hopscotch is described and how the 'little sister' is 'competent', even skilled, at the game with her 'neat hops-and-skips'. When describing how well the younger sister plays the game, her feet are not mentioned but are implied by the metaphorical use of 'their quick peck', their quick accurate touches like a bird pecking corn - the narrator tries to warn her sibling of the dangers of growing up too soon and adopts an almost motherly tone. The narrator describes her own feet negatively: 'distorted', having 'callouses' and 'odd patches of hard skin'. The image is undesirable and meant to dissuade her sister from trying to grow up too quickly. The writer's choice of language: - the verb 'strut' suggests that the younger sister is very confident and showing off in the shoes - the verb 'wobbles' could reflect how inexperienced the sister is, emphasising her immaturity and innocence, despite her confidence. It could suggest that the sister is taking tentative or shaky steps into maturity - the personal pronoun 'I' gives the poem a personal and attached tone. The older sister likes to watch her younger sibling playing childhood games - the alliterative and monosyllabic phrase 'quick peck' emphasises the brief amount of time the younger sister's feet touch the ground - the phrase 'over-stepping the line' could be viewed as an idiomatic metaphor suggesting that she has gone far in other aspects of her life. In the game, the player would be disqualified or lose if the foot lands in the wrong square 'peeve' is a Scottish colloquial term and is used to provide an alternative name for hopscotch - the use of sibilance could reflect the speaker's upset and wistful thoughts: 'I wish she should stay / sure footed, / sensible shod'. The writer's use of form and structure: - the poem is written in free verse and is in three stanzas. The first stanza describes how the younger sister enjoys wearing her older sister's shoes; the second describes how the younger sister enjoys childhood games, which expresses her innocence, and the final stanza uses the idea of the shoes to present the older sister's concerns about her younger sibling growing up too quickly or not sensibly

	- the poem is possibly autobiographical and may be about Liz Lochhead's younger sister - the lack of a regular rhyme scheme and rhythm could suggest how life is also imperfect and irregular - contrasts are used to convey the younger sister's perceptions of being mature and the realities of life. The sister's lack of experience as she 'wobbles' in high heels is contrasted with her competence 'at peever' - the use of enjambement creates a stream of consciousness where the older sister expresses her concerns - there is a tone of love and protectiveness for the younger sister. She wants her younger sister to learn from her experiences - there is also a tone of regret as the speaker suggests that she does not want her sister to experience the same hardships in life: 'I should not like to see her / in my shoes' - the final line is indented to emphasise the importance of remaining sensible and of choosing the right path in life. These examples are suggestions only. Accept any valid responses.
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	0	No rewardable material.
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Question Number	Indicative content
1	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices. The writer's descriptive skills: - the poem begins by listing the skills that the boy does well, suggesting that he is artistic and inventive: 'make sculptures', 'fabulous machines / Invent games, tell jokes / Give solemn, adult advice'; the list of what the boy is good at is contrasted with one thing that the boy struggles with: 'he is slow to read' - the boy is young, as he is sitting on 'my knee' reading a book for young readers with, we assume, a parent or carer - the speaker says the boy is reluctant to read and describes how he simply 'gazes into the air' - the boy's difficulties are described as being 'mountains' that 'Are impassable', suggesting that there are insuperable barriers in his way - the acquisition of reading is compared to chewing on 'gristly meat' and the boy's discomfort is clear when he wriggles to be free - the boy's escape is described with metaphors and the description suggests that the boy almost senses that he will be trapped and lose his freedom and innocence with the acquisition of reading and knowledge. The writer's choice of language: - the adjectives 'fabulous' and 'solemn, adult' suggest that the boy is both intelligent and sincere - clues are given to suggest the child's young age when the speaker refers to how the boy is taken 'on my knee', 'toys with words' and is trying to 'wiggle free' - the sibilant 'Sighing and shaking' emphasises the boy's discomfort - the simile 'Like an old man' facing mountains highlights how the boy believes that reading is impossible for him - hyperbole is used to stress that the boy believes his difficulties cannot be overcome: 'knows the mountains / Are impassable' - the 'toys' metaphor suggests that words can be literally played with or perhaps even struggled over: 'He toys with words'. The 'fish returning / To its element' metaphor could also have a double meaning, with 'element' suggesting the element of water or a state of happiness - the simile 'As gristly meat' suggests that words in the boy's mouth are hard to digest or chew - the verb 'wiggle' likens the boy to a fish desperately seeking freedom. The boy is compared with a horse that is reluctant to be broken and is 'Shying from the bit'. The writer's use of form and structure: - the poem is written in free verse and two stanzas. The first stanza explains how the boy is good at many things, but is 'slow to read'. The second stanza focuses on the child struggling to read but becoming restless and escaping from the situation - the first-person narrative describes the moment from an adult's viewpoint. The adult understands the boy's discomfort when confessing 'I relent' and letting him go - the short lines in the second stanza reflect the boy's restlessness - the lines of monosyllabic words towards the end of the poem give a staccato effect reflecting the boy's hesitation over forming the words: 'That if he takes it / In his mouth'. These examples are suggestions only. Accept any valid responses.

Question 1		
Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1-4	- The response is simple and the identification of language, form and structure used by the writer is minimal. - Limited use of relevant examples to support the response.
Level 2	5-8	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - Some use of relevant examples to support the response.
Level 3	9-12	- The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. - Use of clearly relevant examples to support the response.
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Question Number	Indicative content
1	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices. The writer's descriptive skills: - reaching the age of ten is central to this poem. This poem describes how the child feels about growing up and losing innocence at the age of ten - the title of the poem is significant because it advises the reader what the poem is about; the age is not mentioned explicitly in the actual poem, just the 'first big number' - the speaker describes turning ten as a sickness, 'something worse than any stomach ache' or other ailments, such as 'headaches', 'measles', 'mumps' and 'chicken pox' - the child addresses another person, an adult and possibly a parent. The child suggests the adult will have 'forgotten' that every year feels different - the child describes these different ages and how his imagination made him an 'Arabian wizard', 'invisible', 'a soldier' and 'a prince' - the child describes what is observed from the window as if his reaching the age of ten changes what he sees: the tree house is now 'solemnly' lit by the sun and his bicycle will never be the same again with 'the dark blue speed drained out of it' - there is recognition of having to grow up and leave childhood behind: 'It is time to say good-bye to my imaginary friends'. There is a suggestion that the child is lonely as the only friends mentioned are 'imaginary' - in the final stanza, the child faces the reality that he/she is not extraordinary with 'nothing under my skin but light', but perhaps is just like anyone else: 'I skin my knees. I bleed'. The writer's choice of language: - repetition of 'something' emphasises the pain and discomfort of reaching the age of ten - the adjective 'disfiguring' suggests that reaching the age of ten has forever marked the child - the speaker uses juxtaposition when contrasting the 'perfect simplicity of being one' and the 'beautiful complexity introduced by two' - sibilance describes the innocence at the age of seven, 'At seven I was a soldier' - even though only one year before, the 'nine a prince' gives a childlike quality to the poem - the adverb 'mostly' suggests a change of experience from the active excitement of childhood imagination to the boredom of looking out of the window - the bicycle is personified as it 'leaned against the garage' with its 'dark blue speed drained out of it' - the metaphor 'walk through the universe in my sneakers' suggests the child is aware of being careful when taking steps into adulthood; 'sneakers' is an Americanism

	- the writer uses a metaphor of a sidewalk when describing growing up and experiencing life's hazards: 'I fall upon the sidewalks of life'; 'sidewalks' is another Americanism. The writer's use of form and structure: - the poem is written in five stanzas of varying lengths and is in free verse. First-person narrative conveys the personal thoughts about reaching the age of 10 - the speaker's ideas are presented using enjambement as the thoughts flow from one to the other in a stream of consciousness - the use of the dash provides short pause for thought before the asyndetic list of ailments: 'bad light – / a kind of measles ... / a mumps ... / a disfiguring chicken pox ...' - there is a sad tone to the poem, as the child feels as though growing up is like an illness and that the simplicity of childhood is lost - the caesura in the final line of the poem gives a note of finality and adds emphasis to the realisation that the child is not some superhero, but can be hurt as he/she stumbles through life and grows up - the first stanza conveys how the child feels in the present, the second reminisces about past adventures and the last three stanzas return to the present and the sad realisation that childhood innocence has been forever lost. These examples are suggestions only. Accept any valid responses.
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Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1–4	- The response is simple and the identification of language, form and structure used by the writer is minimal. - Limited use of relevant examples to support the response.
Level 2	5–8	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - Some use of relevant examples to support the response.
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Question Number	Indicative content
1	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices. The writer's descriptive skills: - the speaker describes an imaginary friend, Brendon Gallacher, who is said to be one year older than the speaker: 'He was seven and I was six' - details and contrasts are given about the nationalities of the friends, 'He was Irish and I was Scottish', but both live in Glasgow: 'He'd get his mum out of Glasgow' - the speaker describes how their families differ: 'His father was in prison'; 'my father was a communist party full-time worker'. Brendon 'had six brothers and I had one' - Brendon Gallacher is described as being in charge: 'hold my hand and take me' - Brendon's childhood is described as being difficult and full of troubles as he lives with a mother who drinks and his father 'was a cat burglar'. The speaker prefers to keep the fact that the friendship is imaginary secret so makes the excuse that Brendon has 'big holes in his trousers' when the speaker's mother invites Brendon to dinner - the speaker reveals how his/her mother questions the truth of Brendon's existence, stating that 'there are no Gallachers at 24 Novar' and how after this, the imaginary friend dies in the speaker's mind 'Flat out' on the bedroom floor - Brendon's physical appearance is only described at the end of the poem, suggesting that his personality is more important to the speaker. The writer's choice of language: - the use of the personal pronoun 'my' emphasises how the speaker sees Brendon as his/her very own property: 'my Brendon Gallacher' - the alliterative 'hold my hand and take me by the river' in the largely monosyllabic line emphasises childhood innocence and companionship - childish lexicon is used to suggest feelings as a child: 'his daddy was a cat burglar' - repetition is used to emphasise the imaginary better place: 'some place nice. Some place far', suggesting that Brendon wishes to be far away from his current situation - the asyndetic list describes Brendon's physical appearance in an almost cartoon-like fashion: 'his spiky hair, / His impish grin, his funny flapping ear'. The use of adjectives 'spiky' and 'impish' suggest that Brendon is mischievous and the alliterative 'funny flapping' draws attention to the detail, suggesting that Brendon can be naughty - Scottish dialect or colloquialisms are used with references to 'A wee holiday' and 'the burn' - the use of contractions gives the poem an informal and playful tone: 'He'd get', 'I'd tell', 'She'd say'.

	The writer's use of form and structure: - the poem is structured in five stanzas each of five lines. There is a clear developmental structure, with the third and fourth stanzas acting as a pivot in the narrative, almost like a volta. The poem is possibly autobiographical and is an elegy for an imaginary friend who dies, along with childhood innocence - the use of the refrain 'my Brendon Gallacher' is repeated. Where it is not used in the mother's section, it serves to differentiate the speaker's narrative from the mother's dialogue and her conversation with the speaker - the use of the mother's questions shows her curiosity about the child's stories - the use of 'One day' and the past tense gives a story-like feel to the narrative - enjambement between the stanzas about the mother builds to the climax - the caesura adds emphasis, such as the repetitive 'some place nice. Some place far', suggesting that the only 'nice' place is far away - the final line repeats the refrain. The repeated 'oh' gives the poem a tone of sadness, regret and loss. These examples are suggestions only. Accept any valid responses.
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Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1–4	- The response is simple and the identification of language, form and structure used by the writer is minimal. - Limited use of relevant examples to support the response.
Level 2	5–8	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - Some use of relevant examples to support the response.
Level 3	9–12	- The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. - Use of clearly relevant examples to support the response.
Level 4	13–16	- The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. - Use of fully relevant examples to support the response.
Level 5	17–20	- The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. - Discriminating use of relevant examples to support the response.

Section B – Modern Prose

Question	
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Question Number	Indicative content
1	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices. The writer's descriptive skills: - the speaker describes how a power failure has occurred because a storm has broken the cable and, as a result, 'Emergency lines are busy' - the speaker and his partner are described as searching for candles and woollen jumpers - the attempt to read by candlelight is hampered by poor visibility and the distraction of the increasing noise of the storm: 'the mounting screech', 'echoes of distant crashes', 'shatters / my concentration' - colour imagery: 'golden sheen', 'red in the brown'; and the contrasts of darkness and light: 'we / are in darkness', 'soft flame', 'words flicker in and out of shadows', 'shifting blackness', 'spill of light', 'rise to the light', create an ethereal atmosphere inside, juxtaposing with the violent darkness of the storm outside - the speaker observes his partner's movements in the candlelight and describes how a 'fresh perspective' is created, and the surprise of discovering the 'new facets', 'new depths' in his partner throughout their 'ordeal'. The writer's choice of language: - pronouns give the poem a personal account of the events and the couple's actions during the power failure: 'we / are', 'I try', 'I prowl', 'you are', 'around us' - sibilance enhances the sounds and severity of the storm: 'Somewhere the storm has severed'. The violent verbs 'severed' and 'screams' describe the destructive and unsettling nature of the storm - the storm is personified with pathetic fallacy when it is suggested that the night 'screams <i>This will last some time</i>' - alliteration emphasises the urgency or 'scrabble' to find the candles: 'cupboards for candles' - the idiom, 'settle down to weather it out', suggests optimism and patience - the onomatopoeic words 'flicker', 'screech', 'crashes' and 'shatters' enhance the violent sounds of the storm - strong verbs are used to describe how the speaker behaves when he imagines possible 'disasters': 'prowl the floor', 'snatch aside', 'peer into shifting blackness' - the candle's flame is anthropomorphised when its movement is described as a 'sultry dance'.

	The writer's use of form and structure: - the poem is presented in eight three-line stanzas of free verse, perhaps reflecting the couple's patience as they wait out the storm - the use of caesura adds to the urgency of the action and the speaker's thoughts are conveyed in chronological order - enjambement and the lack of capital letters, apart from starting a new sentence, allow thoughts to flow from one stanza and develop in the next, adding an element of suspense - the tone of the poem, from the personal point of view of the speaker, is finally optimistic. The speaker and partner do 'weather it out' and new aspects 'rise to the light' at the end of the poem. These examples are suggestions only. Accept any valid responses.
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Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1–4	- The response is simple and the identification of language, form and structure used by the writer is minimal. - Limited use of relevant examples to support the response.
Level 2	5–8	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - Some use of relevant examples to support the response.
Level 3	9–12	- The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. - Use of clearly relevant examples to support the response.
Level 4	13–16	- The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. - Use of fully relevant examples to support the response.
Level 5	17–20	- The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. - Discriminating use of relevant examples to support the response.

Section B – Modern Prose

Question Number	Indicative content
1	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices. The writer's descriptive skills: - the poem describes a boy who has been emotionally and physically hurt by bullies and how he suffers the rejection by a 'girl he fancied' - the boy is described as revealing some of his secrets and 'the crumbs of his heart' to the birds, although he finds it difficult to put the secrets into words - the boy speaks about the 'bully's fist' and describes how the bully bruised his face and broke his glasses - he is described as restless at night, haunted by 'things that nightly hissed': thoughts of the way he is being treated and how his note to the girl he fancied was mocked - the boy finds solace in the positivity he feels when talking to the birds. The comfort found is described as giving him 'new ways to become', perhaps suggesting he has learned, metaphorically, to find his own wings and rise above the bullies and gain more confidence in himself - the poem explores how we deal with being hurt. Agard, when talking about the poem, said that boys are never expected to cry and how the boy featured in the poem is under pressure. The reader feels empathy for the hurt boy. The writer's choice of language: - the repetition of 'The hurt boy' emphasises how hurt the boy really is - the metaphor 'fed them the crumbs of his heart' suggests the boy is heartbroken and there are only small fragments to give the birds - the boy metaphorically keeps his secrets 'hid under his skin', suggesting that he does not allow others to see the pain he is suffering - the bully's fist makes a 'bruised moon' of the boy's face. The metaphor makes the bruise easy to imagine with its shape and colour - sibilance is used to enhance the vicious attack on the boy, 'spectacles stamped to ruin', and further echo the sounds that 'nightly hissed'. The onomatopoeic 'hissed' gives his thoughts a predatory nature, 'as if his pillow was a hideaway for creepy-crawlies' - the alliterative simile 'creepy-crawlies' emphasises the boy's unrest.



	The writer's use of form and structure: - the poem is written in alternating couplets and quintains and ends with a stand-alone line. The first line of each of the first four stanzas ends with either 'birds' or 'words' - the use of many monosyllabic words adds to the child-like simplicity of the poem - the last two lines create a rhyming couplet, even though in separate stanzas; however, the final line is stand-alone and gives a sense of hope and positivity for the 'hurt boy' - the use of dashes provides a pause and introduces additional information or detail in the lines that follow - the poem in third-person narrative could be about any person subjected to the cruel treatment of others. These examples are suggestions only. Accept any valid responses.
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Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1–4	- The response is simple and the identification of language, form and structure used by the writer is minimal. - Limited use of relevant examples to support the response.
Level 2	5–8	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - Some use of relevant examples to support the response.
Level 3	9–12	- The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. - Use of clearly relevant examples to support the response.
Level 4	13–16	- The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. - Use of fully relevant examples to support the response.
Level 5	17–20	- The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. - Discriminating use of relevant examples to support the response.

Section B – Modern Prose

Question Number	Indicative content
1	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices. The writer's descriptive skills: - the speaker, a parent, describes the memory of watching the child, most likely a son, playing a first game of football and taking the first steps to maturity and independence. The recollection is emotional and personal - the speaker states it was 'eighteen years ago, almost to the day' and can even remember that it was 'A sunny day with leaves just turning', suggesting that it is the beginning of autumn - details of the football pitch are vividly recalled as the 'touch-lines' are 'new-ruled', suggesting that it could be the beginning of the school year or football season - at the end of the game, the child is described as walking away from the parent with 'the pathos of a half-fledged thing set free' and being 'hesitant' when leaving the parent behind - the child is described as being 'like a satellite / Wrenched from its orbit' when walking away 'Behind a scatter of boys', suggesting that the natural order has lost its hold - the child's gait when walking away is described as if the child is unsure of which direction to go: 'find no path where the path should be', 'eddy away' - the parent describes how, although having had other significant partings, this particular moment 'Gnaws at my mind still' as it was the moment that the child's 'selfhood' began 'with a walking away' and the parent shows love by 'letting go'. The writer's choice of language: - the simile 'like a satellite' suggests the child stays within the parent's reach until being 'Wrenched from its orbit'. The violent verb 'wrenched' suggests that the parting is unwanted - the child is metaphorically described as a bird 'half-fledged' - images from nature metaphorically convey the child's parting from the parent: 'leaves just turning', 'into a wilderness', 'a half-fledged thing', 'eddy away', 'a winged seed loosened from its parent stem', 'nature's give and take' - the plosive 'path' is repeated, perhaps to emphasise feelings of frustration or uncertainty, and links back to the satellite that is 'Wrenched from its orbit'. While in orbit, the path is fixed and certain; when detached, the satellite has to find its own path, going off into unfamiliar space. The repetition of 'away' echoes the parent's concerns. When 'eddy away', there is a suggestion that the dislodged satellite is spiralling away, uncertain of its direction - the writer uses the metaphor of firing clay to convey the steps towards maturity: 'the small, the scorching / Ordeals which fire one's irresolute clay'; clay must pass through fire in order to become hard - the negative verb 'Gnaws' suggests the parent's discomfort at the memory.



	The writer's use of form and structure: - the poem is written in first-person narrative from the viewpoint of the parent and is in direct address to the child: 'I watched you play' - the poem is structured in four five-lined stanzas with a simple rhyming pattern, having three rhymes in five lines, all ending on an open or long vowel, and perhaps helping to create a wistful, sombre or melancholic tone that reflects the pathos in the poem - dashes are used throughout the poem to separate the asides and thought processes - enjambement is used to convey the continuous flow of thoughts. These examples are suggestions only. Accept any valid responses.
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Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1–4	- The response is simple and the identification of language, form and structure used by the writer is minimal. - Limited use of relevant examples to support the response.
Level 2	5–8	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - Some use of relevant examples to support the response.
Level 3	9–12	- The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. - Use of clearly relevant examples to support the response.
Level 4	13–16	- The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. - Use of fully relevant examples to support the response.
Level 5	17–20	- The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. - Discriminating use of relevant examples to support the response.

Section B – Anthology Poetry



Number	Marked content
1	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices. The writer's descriptive skills: - the writer describes his father's journey home from work as he 'travels on the late evening train'; the second stanza describes what his father does and thinks about when he arrives home - the references to the 'humid monsoon night', 'chappals', 'stale chapati' and 'subcontinent' suggest that the poem is located in the part of Asia containing India, Pakistan and Bangladesh; the 'narrow pass' could be a reference to the Khyber Pass between Afghanistan and Pakistan - the journey home is described as routine as the father stands amongst 'silent commuters', taking no notice of the passing locations with his 'unseeing eyes' that are 'dimmed with age' - the father's actions are described: 'Standing silent', 'hurries across the length of the grey platform, / Crosses the railway line, enters the lane', 'drinking weak tea, / Eating a stale chapati, reading a book' - there is a sense of isolation among the 'silent commuters', his being home alone, and hints of an earlier lack of communication with his children - colour imagery is used throughout the poem, creating a sombre atmosphere: 'yellow light', 'black raincoat', 'grey platform', 'greying hairs' - sensory images add to the impact of the poem: 'silent', 'can see him', 'sticky with mud', 'stale chapati'. The writer's choice of language: - the sibilant 'Standing among silent' and the 'Suburbs slide past' could reflect the muted sounds in the background - the simile 'like a word dropped from a long sentence' clearly conveys the idea of the length of the train and the father being just one small part of it, perhaps also suggesting that other passengers are simply other 'words' who experience the same routine - repetition and alliteration emphasise how, when at home, the father considers 'Man's estrangement from a man-made world', perhaps suggesting that the father or people are detached from the man-made world and returning to a simpler life - negative adjectives convey the father's existence as he is visibly ageing: 'silent', 'unseeing', 'dimmed', 'sticky', 'weak', 'stale', 'cling' - the use of present participles suggest that the events are ongoing: 'Standing', 'falling', 'getting', 'drinking', 'Eating', 'running', 'greying', 'Listening', 'dreaming', 'entering'. The writer's use of form and structure: - the poem is structured in two 12-lined stanzas. The first stanza describes the journey home and the second considers what the father does when he gets there

	- the poem is narrated through the omnipresent viewpoint of one of the father's children who realises, perhaps with some regret, how detached from the father the children have become: 'His sullen children have often refused to share / Jokes and secrets with him'. The reader feels a sense of sympathy for the father because of his miserable daily experiences - a syndetic list is used in the first stanza. The repeated 'and' highlights the father's uncomfortable situation with his 'shirt and pants' that are 'soggy', his 'raincoat / Stained with mud' and his bag 'falling apart'. This is contrasted with the asyndetic list in the second stanza that describes what the father does when he gets home, perhaps emphasising the father's daily routine - the lack of full stops in the first five lines perhaps reflects the monotony of the commute - the use of enjambement provides strong breaks and separates different lines of thoughts and observations: 'Stained with mud and his bag stuffed with books / Is falling apart. His eyes dimmed by age / Fade ...', and '... to share / Jokes and secrets with him. He will ...' - the father is described as existing in the present but dreaming of the past and future. These examples are suggestions only. Accept any valid responses.
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Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1–4	- The response is simple and the identification of language, form and structure used by the writer is minimal. - Limited use of relevant examples to support the response.
Level 2	5–8	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - Some use of relevant examples to support the response.
Level 3	9–12	- The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. - Use of clearly relevant examples to support the response.
Level 4	13–16	- The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. - Use of fully relevant examples to support the response.
Level 5	17–20	- The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. - Discriminating use of relevant examples to support the response.

Section B – Anthology Poetry

Question	Indicative content
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1

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.

The writer's descriptive skills:

- the writer begins by setting the scene of the event with a description of an attic bedroom that 'had two windows', one overlooking the street and the other a skylight
- the moon is the only source of light that shines through the skylight like a 'long cylinder'
- the speaker describes how an owl appears 'Suddenly' in the shaft of light and moves swiftly and silently through the room before it 'floated out'
- the owl is described as 'mysterious and grey'
- the speaker states that in the morning there was no evidence that an owl had flown into the room and ponders whether it was just a figment of the imagination.

The writer's choice of language:

- the similes 'Like a see-through slate' and 'like an apple-peeler' are used to create images that the reader can visualise
- the metaphors 'the moonlight / Coring the darkness' and 'that long cylinder' support the image of the moonlight, creating the only source of light, a circular ray of light in the otherwise dark room
- contrasts of light and dark provide a mysterious and ethereal atmosphere: 'darkness', 'light', 'grey', 'a piece of night adrift'
- mystery is also enhanced by the lack of sounds made by the owl as he 'flew in silently' and does not settle. The contrasting onomatopoeic 'rattle' and 'stomp' are sounds the speaker expected to hear
- the owl's movements are described with gender pronouns: 'He flew in', 'He circled', 'He simply floated in'
- repetition and contrast are used to enhance the gentleness of the moment: 'floated in', 'floated out'. Later, 'nothing' is repeated to convey the speaker's uncertainty that the event has even occurred.

The writer's use of form and structure:

- the poem is structured in one stanza of free verse and ends with one stand-alone line. Free verse perhaps replicates the freedom that the owl experiences as it 'Escaped' the night. Alternatively, free verse could convey the speaker's thoughts as they are recalled
- dashes often introduce additional information and slow down the pace
- the caesura on 'Escaped' adds to the drama of the event



	- the use of an ellipsis indicates that time moves on from the moment the owl flies out of the room to the following morning - the stand-alone line casts doubt on whether the incident was real or imagined as the speaker ends with self-doubt: 'I think'. These examples are suggestions only. Accept any valid responses.
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Level	Mark	A02 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1–4	- The response is simple and the identification of language, form and structure used by the writer is minimal. - Limited use of relevant examples to support the response.
Level 2	5–8	- The response may be largely descriptive, with some comment on the language, form and structure used by the writer. - Some use of relevant examples to support the response.
Level 3	9–12	- The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. - Use of clearly relevant examples to support the response.
Level 4	13–16	- The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. - Use of fully relevant examples to support the response.
Level 5	17–20	- The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. - Discriminating use of relevant examples to support the response.

Section B – Anthology Poetry

Question number	Indicative content
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1

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.

The writer's descriptive skills:

- the writer describes the seed as being 'tiny' to emphasise the wonder of the cycle of nature, of how something so small can result in a 'fragrant flower'
- despite its tenderness the 'shoot' is described as 'breaking through warm soil', illustrating the strength and determination of the seedling
- the stalk is described as being 'slender', perhaps suggesting elegance and beauty in nature. This is further enhanced with the description of the 'velvet bud', connoting soft, delicate petals
- movement is described with the bud being 'folded in itself', and its 'slow unfurling' suggests its need for protection
- bees visit the fragrant flower and are described as 'happy visiting'
- as autumn and winter descend, the flower withers and produces a 'shrivelled pod' that rattles in the wind. Nature's cycle begins again with a new seed from the pod.

The writer's choice of language:

- gentle adjectives, 'tender' and 'velvet', are used to describe the growth of the seed into a 'fragrant flower'. In the final tercet, the harsh adjective 'shrivelled' provides contrast
- imperative verbs are used possibly to address the reader: 'Drop it', 'Cover it', 'Water it', 'Shelter it', 'See its', 'Watch', 'Wait'. The reader is presented with instructions for the year. Alternatively, the speaker could be addressing himself or an unspecified other
- sensory images of touch, smell, sight and sound add to the effectiveness of the poem: 'velvet bud', 'fragrant flower', 'Watch their happy visiting', 'rattling in cold wind'
- alliteration adds emphasis to different instructions and descriptions: 'warm soil. / Water', 'Moist with morning', 'fragrant flower'
- sibilance enhances the delicacy of the 'slender stalk' and elongates the line: 'See its slow unfurling', which also perhaps personifies the young plant
- towards the end of the poem, sibilance and onomatopoeia are used to echo the harshness of the weather with the 'shrivelled pod / rattling in cold wind' and the plant waiting for its 'shell to split'.

The writer's use of form and structure:

- there is some ambiguity in the title of the poem. It could be suggesting that the poem can never end, as nature and the seasons are cyclical; perhaps, alternatively, it could be interpreted that the poem has been left unfinished by the writer, or both

	- the poem has a regular rhythm and is structured in six triplets and one stand-alone line, perhaps suggesting the regularity and predictability of nature's cycle - the poem begins and ends with the same line, indicating the cycle is starting all over again - anaphora is employed to add emphasis; every stanza begins with the phrase 'Here is the ...' - most stanzas contain two sentences, except the first, which has three, and the final one with the single-line stand-alone sentence - each stanza's third line starts with a verb in the imperative, adding to the structural unity - contrasts are used throughout the poem with the 'warm soil' and 'cold winds', and the changing of the seasons. These examples are suggestions only. Accept any valid responses.
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Level	Mark	A02 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1–4	- The response is simple and the identification of language, form and structure used by the writer is minimal. - Limited use of relevant examples in support.
Level 2	5–8	- The response may be largely descriptive, with some comment on the language, form and structure used by the writer. - Some use of relevant examples to support the response.
Level 3	9–12	- The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. - Use of clearly relevant examples to support the response.
Level 4	13–16	- The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. - Use of fully relevant examples to support the response.
Level 5	17–20	- The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. - Discriminating use of relevant examples to support the response.

Section B – Anthology Poetry

Question number	Indicative content
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1

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.

The writer's descriptive skills:

- the writer describes the beauty of nature and queries why we do not find enough time in our lives to stop, look and appreciate it
- the concrete examples of 'sheep or cows' are described as staring at their environment for long periods of time, perhaps suggesting that even animals appreciate the beauty of nature surrounding them
- the easily overlooked wildlife is considered as the speaker describes squirrels hiding 'their nuts in grass'
- the repeated phrase 'No time to' is linked to a range of verbs: 'stand', 'stare', 'see', 'turn' and 'wait'
- the sheer scale of the wonders of nature are considered when streams are compared with the 'skies at night'
- we have no time to appreciate the wonder of natural beauty, as it is personified by 'Beauty's glance'. Beauty is said to 'dance', and we cannot stop to see how 'her mouth can / Enrich that smile her eyes began'.

The writer's choice of language:

- the first couplet begins with a rhetorical question that engages the reader
- the pronoun 'We' suggests that the poem is directed at all humanity
- the sibilants 'stand and stare' and 'Streams full of stars like skies ...' add to the peacefulness and serenity of the scene
- the alliterative 'beneath the boughs' provides an almost romantic, idyllic atmosphere to the poem
- the metaphor and simile, 'Streams full of stars like skies at night', conjure up an image of sparkling water during the daylight hours
- 'Beauty's glance' contrasts with the sheep or cows that 'stare'
- the poem ends with the message that life is 'poor' if we do not appreciate the natural beauty around us.

The writer's use of form and structure:

- the poem is simple and directly addresses the reader. The majority of words are monosyllabic, 'No time to see'
- the poem is written in seven rhyming couplets and a regular rhythm consisting of eight syllables per line (iambic tetrameter). This possibly helps to make the poem more memorable and mirror the simple pleasures in life and nature

	- the poem begins with a rhetorical question and the repetitive structure, 'No time', urges the reader to take time to stop and admire the beauty of nature surrounding us. The writer lists the things that we miss when we claim to have no time to stop and look - the speaker poses a question that is answered in the final couplet. The beginning and ending of the poem are almost identical. These examples are suggestions only. Accept any valid responses.
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Level	Mark	A02 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1–4	- The response is simple and the identification of language, form and structure used by the writer is minimal. - Limited use of relevant examples in support.
Level 2	5–8	- The response may be largely descriptive, with some comment on the language, form and structure used by the writer. - Some use of relevant examples to support the response.
Level 3	9–12	- The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. - Use of clearly relevant examples to support the response.
Level 4	13–16	- The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. - Use of fully relevant examples to support the response.
Level 5	17–20	- The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. - Discriminating use of relevant examples to support the response.

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1

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.

The writer's descriptive skills:

- the speaker describes gathering leaves and storing them in a shed. On the surface, this is a simple poem about the difficulty of gathering leaves. Although not expected in the answer, some may, perhaps, consider the poem at a deeper level and that it could be an extended metaphor about possessions, nature and maturity
- the job is described as being frustrating and endless. The spade seems to be a useless tool as the leaves are difficult to gather, because they are so light, and the speaker has been working 'all day'
- the speaker's lack of progress is compared with nature and is described with the simile 'rustling all day / Like rabbit and deer / Running away'. The pile of leaves become a 'mountain' with river-like qualities that elude the speaker: 'Flowing over my arms'
- the monotony of gathering leaves creates impatience and frustration. There is some dissatisfaction when the crop of leaves produces 'Next to nothing' in weight, colour or use
- the task is described as being pointless; it seems never-ending and unrewarding; however, the speaker places some value in it as 'a crop is a crop'
- a child-like image is created when the speaker attempts to 'embrace' the leaves and they escape, flying into his face.

The writer's choice of language:

- the poem begins with a comparison of spades being 'No better than spoons', to emphasise how useless the tools are
- the child-like simile 'light as balloons' contrasts with the sheer quantity of leaves collected
- onomatopoeia is used to appeal to the senses: 'rustling all day'
- repetition of 'Again and again' emphasises the monotony and repetitive nature of the task
- the hyperbole in 'the mountains I raise' suggests God-like power; however, the speaker cannot conquer nature as it is elusive
- rhetorical questions, 'And what have I then?', 'who's to say where / The harvest shall stop?', highlight the speaker's disappointment at the endless crop of leaves
- anaphora, with the repeated 'Next to nothing', emphasises the uselessness of the crop
- however, the repeated noun 'crop' suggests some value to the gathering of leaves: 'a crop is a crop'.

	The writer's use of form and structure: - the poem is written in six quatrains, perhaps reflecting the repetitive nature of the task. Each stanza consists of one end-stopped sentence or question - first-person narrative makes the poem more personal to the speaker - the rhyming throughout the poem adds to the informal register and the speaker's sense of frustration - the combination of short words and long sentences adds pace to the poem and the paradox 'And what have I then?' voices the speaker's dissatisfaction - contrasts add to the monotonous tone of the poem: 'Spades' and 'spoons', 'load and unload' - enjambement conveys ideas in a continuous flow of thought. The very short lines and strong rhyme add to the nursery rhyme feel of the poem. These examples are suggestions only. Accept any valid responses.
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Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1–4	- The response is simple and the identification of language, form and structure used by the writer is minimal. - Limited use of relevant examples to support the response.
Level 2	5–8	- The response may be largely descriptive, with some comment on the language, form and structure used by the writer. - Some use of relevant examples to support the response.
Level 3	9–12	- The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. - Use of clearly relevant examples to support the response.
Level 4	13–16	- The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. - Use of fully relevant examples to support the response.
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The writer's descriptive skills:

- the poem describes the wishes of a child who desires freedom, like that he observes in those he sees around him
- he describes leaving home when the 'gong sounds' at 'ten in the morning' to go to school, suggesting a regular routine
- on his journeys to and from school he sees a hawker and a gardener. Later, in the evening, he observes the watchman
- the hawker is described as selling bangles wherever he chooses and is not confined to specific places or times: there is 'nothing to hurry him on'
- on the child's return from school at 'four in the afternoon', he observes the gardener through a gate. The child envies the gardener's freedom, especially as it appears that 'nobody takes him to task' for getting wet or too hot
- in the evening, when the child had been sent to bed, the child observes the watchman 'walking up and / down' the lane with his lantern. The child wishes to be just like him
- the child-like simplicity of the descriptions presents the lives of the hawker, gardener and watchman as something to aspire to; a vocation; however, there is no consideration of how the men live beyond their occupations.

The writer's choice of language:

- the onomatopoeic 'gong' at the beginning contrasts with the lonely, quiet lane towards the end of the poem
- 'Bangles' is repeated with the adjective 'crystal', suggesting they are valuable or beautiful in the light
- the hawker's situation is listed: 'There is nothing to hurry', 'there is no road', 'no place', 'no time'. This is appealing to the child but perhaps not to the hawker himself
- the repeated 'I wish I were' emphasises childhood innocence
- the gardener's carefree and unrestrained life is listed, perhaps in protest at what the child perceives as his own restricted upbringing: 'nobody takes him to task if he gets baked in the sun or gets wet'
- the 'dark and lonely' street is personified and described with a simile: 'the street-lamp stands like / a giant with one red eye in its head'
- the watchman is said to 'walk with his shadow at / his side', which could be both literal and spiritual
- the child hyperbolises his view of the watchman when stating that he 'never once goes to bed in his life', suggesting that the child wishes he has not been sent to bed by his mother

	- throughout the poem, alliteration is used to emphasise the imagery and childhood wishes: 'gardener digging / the ground', 'window the watchman walking'. The writer's use of form and structure: - the title, <i>Vocation</i>, is not used within the poem; however, the child's calling to school, by the 'gong', could contrast with the vocation or calling of the different types of jobs done by the hawker, gardener and watchman - the poem is written in first-person narrative. The single stanza is in free verse, almost in a stream of consciousness, as the continuous participles relate to each activity that happens throughout the course of the day: 'crying', 'digging', 'walking', 'chasing' - the poem refers to specific times in a day: 'ten in the morning', 'four in the afternoon', 'Just as it gets dark in the evening'. The time references focus on the hawker, gardener and watchman - use of caesura provides pauses in the narrative, thus creating a realistic narrative voice: 'There is nothing to hurry him on, there is no road he must / take, no place he must go to, no time when he must come home'. These examples are suggestions only. Accept any valid responses.
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Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1–4	- The response is simple and the identification of language, form and structure used by the writer is minimal. - Limited use of relevant examples to support the response.
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1

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The writer's descriptive skills:

- the writer describes a child's visit to the hairdresser with his parent or carer. The poem begins in media res, where the boy is already having his hair cut and is 'in the barber's rotating chair'
- the boy is described as being a small 7-year-old, small enough to need to be 'elevated by cushions' in the barber's chair. His 'blond, unswept curls' suggest an angelic appearance before the haircut. He is fascinated with his new appearance when he 'begins to see / a different boy in the mirror'
- the haircut is described as a 'crime' and, afterwards, the boy is said hardly to recognise his reflection 'in a glass-veiled identity parade'. The semantic field of crime is also evident in the poem's title, *Daylight Robbery*, how the boy 'glances up, suspiciously', and the strand of hair that is 'snipped from its lock'
- when the haircut is complete and 'the crime's done', the sun 'lies in its ashes, / a new child rises'. The description suggests that the experience transforms the child in both appearance and nature, just like a mythological phoenix
- the haircut represents the loss of childhood innocence. The barber's chair is described as being 'suddenly serious' and is contrasted with the previous year's roundabout. The parent or carer realises the significance of the moment when stating the boy's 'hand slips from mine'.

The writer's choice of language:

- the title, *Daylight Robbery*, is an idiom suggesting an audacious crime has been committed during daylight hours. It also means that someone has paid more than they should have, which possibly refers to the parent or carer who has not only paid money for the boy's haircut, but has also paid with the child's innocence
- the poem begins with a simile and fricative, 'Silent as cut hair falling', creating an atmosphere of quiet anticipation. The simile, 'like a painter checking', describes how the boy hopes the haircut will look right
- continuous present participles in the first stanza convey the moments during the cutting of the boy's hair, 'falling', 'rotating', 'checking', 'blushing'
- the aggressive action of the scissors is emphasised with the alliterative and plosive 'a bend / behind a blushing ear'
- the simile and metaphor, 'like a final, forgotten strand / snipped from its lock', together with the use of alliteration and sibilance, emphasise how the child has gained a sense of newfound independence
- 'Turning a corner' can be read both literally, and as an idiom that means getting over a difficult period in time and seeing an improvement in the future



	- the onomatopoeic verb 'snipped' suggests a swiftness of action. The 'lock' could be a lock of hair or, metaphorically, the hold of the parent or carer. The writer's use of form and structure: - the poem is structured in four stanzas of varying length. Each stanza is a separate sentence dealing with a part of the experience: the haircut itself, after the haircut, going back to the car and how the boy's 'hand slips from' his parent or carer - the analogy between going to the hairdressers and being the victim of a crime is evident throughout the poem - caesuras provide pauses in the narrative, which is from the parent's or carer's perspective - the poem is in free verse. The lack of rhyme scheme makes the poem more casual, personal and anecdotal. These examples are suggestions only. Accept any valid responses.
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