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EDEXCEL INTERNATIONAL GCSE ENGLISH LITERATURE: QUESTIONS BY TOPIC

Anthology Poetry

International GCSE English Literature · Paper 1

36 questions · 1080 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

36 questions · 1080 marks · grouped by sub-topic



SUB-TOPIC

BLESSING

4 questions in this booklet



3 Re-read *Blessing*.

Compare how the writers present a moment in time in *Blessing* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 3 = 30 marks)



2 Re-read *Blessing* and *The Tyger*.

Compare how the writers present a sense of wonder in *Blessing* and *The Tyger*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 2 = 30 marks)



3 Re-read *Blessing*.

Compare the ways the writers present the story of an event in *Blessing* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 3 = 30 marks)



2 Re-read *Blessing* and *War Photographer*.

Compare the ways the writers present different types of experience in *Blessing* and *War Photographer*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 2 = 30 marks)



SUB-TOPIC

DO NOT GO GENTLE INTO THAT GOOD NIGHT

2 questions in this booklet



3 Re-read *Do not go gentle into that good night*.

Compare how the writers present death in *Do not go gentle into that good night* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 3 = 30 marks)



3 Re-read *Do not go gentle into that good night*.

Compare the ways the writers present emotions in *Do not go gentle into that good night* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 3 = 30 marks)



SUB-TOPIC

HALF-CASTE

1 question in this booklet



2 Re-read *Half-caste* and *Remember*.

Compare the ways the writers express their feelings in *Half-caste* and *Remember*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 2 = 30 marks)



SUB-TOPIC

HALF-PAST TWO

4 questions in this booklet



2 Re-read *Half-past Two* and *War Photographer*.

Compare the ways the writers present experiences of different types of difficult situations in *Half-past Two* and *War Photographer*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 2 = 30 marks)



2 Re-read *Half-past Two* and *Hide and Seek*.

Compare how the writers present childhood in *Half-past Two* and *Hide and Seek*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 2 = 30 marks)



2 Re-read *Half-past Two* and *Sonnet 116*.

Compare how the writers present the passing of time in *Half-past Two* and *Sonnet 116*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 2 = 30 marks)



3 Re-read *Half-past Two*.

Compare the ways the writers present being alone in *Half-past Two* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 3 = 30 marks)



SUB-TOPIC

HIDE AND SEEK

3 questions in this booklet



3 Re-read *Hide and Seek*.

Compare how the writers present personal experiences in *Hide and Seek* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 3 = 30 marks)



2 Re-read *Hide and Seek* and *War Photographer*.

Compare how the writers present isolation in *Hide and Seek* and *War Photographer*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 2 = 30 marks)

3 Re-read *Hide and Seek*.

Compare the ways the writers use vivid descriptions in *Hide and Seek* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 3 = 30 marks)



SUB-TOPIC

IF—

3 questions in this booklet



3 Re-read *If–*.

Compare how the writers present ideas about the future in *If–* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 3 = 30 marks)



2 Re-read *If –* and *Do not go gentle into that good night*.

Compare the ways the writers present people giving advice to others in *If –* and *Do not go gentle into that good night*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 2 = 30 marks)



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3 Re-read *If–*.

Compare the ways the writers present giving advice in *If–* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 3 = 30 marks)



SUB-TOPIC

LA BELLE DAME SANS MERCI

3 questions in this booklet



2 Re-read *La Belle Dame sans Merci* and *My Last Duchess*.

Compare the ways the writers present a story in *La Belle Dame sans Merci* and *My Last Duchess*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 2 = 30 marks)

3 Re-read *La Belle Dame sans Merci*.

Compare the ways the writers present a woman in *La Belle Dame sans Merci* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 3 = 30 marks)



2 Re-read *La Belle Dame sans Merci* and *The Tyger*.

Compare the effect the lady has on the knight in *La Belle Dame sans Merci* and how the writer is affected by the powerful animal in *The Tyger*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 2 = 30 marks)



SUB-TOPIC

MY LAST DUCHESS

1 question in this booklet



3 Re-read *My Last Duchess*.

Compare the ways the writers present people who want to control others in *My Last Duchess* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 3 = 30 marks)



SUB-TOPIC

PIANO

3 questions in this booklet



2 Re-read *Piano* and *Poem at Thirty-Nine*.

Compare the ways the writers convey feelings about parents in *Piano* and *Poem at Thirty-Nine*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 2 = 30 marks)



3 Re-read *Piano*.

Compare the ways the writers present recollections of the past in *Piano* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 3 = 30 marks)



2 Re-read *Piano* and *Remember*.

Compare how the writers present remembering in *Piano* and *Remember*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 2 = 30 marks)



SUB-TOPIC

POEM AT THIRTY-NINE

2 questions in this booklet



2 Re-read *Poem at Thirty-Nine* and *Do not go gentle into that good night*.

Compare how the writers present feelings about fathers in *Poem at Thirty-Nine* and *Do not go gentle into that good night*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 2 = 30 marks)

2 Re-read *Poem at Thirty-Nine* and *My Last Duchess*.

Compare the ways the speakers convey their feelings about another person in *Poem at Thirty-Nine* and *My Last Duchess*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 2 = 30 marks)



SUB-TOPIC

PRAYER BEFORE BIRTH

2 questions in this booklet



2 Re-read *Prayer Before Birth* and *Half-caste*.

Compare the ways the writers present concerns about society in *Prayer Before Birth* and *Half-caste*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 2 = 30 marks)



3 Re-read *Prayer Before Birth*.

Compare the ways the writers present a strong point of view in *Prayer Before Birth* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 3 = 30 marks)



SUB-TOPIC

REMEMBER

1 question in this booklet



3 Re-read *Remember*.

Compare how the writers present sadness in *Remember* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 3 = 30 marks)



SUB-TOPIC

SEARCH FOR MY TONGUE

3 questions in this booklet



2 Re-read *Search For My Tongue* and *Half-caste*.

Compare the ways the writers convey feelings about identity in *Search For My Tongue* and *Half-caste*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 2 = 30 marks)



- 2 Re-read *Search For My Tongue* and *Poem at Thirty-Nine*.

Compare the ways the writers present memories in *Search For My Tongue* and *Poem at Thirty-nine*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 2 = 30 marks)



3 Re-read *Search For My Tongue*.

Compare the ways the writers present loss in *Search For My Tongue* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 3 = 30 marks)



SUB-TOPIC

SONNET 116

2 questions in this booklet



3 Re-read *Sonnet 116*.

Compare how the writers convey personal thoughts in *Sonnet 116* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 3 = 30 marks)



2 Re-read *Sonnet 116* and *My Last Duchess*.

Compare how the writers present their thoughts about relationships in *Sonnet 116* and *My Last Duchess*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 2 = 30 marks)

SUB-TOPIC

THE TYGER

1 question in this booklet



3 Re-read *The Tyger*.

Compare how the writers present power in *The Tyger* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 3 = 30 marks)



SUB-TOPIC

WAR PHOTOGRAPHER

1 question in this booklet



3 Re-read *War Photographer*.

Compare the ways the writers present suffering in *War Photographer* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 3 = 30 marks)



MARK SCHEMES

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Number	Indicative content
3	Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for <i>Blessing</i> but, because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways. <i>Blessing</i> (AO2) Responses may include: • a moment in time is presented as a 'Blessing'. When a 'municipal pipe bursts', the event that would appear to be a problem brings joy to the community • everyday life is presented as harsh, as a supply of water is a scarcity. The poem opens with a stark statement and powerful simile emphasising the discomfort of everyday life in severe heat where 'The skin cracks like a pod' and 'There never is enough water'. A vivid picture is created of the dramatic and excitable reactions of the crowds of people and children when the water pipe bursts • the writer contrasts the picture of an imagined drip of water ('the drip of it') with the 'blessing' of a torrent of water from the burst pipe: 'crashes to the ground' • the writer uses precious metal imagery for water to emphasise its value: 'silver crashes to the ground' • there is a vivid description of the moment in time when there is a desperate collection of all sorts of containers to hold the water: 'pots', 'plastic buckets', 'frantic hands' • onomatopoeia helps to convey the images of the events occurring at that particular moment: 'splash', 'bursts', 'crashes', 'roar' • alliteration supports the visual image: 'polished to perfection', describing the skin of children glistening under the water • striking images convey the moment the water breaks free: 'the flow has found / a roar of tongues' • religious imagery is used throughout the poem. The moment in time is a 'Blessing' and other symbolic references are made: 'a kindly god', 'a congregation', 'the blessing sings' • the structure of the poem moves from the sight of parched earth through imagining a small drip to images of gushing water and the euphoria of the people. The poem begins with a two-lined stanza of two separate sentences. These 'drips' of information become more fluid, with the use of commas, as the water flows freely. The poem builds towards a climax of dramatic movement and sound. <i>Blessing and one other poem</i> Both poems will have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement. All points of comparison should be developed and supported by close reference and evaluation of specific examples.



(AO3) Responses may include:

- the poem chosen must be one in which a moment in time is significant, such as: *Half-past Two*, *Piano*, *Hide and Seek*, *La Belle Dame sans Merci*, *War Photographer*, *My Last Duchess* or any other appropriate poem from the collection
- the similarities and differences of subject matter in each poem
- comparative links made between techniques, such as specific comparisons made in relation to language, and supporting these points with relevant evidence from the two poems
- comparisons and comments on the use of form and structure
- comparisons of how the two poems affect the reader.

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. (15 marks) AO3 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1-6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7-12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13-18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19-24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25-30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Section C – Modern Prose

Question	Indicative content
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Number	Indicative content
2	Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. 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. <i>Blessing</i> (AO2) Responses may include: • a sense of wonder is presented in the imagining of water almost as a godly gift. This is reinforced when a 'municipal pipe bursts' during a drought. An event that would normally appear to be a problem brings wonderment and relief to the community • everyday life for the community is presented as harsh, as a supply of water is a scarcity. The poem opens with a powerful simile emphasising the discomfort of everyday life in severe heat where 'The skin cracks like a pod' when 'There never is enough water'. A vivid picture is created of the dramatic and euphoric reactions of the crowds of people and children when the water pipe bursts • a sense of wonder is emphasised when the writer contrasts the picture of an imagined drip of water ('the small splash') with the 'blessing' of a torrent of water that 'crashes to the ground' from the burst pipe • the writer uses precious metal imagery for water to emphasise its value: 'silver crashes to the ground' • the excitement of the wonderful event is heightened with the desperate collection of all sorts of containers to hold the water: 'pots', 'plastic buckets', 'frantic hands' and striking images convey the moment the water breaks free: 'the flow has found / a roar of tongues' • onomatopoeia helps to convey the images of the events as they occur: 'splash', 'bursts', 'crashes', 'roar' • a sense of wonder is created with the use of alliteration: 'polished to perfection', describing the skin of children glistening under the water • the wonder of the moment is captured with religious imagery throughout the poem; the moment is a 'blessing'. Other symbolic references are made: 'a kindly god', 'a congregation', 'the blessing sings' • the structure of the poem moves from the sight of parched earth and skin, through imagining a small drip and on to images of gushing water and the euphoria of the people. The poem begins with a two-lined stanza of two separate sentences. These 'drips' of information become more fluid, with the use of commas, as the water flows freely. The poem builds towards a climax of dramatic movement and sound. <i>The Tyger</i> (AO2) Responses may include: • a sense of wonder at the tiger is presented throughout the poem. Blake questions the tiger's creation and ideas are structured in a series of questions to the tiger itself • the use of questions about the contrasting nature of the tiger and lamb express the wonderment at God's power, 'What the hand dare seize the fire?', to create the fearful tiger as well as the gentleness of the lamb: 'Did he who made the Lamb make thee?'



- a sense of wonder is emphasised through the use of repetition. The poem begins and ends with the same verse, except that the word 'Could' is replaced with 'Dare'; the structure perhaps suggests a change in attitude and growing awe of the tiger, which the poem has explored and brought about. Repetition is important in the poem in both structure and language choice for dramatic emphasis
- a sense of wonder for the tiger is conveyed through the use of contrasting colour imagery: 'burning bright', 'forests of the night'. The contrast of light and dark make the tiger's appearance even more vivid and awe-inspiring for those who look at it
- language choice follows a pattern with references to sources of power: 'sinews', 'heart' and the 'anvil' and 'furnace' with which they were framed; wondrous images are used with references to the blacksmith's tools or those of the Industrial Revolution; the strong rhythm and beat reflect the noise and vibration of manufacturing and provide strong aural images
- alliteration emphasises Blake's sense of wonder for the tiger through the use of powerful images and plosives: 'burning bright', 'began to beat'
- the six quatrains each have two pairs of rhyming couplets; this structure, together with the regularity of the questions, patterns of language and repeated alliteration, evokes a sense of wonder for the tiger and reflects the regular beat of machinery
- the whole poem recognises the wonder of the creature. The poet is marvelling at a creator who could achieve both the 'fearful' tiger and the innocent lamb.

Both poems

Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- both poems present a sense of wonder. *Blessing* explores the wonder felt by the community at the unexpected arrival of water when the municipal water pipe bursts. *The Tyger* explores the wonder of God's creation and is conveyed through the speaker's observations of the creature
- Dharker uses powerful similes and colour imagery in his poem. Blake uses colour imagery, repetition and questions
- *The Tyger* has a regular rhythm and rhyme scheme. The poem is structured in six quatrains. In contrast, *Blessing* is written in free verse and in stanzas of unequal length
- both poems use religious imagery. *Blessing* refers to 'a kindly god', 'a congregation' and the 'blessing'. *The Tyger* makes reference to an 'immortal hand or eye' and 'he who made the lamb'.

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. (15 marks) AO3 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1-6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7-12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13-18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19-24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25-30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Question	
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Number	Indicative content
3	Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for <i>Blessing</i> but because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways. <i>Blessing</i> (AO2) Responses may include: - the poem presents the story of an event that brings excitement and joy to a community. The scarcity of water is a daily struggle until a municipal water pipe bursts. The 'congregation' takes the opportunity to collect the water in whatever containers will hold it, as the children play, 'screaming in the liquid sun'. The water is seen as a godly gift - the story of the event begins with a powerful simile emphasising the discomfort of everyday life in severe heat when 'The skin cracks like a pod' and 'There never is enough water' - the reader is invited to 'Imagine the drip of it' and the writer contrasts the picture of an imagined drip of water, 'the small splash', with the 'blessing' of a torrent of water that 'crashes to the ground' from the burst pipe - the high value of the event for the people is emphasised through the use of precious metal imagery to describe the water: 'silver crashes to the ground' - the excitement of the wonderful event is heightened with the desperate collection of all sorts of containers to hold the water: 'pots', 'plastic buckets', 'frantic hands', and striking images convey the moment the water breaks free: 'the flow has found / a roar of tongues' - onomatopoeia helps to convey the images of the events as they occur: 'splash', 'bursts', 'crashes', 'roar' - the story of the event conveys a sense of wonder with the use of alliteration: 'polished to perfection', describing the skin of children glistening under the water - the event is captured with religious imagery throughout the poem; the moment is a 'blessing'. Other symbolic references are made: 'a kindly god', 'a congregation', 'the blessing sings' - the structure of the poem moves from the sight of parched skin, through imagining a small drip and on to images of gushing water and the euphoria of the people. The poem begins with a two-lined stanza of two separate sentences. These 'drips' of information about the event become more fluid, with the use of commas, as the water flows freely. The poem builds towards a climax of dramatic movement and sound. <i>Blessing</i> and one other poem Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement. All points of comparison should be developed and supported by close reference and evaluation of specific examples.

	(AO3) Responses may include: - the choice of any other appropriate poem from the collection in which the story of an event is significant, such as: <i>Search For My Tongue</i>, <i>Half-past Two</i>, <i>Piano</i>, <i>Hide and Seek</i>, <i>La Belle Dame sans Merci</i>, <i>Poem at Thirty-Nine</i>, <i>War Photographer</i> or <i>My Last Duchess</i> - the similarities and differences of subject matter in each poem - comparative links made between techniques, such as specific comparisons made in relation to language, and supporting these points with relevant evidence from the two poems - comparisons and comments on the use of form and structure - comparisons of how the two poems affect the reader. 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. (15 marks) AO3 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1–6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7–12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13–18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19–24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25–30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Section C – Modern Prose

Question	
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2

Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. 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.

Blessing

(AO2) Responses may include:

- an exciting experience for the community is seen in the poem when a municipal water pipe bursts in an area that has little water because of drought. The water supply is seen as a godly gift. The event, which would normally be a problem, brings wonderment and relief to the community
- the poem opens with a powerful simile emphasising the experiences and discomfort of everyday life in severe heat when 'The skin cracks like a pod' and 'There never is enough water'. A vivid picture is then created of the dramatic and euphoric reactions of the crowds, especially the children, when the water pipe bursts
- the writer contrasts the imaginary picture of a longed-for drip of water, 'the small splash', with the 'blessing' of a torrent of water that 'crashes to the ground' from the burst pipe
- the water's value is conveyed by using precious-metal imagery: 'silver crashes to the ground'
- the experience is conveyed through striking images of the moment the water breaks free: 'the flow has found / a roar of tongues'. The excitement of the experience is heightened with the desperate collection by everyone of all sorts of containers to hold the water: 'pots', 'plastic buckets', 'frantic hands'
- the onomatopoeic words, 'bursts', 'crashes' and 'roar', convey images of the event and the experience as it occurs
- a sense of wonder is created with the use of alliteration: 'polished to perfection', describing the skin of children glistening as they frolic under the water
- religious imagery is used throughout the poem; the experience is a 'blessing'. Other symbolic references are made: 'a kindly god', 'a congregation', 'the blessing sings'
- the structure of the poem moves from short statements, beginning with a two-lined stanza of two separate sentences: 'The skin cracks like a pod. / There is never enough water', through imagining a small drip and on to images of gushing water and the euphoria of the people. These 'drips' of information become more fluid, with the use of commas, as the water flows freely. The second half of the poem is one long sentence, and the poem builds towards a climax of dramatic movement and sound.



War Photographer**(AO2) Responses may include:**

- the poem explores a different type of experience when a war photographer returns home and develops his pictures. The war photographer is described as being 'finally alone', suggesting that he has been looking forward to some isolation and to having the opportunity to study his metaphorical 'spools of suffering'
- the war photographer is affected by the experiences of suffering and pain that he has witnessed. In his isolation, the photographer relives the images he has seen. Numb to the horrors at the time, his hands now 'tremble'
- powerful images of wartime experiences are captured on the photographer's 'spools of suffering'. The list of places, 'Belfast. Beirut. Phnom Penh', all war-torn places at the time the poem was written, demonstrates that suffering and isolation in war occur in many places across the world. The use of alliteration, plosives and caesura adds to the effect of these place names
- as one photograph develops, the war photographer relives the experience: 'A stranger's features', 'a half-formed ghost'; he recalls the experience of photographing the injured man and the 'cries / of this man's wife'
- the religious simile, 'as though this were a church', and alliterative 'priest preparing ... a Mass' conveys the peaceful atmosphere and sense of respect for the experience in the darkroom
- it appears that the readers of the Sunday supplement do not give much thought to others' horrific experiences as they are only affected briefly: 'The reader's eyeballs prick / with tears between the bath and pre-lunch beers'
- the simple ending is effective: the war photographer is alone in his own thoughts when, on his journey home, he 'stares impassively' down from 'the aeroplane' at where he 'earns his living and they do not care'. We do not know whether 'they' are the readers of the poem or Sunday supplement, the victims, his editor, or anyone else.

Both poems

Both poems have particular merits and features, and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- the poems explore different experiences. *Blessing* explores the happy experience of the gift of water, whereas *War Photographer* considers that of the photographer whilst in his darkroom and his reflective and sombre memories of the horrific experiences of people in war-torn countries
- they both use religious imagery. *Blessing* refers to the 'blessing' of the gift of water, 'a kindly god' and 'a congregation'; *War Photographer* compares the darkroom to 'a church' and the photographer to a priest preparing a Mass

	• both poems make use of listing and caesura for emphasis • <i>Blessing</i> is in four stanzas of varying length and is in free verse, perhaps reflecting the way the initial drip of water becomes a 'flow'. <i>War Photographer</i> is structured in 'ordered rows', like the photographs, and in four stanzas, perhaps suggesting the subject's routine. 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. (15 marks) AO3 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1–6	• The response is simple and the identification of language, form and structure used by the writer is minimal. • There is little or no comparison of the two poems. • Limited use of relevant examples to support the response.
Level 2	7–12	• The response may be largely descriptive, with some comment on the language, form and structure used by the writer. • There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. • Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13–18	• 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. • The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. • Use of clearly relevant examples to support the response.
Level 4	19–24	• 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. • The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. • Use of fully relevant examples to support the response.
Level 5	25–30	• 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. • The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. • Discriminating use of relevant examples to support the response.

Question number	Indicative content
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Number	Indicative content
3	Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for <i>Do not go gentle into that good night</i> but because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways. <i>Do not go gentle into that good night</i> (AO2) Responses may include: - the writer is desperately pleading with his father to fight against death - Thomas observes his own father growing weaker and weaker and urges him to resist and fight death. The reference to 'blinding sight' could directly refer to his father, who is blind - the adjective 'gentle' is used to describe how he does not want his father to welcome death but he uses the imperative to urge his father to fight against it - the refrain-like repetition throughout the poem of 'Rage, rage against the dying of the light' further emphasises how important he feels it is not to give in and demonstrates the love the son has for his father - he feels that it is a characteristic of men of quality ('wise men', 'Good men', 'Wild men', 'Grave men') to fight against death and uses these parallels to strengthen his message and to emphasise his strong feelings - other men's final hours are used to exemplify how death has been resisted and to show how some men have had regrets in their final hours. Reasons how and why death has been defied are given - in the final stanza, the writer is almost pleading with his father not to die without a fight; he would prefer his father to curse or bless him, anything, providing he does not give in - the poet uses repetition, lists of examples and the extended metaphor of sunset to represent his strong feelings - the son's love for his father is demonstrated through the use of powerful emotions. The use of paradox ('Curse, bless') and contrasts emphasise the strength of feelings: 'gentle' and 'rage', 'night' and 'day', 'light' and 'dark', 'blind' and 'sight' - the poet uses a pun when referring to 'Grave men', suggesting both the ironic seriousness of the situation and where the dead are buried - the form of the poem has a very formal, set structure of a villanelle. A villanelle would often have a happy tone but here it is used for more serious reflections. The villanelle's structure lends itself to somewhat obsessive, relentless treatment of its subject. The use of this formal structure reinforces the intensity of the son's plea and demonstrates the depth of love he has for his father. <i>Do not go gentle into that good night</i> and one other poem All poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement. All points of comparison should be developed and supported by close reference and evaluation of specific examples.

	(AO3) Responses may include: the poem chosen must be one in which death is a significant theme, such as: <i>Poem at Thirty-Nine</i>, <i>War Photographer</i>, <i>My Last Duchess</i>, <i>Remember</i>, or any other appropriate poem from the collection death will be central to the comparison, such as the exploration of the similarities and differences of attitudes to death in each poem comparisons of the treatment of death are supported with relevant evidence from the two poems the theme of death is conveyed through the comparison of language, form and structure of each poem comparisons, in relation to the ways modern-day readers will react to the death presented in the poems, may be included. 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. (15 marks) AO3 Explore links and connections between texts. (15 marks)
	0	No rewardable material
Level 1	1-6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7-12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13-18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level	19-24	The response is focused and detailed, and the analysis of the language, form



3

Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for *Do not go gentle into that good night* but because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways.

Do not go gentle into that good night

(AO2) Responses may include:

- the writer presents strong emotions when he speaks to his father. The writer is desperately pleading with his father to fight against imminent death
- strong emotions are expressed when Thomas observes his own father growing weaker and weaker. The reference to 'blinding sight' could directly refer to his father, who was blind
- the adjective 'gentle' is used to describe how he does not want his father to act
- the refrain-like repetition throughout the poem of 'Rage, rage against the dying of the light' further emphasises how important he feels it is not to give in to death and demonstrates the love and emotions the son has for his father
- emotions are conveyed through examples of the characteristics of other men, 'wise men', 'Good men', 'Wild men', 'Grave men', who fought against their own deaths and are used as parallels to support the writer's views
- these final hours of other men are used to convey the writer's emotions and to exemplify how death has been scorned. Some men have had regrets in their final hours; reasons for how they lived and why death has been resisted are given in strong images
- in the final stanza, the writer is almost pleading with his father not to die without a fight; he begs his father to curse or bless him, anything, providing he does not give in
- the writer uses repetition, lists of examples and the extended metaphor of the 'close of day' to convey his emotions
- the son's love for his father is demonstrated through powerful emotions. The use of paradox ('Curse, bless') and contrasts emphasise his views: 'gentle' and 'rage', 'night' and 'day', 'light' and 'dark', 'blind' and 'sight'
- the writer uses a pun when referring to 'Grave men', suggesting the seriousness of the men and a burial ground, and possibly emphasising the nearness to death
- the form of the poem has the very formal set structure of the villanelle. A villanelle would often have a happy tone, but here it is used for more serious reflections. The villanelle's structure lends itself to somewhat obsessive, relentless treatment of its subject. The use of this formal structure reinforces the intensity of the son's deep emotions and demonstrates the depth of love he has for his father.



Do not go gentle into that good night and one other poem

Both poems have particular merits and features and therefore there are a number of points of comparison which candidates will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- the poem chosen must be one in which emotions are significant, such as: *If–*, *Prayer Before Birth*, *Piano*, *Poem at Thirty-Nine*, *War Photographer* or any other appropriate poem from the collection
- comparisons in relation to how emotions are central to the poems, such as the differences and/or similarities of the experiences, will be considered
- how language, form and structure are used to present emotions by the writers will be evident
- comments will be made on which strong images convey emotions and how these compare
- how the emotions presented in the poems have an effect on the reader will be explored.

These examples are suggestions only. Accept any valid responses.

Level	Mark	A02 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) A03 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1–6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7–12	- The response may be largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13–18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19–24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25–30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Section C – Modern Prose

Question number	Indicative content
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2

Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. 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.

Half-caste

(AO2) Responses may include:

- the writer or speaker directly addresses the reader or listener, expressing his feelings in a confrontational manner by demanding the listener 'Explain yuself' and stating that 'I will tell yu'. It could also be argued that he is imagining a conversation with someone else who has been using language inappropriately
- the speaker finds the term 'half-caste' distasteful and rejects its suitability. He wishes to understand why other people use the term and makes fun of the outdated, derogatory phrase
- the use of conventional English and Afro-Caribbean patois conveys the speaker's thoughts and feelings about his identity. The mixed language suggests that he is perfectly at home in either register. He questions others' views, suggesting they need to open their minds to what the phrase 'half-caste' implies
- phonetic spellings create a sense of the spoken voice and a tone of realism: 'wha yu mean', 'well in dat case'
- the poem is written in free verse and lacks conventional punctuation, but does include the use of the oblique or forward slash, hyphens and some apostrophes. The speaker repeats some phrases, such as the imperative 'explain yuself' and the question 'wha yu mean', which help to bind the poem together
- comparison is used (analogy) with three examples of other things that could be considered 'half-caste': a painted canvas, weather and a piano playing in a symphony. The writer mocks the meaning of the phrase and shows how mixing things together is creative and natural
- the use of the expletive 'ah rass' emphasises the speaker's tone of anger and frustration
- the speaker demonstrates a sense of humour when using self-mocking examples, such as the way a 'half-caste' person is supposed to sleep with 'half-a-eye' closed or can only 'dream half-a-dream' or cast 'half-a-shadow'. The pun 'half-caste till dem overcast' also illustrates the speaker's humour
- the structure of the poem is in sections: the first half deals with what the writer believes it means when other people say 'half-caste' and the second half turns the focus on the writer himself and what it means to him.

Remember

(AO2) Responses may include:

- the writer or speaker, Rossetti, directly addresses her partner, 'Remember me', and expresses her feelings and concerns about how he should deal with her death
- the poem has a tone of sadness. Rossetti thinks about what might happen when she dies and is reflecting on how she would like to be remembered by her loved one; yet, finally, she tells him it would be better to forget than be sad

- tenderness is expressed through the partner's actions: 'When you can no more hold me by the hand'
- the writer's view of death is expressed through the use of metaphors and, arguably, euphemisms: 'when no more', 'silent land' and 'darkness'. The sadness is perhaps lessened when she uses terms other than death
- the Petrarchan sonnet form typically carries the theme of love. She asks to be remembered but does not want her partner to grieve excessively
- there is a slight ambiguity in the poem when the speaker mournfully says to her partner 'You tell me of our future that you planned', perhaps suggesting that there cannot be a future for the two lovers as it is in past tense. The pronoun 'you' could suggest that she knew she was ill before he did, or that he was controlling
- after her inevitable death, the poet asks her lover not to 'grieve' but to 'forget and smile'; she does not wish him to remember if this causes him pain
- the octave, lines 1–8, focuses on remembering; the sestet, lines 9–14, focuses on forgetting and overcoming sadness
- there is a regular rhyme that contributes to the sonnet form
- the poet uses a formal tone as she speaks directly to her partner
- although entitled 'Remember', the final lines are about forgetting; therefore, it is a paradox; a twist takes place in the volta.

Both poems

Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- both poems present someone directly addressing others. Agard could be addressing a number of people and considers how the term 'half-caste' is used by others without thinking of its meaning, whereas Rossetti speaks directly to one person, her partner, about death
- both poems are personal and emotional. *Half-caste* has an aggressive, informal tone, whereas *Remember* is gentle and more formal
- *Half-caste* is written in free verse and contains non-standard English, whereas *Remember* is written in sonnet form and standard English
- repetition is a strong feature in both poems: 'explain yuself', 'remember'
- both poets use comparisons and metaphors to convey highly contrasting tones and feelings.

These examples are suggestions only. Accept any valid responses.

Level	Mark	A02 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) A03 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1–6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples in support.
Level 2	7–12	- The response may be largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13–18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19–24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25–30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Question number	Indicative content
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Number	Indicative Content
2	Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. 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. <i>Half-past Two</i> (AO2) Responses may include: - the writer presents a difficult experience from childhood. The poem begins 'Once upon a ...', suggesting that the poem tells a story, just like a fairy tale - the poet presents the difficult childhood experience as innocent and confusing. The child does not understand time and is forgotten by the teacher: 'I forgot all about you' - the child is described as being scared of authority: 'too scared at being wicked to remind her' - the repeated use of capitalisation, 'Something Very Wrong', suggests that the teacher is impressing upon the child that what he has done must have been serious, but the child is unaware of what he has actually done. Humour is added because, despite the capital letters, what it was has since been forgotten - the use of parenthesis provides the reader with additional information, the background of the situation and an adult viewpoint - compound words provide an innocent view of a childhood experience: 'Gettinguptime, timeyouwereofftime' - the clock is personified to emphasise the child's young age: 'the little eyes', 'two long legs for walking' - strong images of the experience of the difficult situation are recalled with sensory images: 'smell of old chrysanthemums', 'silent noise', 'tick-less' - the oxymoron 'silent noise' conveys the child's acute awareness of the silence - the dialogue in italics emphasises how the child has been forgotten: '<i>My goodness</i>, she said' - the child has never forgotten not 'knowing time', but it is described as an escape, so the difficult situation is not altogether an unpleasant experience: 'He escaped into the clockless land for ever' - the reader is left feeling some sympathy for the child. <i>War Photographer</i> (AO2) Responses may include: - the war photographer is affected by his experiences of difficult situations and the suffering and pain he has witnessed; he is grateful for being 'finally alone' - powerful images of harrowing wartime events are captured on the photographer's 'spools of suffering' - the reader is told that the photographer 'has a job to do', but when the photographer views the images, he recalls that his hands 'did not tremble then / though seem to now', which shows how he is suffering from his experiences - religious imagery is used: the simile 'as though this were a church' and the alliterative 'priest preparing... a Mass' describe the quiet and reverent atmosphere in the darkroom

- alliteration and plosives are used when naming capital cities that have suffered greatly from the effects of war: 'Belfast. Beirut. Phnom Penh'; the use of caesura also adds to the effect of these names. The photographer's attitude is that 'He has a job to do' and he detaches himself from the horrors seen until he relives the memories when developing the images
- the onomatopoeic 'slop' provides powerful reality to the image production process. The parallel between the physical development of the photograph in the solution with the content, 'a half-formed ghost' of the dying man, evokes powerful memories for the photographer and consequently he relives the experience of the pain and distress of the horrific death he has seen
- the use of contrast conveys the photographer's attitude, such as the photographer's emotions being impassive and the description of his hands trembling. He also contrasts 'Rural England' with the horrors of war
- some candidates may make reference to the experiences of war and the suffering of others in the poem. Some may consider the horrifying experience depicted in Nick Ut's photograph of Kim Phuc running naked with other fleeing villagers, following a napalm attack: 'running children in a nightmare heat'
- there is a sense of anger and bitterness in the final stanza as the 'editor will pick out five or six' pictures from all of the distress captured and this is increased through the use of alliteration: 'Sunday's supplement', 'between the bath and pre-lunch beers'
- the simple ending is effective, showing how the public do not give a second thought to others' experiences of distress and suffering: 'earns his living and they do not care'; we do not know whether 'they' are the readers of the poem or Sunday supplement, the victims, the publishers or other war photographers.

Both poems

Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- both poems tell stories of very different difficult situations experienced. Both are told by adults looking back. One poem tells the unsettling story of a childhood memory; the other poem explores the thoughts of an adult who must experience and re-live the horrors of war through his job as a war photographer
- both poems refer to 'He' and the difficult situations are personal experiences for the characters, though very different in scale. Both poems refer to people with jobs 'to do', a teacher and photographer
- in *Half-past Two* the writer includes dialogue, whereas in *War Photographer* the photographer only remembers the 'cries / of this man's wife'
- in *War Photographer* different locations are mentioned and the cities are listed, but these memories are recalled in the isolation of the photographer's darkroom. *Half-past Two* only mentions one real-world setting, 'the school-room', and the fantasy world into which the child escapes.

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. (15 marks) AO3 Explore links and connections between texts. (15 marks)
	0	No rewardable material
Level 1	1-6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7-12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13-18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19-24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25-30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Question	Indicative content
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Number	Indicative content
2	Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. 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. <i>Half-past Two</i> (AO2) Responses may include: - childhood is presented as innocent and confusing; the child does not understand time and is forgotten by the teacher: 'I forgot all about you' - the poem begins with a variation on the classic fairytale opening: 'Once upon a schooltime', suggesting a child-like innocence - the child is described as being scared of authority: 'too scared of being wicked to remind her' - the repeated use of capitalisation, 'Something Very Wrong', suggests that the child is unaware of what he has actually done, but it must have been serious. Humour is added because, despite the capital letters, what it was has since been forgotten - the use of parenthesis, '(I forget what it was)', provides the reader with additional information, the background of the situation and an adult viewpoint - compound words provide an innocent view of time in childhood: 'Gettinguptime, timeyouwereofftime'. The child knows of the 'important times' and it is implied that not knowing the proper time is less important - the clock is personified to emphasise the child's young age: 'the little eyes', 'two long legs for walking' - a strong awareness of sensory images is an important feature of childhood: 'smell of old chrysanthemums', 'silent noise' - repetition of 'Into the' to begin each line of the eighth stanza takes the child further and further into escapism - the oxymoron 'silent noise his hangnail made' conveys the child's acute awareness of the silence - the dialogue in italics emphasises how the child had been forgotten: '<i>My goodness, she said</i>'. The teacher shows no guilt or remorse - the child never forgot not 'knowing the time', but it is described as an escape, so it is not an unpleasant experience: 'He escaped into the clockless land for ever'. The reader is left feeling some empathy for the child. <i>Hide and Seek</i> (AO2) Responses may include: - the poem describes the innocence of childhood. The opening shout of 'I'm ready! Come and find me!' immediately conveys a picture of childhood innocence and excitement in a game of hide and seek - childish pride in the hiding place is shown: 'They'll never find you'. There is a sense of excitement at the prospect of being the winner - the place where the child hides is described with strong imagery of the senses: 'salty dark', 'smell like the seaside', perhaps reflecting a childhood visit to the seaside

- finally, the child is left by the friends as they possibly tire of the game: 'Their words and laughter scuffle, and they're gone'. Later, we realise they are not coming back, though at first the child is oblivious to this and is delighted that he or she has won the game. Therefore the reader feels sorry for the child
- there is a sense of childhood isolation, pleasure and fear conveyed through the game
- contrasts of dark and light, and noise and silence, are heightened by the use of senses. The shed smells salty because of the sacks of sand and both the floor and air feel damp and cold: 'the cold bites through your coat'
- the use of imperative verbs in the internal dialogue demonstrates the child's expertise at playing the game: 'Call out', 'Call loud', 'be careful', 'Don't breathe', 'Don't move', 'Stay dumb', 'hide', 'Push off', 'Uncurl', 'stretch'. The triumphant final instruction is to the other children: 'Come and own up I've caught you!'
- when the child realises the others have gone, personification gives the effect of threat and conveys a child-like image of the situation: 'cold bites', 'darkening garden watches', 'the bushes hold their breath'
- the poem is written in one stanza and there are four instances of rhyming couplets to reflect the excitement
- some candidates may consider the possible references to war and Scannell's experiences as a soldier during the Second World War. Some may interpret the poem paralleling a soldier hiding from the enemy.

Both poems

Both poems have particular merits and features and therefore there are a number of points of comparison that students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- both poems are about childhood memories and childhood innocence. One poem is in the third-person, apart from one parenthesis, and the other is a series of instructions in an internal dialogue
- both poems are about escaping and use repetition, onomatopoeia and sensory images
- the subjects of both poems are affected by the actions of others
- both children experience a sense of confusion. In *Half-past Two* the child does not remember what he has done wrong. The child in *Hide and Seek* does not realise that he or she has been abandoned by his or her friends. Both children have experienced abandonment
- *Half-past Two* is written by U A (Ursula Askham) Fanthorpe and is possibly based on a real-life experience during her time as a teacher. *Hide and Seek*, by Vernon Scannell, is possibly influenced by his personal experiences during the Second World War.

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. (15 marks) AO3 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1–6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7–12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13–18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19–24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25–30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Question	Indicative content
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Question Number	Indicative content
2	Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. 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. <i>Half-past Two</i> (AO2) Responses may include: - the passing of time is central to the poem. The child featured is presented as innocent and confused when left alone and must wait ‘beyond once upon a’ and ‘Out of reach of all the timefors’; the child does not understand time and, as time passes, is forgotten by the teacher: ‘I forgot all about you’ - the poem begins with a variation on the classic fairytale opening: ‘Once upon a schooltime’, suggesting a childlike innocence, escapism and the passing of time ‘Time’ is personified and its importance is stressed; the teacher ‘hadn’t taught him Time’ and the child has no way of judging how much time has passed - the present time is described with the child being scared of authority: the child is ‘too scared at being wicked to remind her’ that time has passed - the repeated use of capitalisation, ‘Something Very Wrong’, suggests that the child is unaware of what he has actually done, but believes that it must have been serious. Humour is added because, despite the capital letters, what it was has since been forgotten - most of the parentheses provide the reader with additional information, the background of the situation and an adult viewpoint - compound words provide an innocent view of the passing of time in childhood: ‘Gettinguptime, timeyouwereofftime / Timetogohomenowtime, TVtime’. The child knows of the ‘important times’ and it is implied that knowing the proper time is less important - the clock is personified to emphasise the child’s young age and his vivid imagination: ‘the little eyes’, ‘two long legs for walking’ - as time passes, the ‘tick-less’ silence enhances the child’s other senses, such as the ‘smell of old chrysanthemums’ - repetition of ‘Into the’ to begin each line of the eighth stanza takes the child further and further into escapism - the oxymoron ‘silent noise’ conveys the child’s acute awareness of the silence - the direct speech is unusually placed in italics, perhaps to emphasise how the child had been forgotten: ‘<i>My goodness, she said</i>’. The teacher shows no guilt or remorse for leaving the child alone for longer than she had intended and ‘slotted him back into schooltime’ - time passes with a time shift in the final stanza. The child never forgot ‘not knowing time’, but it is described as an escape, so it is not an unpleasant experience: ‘He escaped into the clockless land for ever’. The reader is left feeling some empathy with the child - the narrative poem is written in eleven tercets of free verse, perhaps to reflect the regularity of a ticking clock or to make it more childlike.



Sonnet 116**(AO2) Responses may include:**

- Shakespeare conveys his thoughts and experiences about the passing of time, relationships and the meaning of true love in his poem. The reference to the 'marriage of true minds' suggests that a loving relationship is lasting and never changes with the passing of time: 'Love alters not'
- the sonnet begins with a reminder of the traditional vows made at a Christian marriage, referring to 'impediments'. A loving relationship will not 'admit impediments'
- the passing of time and the durability of true love are emphasised through repeated words: 'love is not love', 'alters when it alteration finds', 'remover to remove'
- Shakespeare suggests that over time, true love can survive difficulties through the metaphor: 'That looks on tempests and is never shaken'
- it is suggested that love should remain constant despite the passing of time, a source of guidance on the direction we should take: 'an ever-fixèd mark', a 'star to every wandering bark'
- love is durable and will last forever: 'even to the edge of doom'
- love in a relationship is illustrated with the metaphor, 'not Time's fool', showing that a loving relationship is not limited or tricked by passing time, even though looks may have changed: 'rosy lips and cheeks' may fade; the 'sickle's compass' signals the approach of death, as does the image of the Grim Reaper and the 'edge of doom'
- the conventional Shakespearean sonnet structure ends with the rhyming couplet in which Shakespeare offers a challenge to his readers, saying that if his thoughts about love and the passing of time are wrong, and love is not enduring, then he has 'never writ' or 'no man ever loved'.

Both poems

Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- comment on the way both poems explore the passing of time from a personal perspective: one about the suspension of time for a child when he has a detention at school; the other giving thoughts and opinions about the nature of love as time passes
- exploring the passing of time through the innocence of a child in *Half-past Two*; looking at the experience of enduring love in *Sonnet 116*
- examples of repetition in both poems: 'Into the', 'love is not love'
- personification of time in both: 'She hadn't taught him Time', 'Love's not Time's fool'
- how *Sonnet 116* is written in sonnet form and alternating rhyme; *Half-past Two* is in eleven tercets of free verse.

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. (15 marks) AO3 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1–6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7–12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13–18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19–24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25–30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Question	Indicative content
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3

Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for *Half-past Two* but, because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways.

Half-past Two

(AO2) Responses may include:

- being alone is central to the poem. The child featured in the poem is presented as innocent and confused when left alone and must wait 'beyond onceupona' and 'Out of reach of all the timefors'; the child does not understand time and is forgotten by the teacher
- the poem begins with a variation on the classic fairytale opening: 'Once upon a schooltime', suggesting a childlike innocence and escapism
- the child is described as being scared of authority: 'too scared at being wicked to remind her'
- the repeated use of capitalisation, 'Something Very Wrong', suggests that the child is unaware of what he has actually done but believes that it must have been serious. Humour is added because, despite the capital letters, what it was has since been forgotten
- parentheses, '(I forget what it was)', provide the reader with additional information, the background of the situation and an adult viewpoint
- compound words provide an innocent view of time in childhood: 'Gettinguptime, timeyouwereofftime'. The child knows the 'important times' and it is implied that not knowing the proper time is less important
- the clock is personified to emphasise the child's young age, and his vivid imagination grows when left alone: 'the little eyes', 'two long legs for walking'
- repetition of 'Into the' to begin each line of the eighth stanza takes the child further and further into escapism
- being alone in the 'tick-less' silence enhances the child's other senses, such as the 'smell of old chrysanthemums'
- the oxymoron 'silent noise his hangnail made' conveys the child's acute awareness of the silence
- the dialogue in italics emphasises how the child had been forgotten and is alone: '*My goodness, she said*'. The teacher shows no guilt or remorse for leaving the child alone as she just 'slotted him back into schooltime'
- the child never forgot 'not knowing time', but it is described as an escape so it is not an unpleasant experience: 'He escaped into the clockless land for ever'. The reader is left feeling some empathy for the child.



***Half-past Two* and one other poem**

Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- the poem chosen must be one in which being alone is significant, such as *Prayer Before Birth*, *Search For My Tongue*, *Hide and Seek*, *War Photographer*, or any other appropriate poem from the collection
- the similarities and differences of subject matter in each poem will be considered
- comparative links made between techniques, such as specific comparisons made in relation to language, and supporting these points with relevant evidence from the two poems, will be clear
- comparisons and comments will be made on the use of form and structure
- comparisons of how the two poems affect the reader may be considered.

These examples are suggestions only. Accept any valid responses.

Level	Mark	A02 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) A03 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1–6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples in support.
Level 2	7–12	- The response may be largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13–18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19–24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25–30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Section C – Modern Prose

Question number	Indicative content
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3

Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for *Hide and Seek* but because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways.

Hide and Seek

(AO2) Responses may include:

- the poem describes a personal experience conveying the innocence of childhood and the betrayal by others
- the opening shouts of 'I'm ready! Come and find me!' immediately convey a picture of childhood innocence in a game of Hide and Seek
- childish pride in the hiding place is shown: 'They'll never find you' and also suggests excitement at the prospect of being the winner
- the place where the child hides is described by using sensory images which provide strong memories of a personal experience: 'salty dark', 'smell like the seaside', perhaps reflecting the personal experience of a childhood visit to the sea
- the child is abandoned by the friends as they possibly tire of the game: 'Their words and laughter scuffle, and they're gone'. We realise before the child that they are not coming back; he, oblivious to this, thinks he has won the game, making the reader feel sorry for him
- there is a sense of isolation, pleasure and fear conveyed through the game
- contrasts of dark and light, noise and silence, are heightened by the use of the senses. The shed smells salty because of the sacks of sand and both the floor and air feel damp and cold: 'the cold bites through your coat'
- the use of imperative verbs in his internal dialogue demonstrates the experience at playing the game and how he tries to reassure himself: 'Call out', 'Call loud', 'be careful', 'Don't breathe', 'Don't move', 'Stay dumb',
- 'Hide', 'Push off', 'Uncurl', 'stretch', 'Come and own up'
- the poem is written in one stanza and there are four instances of rhyming couplets to reflect the excitement
- personification gives the effect of threat and conveys a vivid personal image of the situation: 'cold bites', 'darkening garden watches', 'The bushes hold their breath'.

Note: Candidates should be rewarded for any valid, metaphorical interpretations that link the poem to war.

Hide and Seek and one other poem

Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambment.



	All points of comparison should be developed and supported by close reference and evaluation of specific examples. (AO3) Responses may include: - the poem chosen must be one in which personal experiences are a significant theme, such as <i>Search For My Tongue</i>, <i>Half-past Two</i>, <i>Piano</i>, <i>War Photographer</i>, <i>Half-caste</i> or any other appropriate poem from the collection - personal experiences are central to the comparisons, such as the differences and/or similarities of the experiences - language, form and structure are used to present the personal experiences of the writers - strong images convey personal experiences and how these compare - the different effects on the writers are explored. These examples are suggestions only. Accept any valid responses.
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Assessment grid for Section B Anthology Poetry - max mark 30

Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) AO3 Explore links and connections between texts. (15 marks)
	0	No rewardable material
Level 1	1-6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7-12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13-18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.

Level 4	19-24	• 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. • The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. • Use of fully relevant examples to support the response.
Level 5	25-30	• 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. • The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. • Discriminating use of relevant examples to support the response.

Section C – Modern Prose

Question Number	Indicative content
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Number	Indicative content
2	Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. 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. <i>Hide and Seek</i> (AO2) Responses may include: - the poem describes the isolation of a child when playing the game Hide and Seek. The initial excitement of finding a perfect hiding place, 'They'll never find you', is met with disappointment when the child realises that he/she has been abandoned: 'where are they who sought you?' The child's isolation is exciting, threatening and disappointing - there is a sense of excitement at the prospect of being the winner of the game. At first, the fear of discovery makes the child's isolation exciting: 'Don't breathe. Don't move. Stay Dumb. Hide in your blindness'. The list of imperatives increases the child's desire to be victorious - the child's isolation in the toolshed is filled with menace: 'The floor is cold' and 'the cold bites'. The repetition of 'cold' emphasises how uncomfortable the toolshed actually is - the use of imperative verbs when he/she is talking to him/herself emphasises the child's isolation: 'Call out', 'Call loud', 'be careful', 'Don't breathe', 'Don't move', 'Stay dumb', 'hide', 'Push off', 'Uncurl', 'stretch' - the child is left by the friends as possibly they tire of the game: 'Their words and laughter scuffle, and they're gone'. Later, we realise they are not coming back and therefore the reader feels sorry for him/her, though at first the child is oblivious to this as he is delighted that he/she has won the game - the child's isolation is further demonstrated by the use of personification. The garden is as threatening and isolating as the toolshed: 'cold bites', 'darkening garden watches', 'the bushes hold their breath' - the poem is written in one stanza and there are four instances of rhyming couplets, perhaps to reflect the excitement - some candidates may consider the possible references to war and Scannell's experiences as a soldier during the Second World War. Some may interpret the poem paralleling a soldier hiding from the enemy. <i>War Photographer</i> (AO2) Responses may include: - the war photographer is described as being 'finally alone', suggesting that he has been looking forward to some isolation and to have opportunity to study his 'spools of suffering' - the war photographer is affected by the suffering and pain that he has witnessed. In his isolation, the photographer relives the images he has seen. Numb to the horrors at the time, his hands now 'tremble' - powerful images of harrowing wartime events are captured on the photographer's 'spools of suffering'. The list of places, 'Belfast. Beirut. Phnom Penh', all war-torn places at the time the poem was written, demonstrates that suffering and isolation in war occur in many places across the world. The use of alliteration, plosives and caesura adds to the effect of these place names

- the image of the injured man, as the photograph develops, suggests the subject is isolated in his suffering: 'A stranger's features', 'a half-formed ghost'
- religious imagery is used. The simile 'as though this were a church' and the alliterative 'priest preparing... a Mass' describe the quiet and reverent atmosphere in the isolation of the darkroom
- the public do not give a second thought to others' experiences. The war photographer feels isolated in his job, believing that he 'earns his living and they do not care'; we do not know whether 'they' are the readers of the poem or Sunday supplement, the victims, the publishers or other war photographers
- the simple ending is effective: the war photographer is alone in his own thoughts when he 'stares impassively' from 'the aeroplane'.

Both poems

Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- both poems present a time of isolation: the child hiding in the shed and the war photographer isolating himself in his darkroom
- both poems are personal and emotional. They both concentrate on the emotions of the subjects in their situations and consider the actions of other people
- *War Photographer* is written in four six-line stanzas of 'ordered rows', perhaps reflecting the spools of photographs; whereas *Hide and Seek* is in one stanza of 27 lines to reflect the continuous flow of the child's experience
- both writers use caesura. Scannell uses imperatives, 'Call out. Call loud'; Duffy uses plosives, 'Belfast, Beirut, Phnom Penh'.

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. (15 marks) AO3 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1-6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7-12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13-18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19-24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25-30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Question	Indicative content
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3

Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for *Hide and Seek* but because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways.

Hide and Seek

(AO2) Responses may include:

- the poem uses vivid descriptions to describe a toolshed in which a child hides when playing the game Hide and Seek. The whole poem is written in the second person as the child talks to her/himself, which brings it to life
- sensory images are used to portray and enhance the vivid descriptions. The poem begins with the olfactory simile 'smell like the seaside' and the gustatory sense of the 'salty dark'. The olfactory image is later repeated as 'The dark damp smell of sand moves' in the child's throat. The darkness of the toolshed heightens the child's senses
- the emphasis of the sounds heard by the child compensates for the 'blindness' in the dark shed. The child describes what she/he hears when there are 'whispers at the door' and 'someone stumbles, mutters; / Their words and laughter scuffle'. It is not until the end of the poem that we and the child realise the friends have abandoned her/him
- the toolshed is cold and menacing: 'The floor is cold' and 'the cold bites'. Anthropomorphism and repetition of 'cold' emphasise how uncomfortable the toolshed actually is
- the child's actions, reactions and movements are vividly described to portray the child's initial excitement of finding the perfect hiding place and the eventual disappointment of being abandoned: 'where are they who sought you?' The child's isolation is exciting, threatening and disappointing
- the excitement and tense atmosphere are vividly described through the use of imperatives: 'Call out', 'Call loud', 'be careful', 'Don't breathe. Don't move. Stay dumb. Hide in your blindness', 'Push off', 'Uncurl and stretch'. The list of imperatives increases the child's desire to address them and to be victorious
- vivid descriptions are enhanced by the use of personification. The toolshed floor is uncomfortable as the 'cold bites' and the garden is described as threatening: 'The darkening garden watches'
- the poem is written in one stanza and there are four instances of rhyming couplets, perhaps to reflect the excitement of the game
- some candidates may consider possible references to war and Scannell's experiences as a soldier during the Second World War. Some may interpret the poem as paralleling a soldier's fears when hiding from the enemy.



Hide and Seek and one other poem

Both poems have particular merits and features and therefore there are a number of points of comparison which candidates will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- the poem chosen must be one with vivid descriptions, such as *Prayer Before Birth*, *Search For My Tongue*, *Half-past Two*, *La Belle Dame sans Merci*, *Poem at Thirty-Nine*, *War Photographer*, or any other appropriate poem from the collection
- the similarities and differences of subject matter in each poem will be considered
- comparative links made between techniques, such as specific comparisons made in relation to language, and supporting these points with relevant evidence from the two poems, will be evident
- comparisons and comments will be made on the use of form and structure
- comparisons of how the two poems affect the reader may be considered.

These examples are suggestions only. Accept any valid responses.

Level	Mark	A02 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) A03 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1–6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7–12	- The response may be largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13–18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19–24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25–30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Section C – Modern Prose

Question number	Indicative content
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3

Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for *If*– but because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways.

***If*–**

- the poem presents the speaker's ideas about his son's possible future
- much of the poem works with a series of contrasts to convey thoughts about future life: trust and doubt, triumph and disaster, kings and common touch; hopes and fears are important, but Kipling warns about the importance of a balanced approach
- the poem has a very regular rhyme and rhythm that work together with the repeated pattern of 'If', 'And', and 'Or' at the beginnings of lines to present future possibilities
- there is, however, some variation in the rhyming words, which are sometimes single-syllable words ('lies' and 'wise'), and sometimes two or more ('waiting' and 'hating'). Kipling uses 'you' and 'you' as the first rhyme, stressing the didactic nature of the poem and mirroring the narrator's hopes and fears for his son's future
- 'Triumph' and 'Disaster' are personified as if to indicate that they can take a human form but nonetheless are 'impostors' and therefore should not be given too much importance; the third stanza develops the way to treat Triumph and, especially, Disaster
- the poem, which consists of one sentence, builds up to its climax of the last two lines, with emotions emphasised by the exclamation mark that shows the fulfilment of hopes for the future
- the capitalisation of 'Man' adds to its significance as an aspiration
- 'my son' adds a personal touch at the end, but it could be argued that the message in the poem is for everyone, as well as his own son.

***If*– and one other poem**

All poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- the poem chosen must be one in which ideas about the future are a significant theme, such as *Prayer Before Birth*, *Sonnet 116*, *Remember*, *My Last Duchess*, *Half-caste*, *Do not go gentle into that good night* or any other appropriate poem from the collection



- | | |
|--|--|
| | <ul style="list-style-type: none">• comparative links in subject matter and the differences and/or similarities of ideas about the future• the use of language, form and structure to present ideas about the future• comparisons of the ways ideas about the future have had an effect on the speakers or those they are addressed to• the use of strong images to convey ideas about the future and how these compare and contrast. |
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These examples are suggestions only. Accept any valid responses.



Assessment grid for Section B Anthology Poetry – max mark 30

Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) AO3 Explore links and connections between texts. (15 marks)
	0	No rewardable material
Level 1	1-6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7-12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13-18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19-24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25-30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

1

Section C – Modern Prose

Question Number	Indicative content
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Number	Indicative content
2	Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. 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. If– (AO2) Responses may include: • this inspirational and motivational poem gives encouragement and advice to a young person on how to live their life. The poem is a dramatic monologue addressed to the writer's son, John, although it can be read as being relevant to young people in general. The poem presents the speaker's stoical views about life and offers guidance and advice from an older to a younger man (a father to his son) through conditional clauses throughout • much of the poem works with a series of contrasts to convey feelings: trust and doubt, triumph and disaster, kings and common touch; hopes and fears are important, but Kipling warns against placing too much importance on either and advises striving for a balanced approach to life • the poem has very regular rhyme and rhythm that work together with the repeated pattern of 'If', 'And', and 'Or' at the beginnings of lines to present future possibilities • there is, however, some variation in the rhyming words, which are sometimes single-syllable words ('lies' and 'wise'), and sometimes two or more ('waiting' and 'hating'). Kipling repeats 'you' and 'you' as the first rhyme, stressing the didactic nature of the poem and mirroring the narrator's hopes and fears for the future when giving his advice • 'Triumph' and 'Disaster' are personified as if to indicate that they can take a human form but nonetheless are 'impostors' and therefore should not be given too much importance; the third stanza develops the way to treat Triumph and, especially, Disaster. The abstract nouns are written with a capital letter: 'Triumph', 'Disaster', 'Will' • the poem, which consists of one sentence, builds up to its climax of the last two lines, with emotions emphasised by the exclamation mark that shows the fulfilment of hopes for the future and views about life • the capitalisation of 'Man' adds to its significance as an aspiration • 'my son' adds a personal touch at the end, but it could be argued that the advice in the poem is for every young man, as well as his own son. <i>Do not go gentle into that good night</i> (AO2) Responses may include: • the writer gives advice to his father. He is desperately pleading with him to fight against imminent death • Thomas observes his own father growing weaker and weaker and urges him to resist and fight death. The reference to 'blinding sight' could directly refer to his father, who was blind

- the adjective 'gentle' is used to describe how he does not want his father to accept death but rather to fight against it
- the refrain-like repetition throughout the poem of 'Rage, rage against the dying of the light' further emphasises how important he feels it is not to give in to death and demonstrates the love the son has for his father
- he feels that it is a characteristic of men of different characters ('wise men', 'Good men', 'Wild men', 'Grave men') to fight against their own deaths and uses these parallels to strengthen his views
- other men's final hours are used to convey the advice and to exemplify how death has been scorned and to show how some men have had regrets in their final hours. Reasons why death has been resisted are given
- in the final stanza, the writer is almost pleading with his father not to die without a fight; he advises his father to curse or bless him, anything, providing he does not give in
- the writer uses repetition, lists of examples and the extended metaphor of sunset to convey his advice
- the son's love for his father is demonstrated through the use of powerful emotions. The use of paradox ('Curse, bless') and contrasts emphasise his views: 'gentle' and 'rage', 'night' and 'day', 'light' and 'dark', 'blind' and 'sight'
- the writer uses a pun when referring to 'Grave men', suggesting both the seriousness of the men and where the dead are buried
- the form of the poem has a very formal, set structure of a villanelle. A villanelle would often have a happy tone but here it is used for more serious reflections. The villanelle's structure lends itself to somewhat obsessive, relentless treatment of its subject. The use of this formal structure reinforces the intensity of the son's plea and demonstrates the depth of love he has for his father.

Both poems

Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- both poems present people giving advice to others. One considers future life and the other faces death. One is from the point of view of the father to his son and the other is the son to his father
- both poems are personal and emotional. *If-* is stoical and optimistic, whereas *Do not go gentle into that good night* is persuasive and intense
- both poems are written with a regular rhythm and rhyme. Both poets use repetition
- both writers use contrasts. Kipling refers to trust and doubt, triumph and disaster and Thomas refers to light and dark, life and death.

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. (15 marks) AO3 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1-6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7-12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13-18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19-24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25-30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

3

Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for *If-*, but because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways.

If-

(AO2) Responses may include:

- this inspirational and motivational poem gives encouragement and advice to a young person on how to live life. The poem is a dramatic monologue addressed to the writer's son, John, although it can be read as being relevant to young people in general. The poem presents the speaker's often stoical views about life and offers guidance and advice through conditional clauses throughout
- much of the poem works with a series of contrasts to advise a balanced approach to life: trust and doubt, triumph and disaster, kings and common touch. Hopes and fears are important, but Kipling warns against placing too much importance on either
- the poem has very regular rhythm, iambic pentameter, and rhyme that work together with the repeated pattern of 'If', 'And', and 'Or' at the beginnings of lines to present future possibilities
- Kipling repeats 'you' as the first rhyme, stressing the didactic nature of the poem and mirroring the narrator's hopes and fears for the future when giving his advice
- 'Triumph' and 'Disaster' are personified, as if to indicate that they can take a human form, but nonetheless are 'impostors' and therefore should not be given too much importance; the third stanza develops the way to treat Triumph and, especially, Disaster. The abstract nouns are written with a capital letter: 'Triumph', 'Disaster', 'Will'
- the poem, which consists of one sentence, builds up to its climax of the last two lines, with emotions emphasised by the exclamation mark that shows the fulfilment of hopes for the future after receiving advice about life
- the capitalisation of 'Man' adds to its significance as an aspiration
- 'my son' adds a personal touch at the end, but it could be argued that the advice in the poem is for every young man as well as his own son.

***If-* and one other poem**

Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.



All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- the poem chosen must be one in which giving advice is significant, such as *Prayer Before Birth*, *Hide and Seek*, *Sonnet 116*, *Do not go gentle*, *Remember* or any other appropriate poem from the collection
- the similarities and differences of subject matter in each poem will be considered
- comparative links made between techniques, such as specific comparisons made in relation to language, and supporting these points with relevant evidence from the two poems, will be evident
- comparisons and comments will be made on the use of form and structure
- comparisons of how the two poems affect the reader may be considered.

These examples are suggestions only. Accept any valid responses.

Level	Mark	A02 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) A03 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1–6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples in support.
Level 2	7–12	- The response may be largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13–18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19–24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25–30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Section C – Modern Prose

Question number	Indicative content
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Number	Indicative content
2	Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. 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. <i>La Belle Dame sans Merci</i> (AO2) Responses may include: - the ballad tells the story of a knight's encounter with 'a faery's child' and subsequent suffering. She entrances, bewitches and entraps him with her beauty and supernatural powers. The title indicates that the beautiful lady is a woman without pity; she lures the knight to her 'elfin grot' but leaves him abandoned; she is a femme fatale or enchanting faery with supernatural powers who causes the knight to suffer pain and anguish - the atmosphere of the story is intriguing from the start, with questions raised for the reader about the solitude of the doomed 'loitering' knight-at-arms and whether he is a victim or not; the use of pathetic fallacy reflects the feelings of the knight: 'The sedge has withered', 'no birds sing' - the interest in the story is developed through the writer's description of the faery's beauty with her long hair, light foot and 'wild wild eyes' - the faery leads the knight to believe that she loves him, 'I love thee true', but her feelings appear to be false when she abandons him. She is presented as being a Circe-like figure: an enchantress who attracts lovers to destroy them - in the knight's dream he is warned that he has been enslaved by a cruel lady; when he awakes, he finds himself alone on the hill - archaic language enhances the medieval setting and the supernatural charms of the bewitcher: 'steed', 'faery', 'grot', 'meads', 'sojourn' - repetition is used to engage the reader with the story; the final stanza echoes the first, but with some variation, perhaps stressing the fate of the suffering knight and linking him to the ghastly line of other suitors who have been bewitched and made to suffer in the same way - the ballad rhymes the second and fourth line of each stanza, perhaps emphasising the strangeness and eeriness of the poem's atmosphere and setting - Keats reveals some parts of the story, but leaves some mysteries and unresolved questions, echoing the supernatural intrigue of medieval ballads which Keats admired. <i>My Last Duchess</i> (AO2) Responses may include: - the form of the dramatic monologue means that there is only one side of the story given to the reader. The reader has to see through the bias of the speaker as he talks about and remembers his 'Last Duchess'. The Duke is

speaking to the emissary of a Count, whose daughter is his next proposed bride

- the Duke, through his memories, reveals his own pride, cruelty and arrogance throughout the poem: 'My gift of a nine-hundred-years-old name' should not be ranked with 'anybody's gift', 'I choose / Never to stoop'
- there are examples of the way that the Duchess interacted with others. The Duchess showed her happiness and enjoyment in small actions and compliments: 'She thanked men, - good!'
- from the Duke's perspective, the relationship between the Duke and his wife was strained: 'she liked whate'er / She looked on, and her looks went everywhere'
- the rhyming couplets move the story on in sections. The Duke does not mention the Duchess's death, but uses abrupt euphemisms to refer to her demise: 'I gave commands; / Then all smiles stopped together. There she stands / As if alive'
- from the Duke's account, the memories demonstrate a relationship with an unequal balance of power. The story is told by the survivor, the victor, underlined by the statue that shows the god, Neptune, 'Taming a sea-horse'
- the closing lines show that the Duchess is seen as a possession, another work of art, on a level with the statue
- the Duke appears to be possessive, materialistic, egotistical, arrogant and powerful: 'my last Duchess', 'cast in bronze for me', 'My gift of a nine-hundred-years-old name', 'I choose / Never to stoop'
- the poem is structured in rhyming couplets and is in iambic pentameter. The use of caesura breaks the flow of the poem, makes the poem more fragmented and adds to the evasive tone of the narration.

Both poems

Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- both poems tell the stories of disastrous relationships
- both women in the poems are described as being beautiful
- both poems are ambiguous. The true nature and identity of the 'lady in the meads' and whether or not the Duke has had his 'last Duchess' murdered are not revealed
- the knight is shown to have little power over the 'faery's child', but the Duke has power over his last Duchess: 'I gave commands; / Then all smiles stopped'
- *My Last Duchess* is a dramatic monologue and is written in rhyming couplets. *La Belle Dame sans Merci* is in typical ballad form.

These examples are suggestions only. Accept any valid responses.



Level	Mark	A02 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) A03 Explore links and connections between texts. (15 marks)
	0	No rewardable material
Level 1	1-6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7-12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13-18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19-24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25-30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Question	Indicative content
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Number	Indicative content
3	Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for <i>La Belle Dame sans Merci</i> but, because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways. <i>La Belle Dame sans Merci</i> (AO2) Responses may include: - the poet presents the woman as spiteful and manipulative. The title suggests that the beautiful lady is a woman without pity; she lures the knight to her 'elfin grot' but abandons him - the ballad tells the story of a knight's encounter with 'a faery's child' who entrances, bewitches and entraps him with her beauty and supernatural powers - the woman is described as being 'Full beautiful' with her long hair and is 'light' of foot. Reference to her 'wild' eyes is repeated, perhaps reflecting their beauty and the strangeness and wildness of the fairy - the woman leads the knight to believe that she loves him, 'I love thee true', but her feelings appear to have been false when she abandons him - in the knight's dream he is warned of being enslaved by a cruel lady; when he awakes, he experiences the pains of love - the woman is presented as being a Circe-like figure: an enchantress who attracts lovers to destroy them. The beautiful woman is a femme fatale - pathetic fallacy is used to emphasise the woman's power. While the woman appears to love the knight, it is summer and she feeds him on the beauty of nature; afterwards winter comes: 'the harvest's done', 'the cold hill side', 'the sedge is withered' - the ballad rhymes the second and fourth line of each stanza, perhaps emphasising the strangeness and eeriness of the poem's atmosphere and setting, adding to the supernatural atmosphere - archaic language enhances the medieval setting: 'steed', 'faery', 'grot', 'meads', 'sojourn'. Many references to death are made: 'withered', 'fading rose', 'withereth', 'death-pale', 'And no birds sing'; all suggest an atmosphere of doom - repetition is used to engage the reader; the final stanza echoes the first, but with some variation, perhaps stressing the fate of the knight and linking him to the ghastly line of other suitors who have been bewitched by the woman. The use of repeated questions and archaic language is typical of the ballad form - the atmosphere is intriguing from the start, with questions raised for the reader about the solitude of the doomed 'loitering' knight-at-arms and whether he is a victim; some may consider the woman is a victim who seeks revenge on men - Keats reveals some parts of the story, but leaves some as mysterious and unresolved, perhaps reflecting the nature of the woman.

***La Belle Dame sans Merci* and one other poem**

Both poems have particular merits and features and therefore there are a number of points of comparison that students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- the poem chosen must be one in which a woman is presented as significant, such as: *Search for my Tongue*, *Piano*, *Poem at Thirty-Nine*, *My Last Duchess*, *Remember* or any other appropriate poem from the collection
- the women in the two poems will be central to the comparison and ideas may focus on different presentations of women, such as relationships, love, parent-child relationships, personal experiences or points of view
- comparative links between the writers' use of language, structure and form will be made
- candidates will make comparative links in subject matter: the differences and/or similarities of the women or how personal experiences have had an effect on the subjects of the poems.

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. (15 marks) AO3 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1–6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7–12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13–18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19–24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25–30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Section C – Modern Prose

Question	
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2

Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. 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.

La Belle Dame sans Merci

(AO2) Responses may include:

- La Belle Dame is presented as a 'faery's child' who affects the knight by entrancing, bewitching and entrapping him with her beauty and supernatural powers. The title of the ballad indicates that the beautiful lady is a woman without pity; she lures the knight to her 'elfin grot' but leaves him abandoned
- an intriguing atmosphere is created immediately with questions raised for the reader about the solitude of the doomed 'loitering' knight-at-arms and whether he is a victim or not
- pathetic fallacy reflects how the knight is affected by the faery. The 'garland' and 'roots of relish sweet, / And honey wild' are replaced by 'the sedge has withered' and 'no birds sing'
- the faery is described as having long hair, 'wild wild eyes' and being 'light of foot'; the repetition of 'wild' emphasises her effect on the knight
- she leads the knight to believe that she loves him, 'I love thee true', but her feelings appear to be false when she abandons him. She is presented as being a Circe-like figure: an enchantress who attracts lovers to destroy them. The faery affects the knight by causing him to suffer pain and anguish
- in the knight's dream he is warned that he has been enslaved by a cruel lady; when he awakes, he finds himself alone on the hill
- archaic language enhances the medieval setting and the supernatural charms of the bewitcher: 'steed', 'faery', 'grot', 'meads', 'sojourn'
- repetition engages the reader with the story; the final stanza echoes the first, but with some variation, perhaps stressing the fate of the suffering knight and linking him to the ghastly line of other suitors who have been bewitched and made to suffer the effects of the faery in the same way
- the ballad rhymes the second and fourth lines of each stanza. The shorter last line of each verse adds to the overall effect of the poem.

The Tyger

(AO2) Responses may include:

- the tiger has a profound effect on the writer of the poem, who is in awe of the powerful animal. Blake questions who could possibly have the power to create such a creature and structures ideas in a series of questions to the tiger itself

- the repeated 'Tyger, Tyger' at the beginning and end of the poem emphasises the speaker's admiration. The writer philosophically contemplates the power of a god that can create both the awe-inspiring, 'fearful' tiger and the lamb: 'Did he who made the Lamb make thee?'
- the poem begins and ends with the same verse, except that the word 'Could' is replaced with 'Dare'; the structure perhaps suggests a change in attitude, an increase in the awe, which the poem has explored and brought about
- the tiger is conveyed through the use of contrasting colour imagery: 'burning bright', 'forests of the night'. The contrast of light and dark makes the effect of the tiger's appearance even more dramatic
- the writer is affected by the sheer strength of the tiger: 'sinews', 'heart' and the 'anvil' and 'furnace' within which they were framed; metaphorical images are demonstrated through the references to the blacksmith's tools and those of the Industrial Revolution when Great Britain was most powerful; the use of caesura and a strong rhythm and beat reflect the noise and vibration of manufacturing and provide powerful aural images
- the mesmerising effect of the tiger is expressed through alliteration and plosives: 'burning bright', 'began to beat'
- the structure of the poem is in six quatrains, each has two pairs of rhyming couplets; this structure, together with the regularity of the questions, patterns of language and repeated alliteration, emphasises the profound effect the tiger has on the writer.

Both poems

Both poems have particular merits and features and therefore there are a number of points of comparison that candidates will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- both poems consider how the writers of the poems are affected by subjects of beauty. The knight suffers from the effects of the faery, whereas the writer in *The Tyger* is left in awe
- *La Belle Dame sans Merci* explores the supernatural and the effect a 'faery's child' has on the knight, whereas *The Tyger* is more philosophical, considering the power of God and his creations. Both poems consider supernatural forces
- *La Belle Dame sans Merci* is in the style of a medieval ballad and *The Tyger* links with the Industrial Revolution. Both poems have a regular rhythm and rhyming pattern, and both use archaic language
- both poems use similar techniques, including repetition, questions and exclamations.



	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. (15 marks) A03 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1–6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7–12	- The response may be largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13–18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19–24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25–30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Question number	Indicative content
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Number	Indicative content
3	Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for <i>My Last Duchess</i> but because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways. <i>My Last Duchess</i> (AO2) Responses may include: - the poem explores the controlling attitude that the Duke had towards his Duchess. The form of dramatic monologue means that there is only one side of the story given to the reader. The reader has to see through the bias of the speaker as he talks about and remembers his 'Last Duchess'. The Duke is speaking to the emissary of a Count, whose daughter is the duke's next proposed bride - the Duke exerts his control because he is jealous of his Duchess' interactions with other people, particularly men. There are examples of the way that the Duchess interacted with others. The Duchess showed her happiness and enjoyment in their small actions and compliments: 'She thanked men, – good!' - from the Duke's perspective, the relationship between the Duke and his wife was strained. He does not like to lose his control in the relationship: 'she liked whate'er / She looked on, and her looks went everywhere' - the Duke's controlling nature is made evident throughout the poem. Through his memories, the Duke reveals his pride, cruelty and arrogance: 'My gift of a nine-hundred-years-old name' should not be ranked with 'anybody's gift', 'I choose / Never to stoop' - the rhyming couplets move the story on in sections. The Duke does not mention the Duchess's death but uses euphemisms that illustrate his control and lead to her demise: 'I gave commands; / Then all smiles stopped together. There she stands / As if alive' - from the Duke's account, the memories demonstrate a relationship with an unequal balance of power. The story is told by the survivor, the victor, underlined by the statue that shows the god, Neptune, 'Taming a sea-horse' - the closing lines also show that the Duchess is seen as a possession, another work of art, on a level with the statue - the poem is structured in rhyming couplets and is in iambic pentameter. The use of caesura breaks the flow of the poem, makes the poem more fragmented and adds to the evasive tone of the narration. <i>My Last Duchess</i> and one other poem Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement. All points of comparison should be developed and supported by close reference and evaluation of specific examples. (AO3) Responses may include: - the poem chosen must be one in which a controlling individual, or group of people, is a significant theme, such as: <i>If–</i>, <i>Prayer Before Birth</i>, <i>Half-past Two</i>, <i>Hide and Seek</i>, <i>La Belle Dame sans Merci</i>, <i>Do not go gentle into that good night</i>, or any other appropriate poem from the collection

	- the theme of a controlling individual or group of people will be central to the comparison: control of another person; control in a relationship; control of someone's destiny or any other appropriate exploration of control - comparisons of how language, form and structure convey control in the two poems will be made throughout the response - candidates will consider comparative links between writers' attitudes and their ideas about control in the two poems. 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. (15 marks) A03 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1-6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7-12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13-18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19-24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25-30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Section C – Modern Prose

Question	Indicative content
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2

Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. 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.

Piano

(AO2) Responses may include:

- the adult speaker, listening to a woman sing, recalls visual memories of his childhood and his mother: 'Taking me back down the vista of years'. His mother used to sing and play the piano to him: 'a mother who smiles as she sings' (sibilance is used to reflect tenderness)
- the imagery used in the poem creates a traditional family setting, which is possibly an idealistic memory: 'with winter outside / And hymns in the cosy parlour'; the speaker is perhaps longing again for that sense of security that being a child gave him
- language choices in the onomatopoeic description of the 'boom of the tingling strings' provide a contrast, highlighting the amplification of the sounds because of his position under the piano 'pressing the small, poised feet' of his mother. The description perhaps suggests the piano is an extended metaphor for the speaker's happy childhood, where great things or great memories came out of many small actions or events
- the tone of the poem is mixed as the speaker reminisces: he feels much warmth at 'The glamour / Of childish days' with his mother in contrast with his response to the 'clamour' of the singer in the present, 'With the great black piano appassionato'
- emotions are heightened: 'I weep like a child for the past' and he is also overwhelmed with sadness in the metaphor: 'my manhood is cast / Down in the flood of remembrance' as he recalls precious moments spent with his mother.

Poem at Thirty-Nine

(AO2) Responses may include:

- the narrative poem is autobiographical and the title refers to Walker's age when she wrote it; the poet reminisces about her father and the life skills that he taught her to escape the life that he has been forced to lead
- the poem is divided into two sections, past and present
- the opening statement conveys the poet's regret at her loss and this is repeated and exclaimed later in the poem: 'How I miss my father!' She is caring and possibly feeling guilty when she says that she wishes that her father 'had not been / so tired'
- the father taught his daughter the life skills of 'Writing deposit slips and checks', 'telling the truth' and the 'sharing / of good food'. The poet demonstrates that she is now like her father being careful with money, honest, generous and 'seasoning none of my life / the same way twice'



- there is the suggestion that the poet had a strict upbringing and that her father may have beaten her, although she is not resentful and learned from her experience that 'telling the truth / did not always mean / a beating'
- the poet seeks approval from her father and knows he would be proud of her: 'He would have grown / to admire'
- the concluding lines list the useful skills that the poet has learned: 'cooking, writing, chopping wood, / staring into the fire'; showing that she is practical, talented and able to take time to relax and think
- the use of 'I' and free verse matches the personal and nostalgic reflections, demonstrating the poet's love for her father whilst revealing the strong, caring woman that she has become.

Both poems

All poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples

(AO3) Responses may include:

- the poems recall memories of times spent with parents, both happy and not so happy. Both poets feel upset: 'I weep like a child for the past', 'How I miss my father!'
- both poems consider one parent. Piano considers the mother and Poem at Thirty-Nine considers the father
- the poems are both written in first-person narrative. Piano recalls one specific memory but Poem at Thirty-Nine recalls a variety of different memories that had a profound effect on the poet
- both poems are autobiographical and both poets are adults reminiscing on past events
- both poems juxtapose past and present events and use the latter as a trigger for the reminiscences. Both poets use contrasts in the different ways in which tone and mood shift varies: there is the sharp focus on a particular past scene in Piano (and its effects on him today), whereas the title and development of Poem at Thirty-nine suggest she wants to show how she feels more positive about herself now and the effect of her father on her development
- Piano is written in three quatrains of rhyming couplets, perhaps to reflect the musical theme of the poem. Poem at Thirty-Nine is written in six stanzas of unequal length and in free verse, perhaps to reflect the free-flowing stream of thought.

These examples are suggestions only. Accept any valid responses.



Assessment grid for Section B Anthology Poetry - max mark 30

Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) AO3 Explore links and connections between texts. (15 marks)
	0	No rewardable material
Level 1	1-6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7-12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13-18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19-24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25-30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Question Number	Indicative content
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Number	Indicative content
3	Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for <i>Piano</i> but because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways. <i>Piano</i> (AO2) Responses may include: - the poem presents recollections of the past and conveys these with affection and sadness. The overwhelming power of memory is triggered through music - the adult speaker, listening to a woman sing, recalls vivid memories of his childhood and his mother: 'Taking me back down the vista of years'. His mother used to sing and play the piano to him: 'a mother who smiles as she sings'. The use of sibilance reflects the mother's tenderness - the imagery used in the poem creates a traditional family setting, which is possibly an idealised recollection: 'with winter outside / And hymns in the cosy parlour'; the speaker is perhaps longing again for that sense of security that being a child gave him - the onomatopoeic 'boom' contrasts with 'the tingling strings', highlighting the amplification of the sounds because of his position under the piano while 'pressing the small, poised feet' of his mother - the description perhaps suggests the piano is an extended metaphor for the speaker's happy childhood, where great things or great memories came out of many small actions or events. The poem is nostalgic and emotive - the tone of the poem is mixed as the speaker reminisces: he feels much warmth at 'The glamour / Of childish days' with his mother, in contrast to his response to the 'clamour' of the singer in the present, 'With the great black piano appassionato' - emotions are heightened: 'I weep like a child for the past' and he is also overwhelmed with sadness in the metaphor: 'my manhood is cast / Down in the flood of remembrance' as he recalls precious moments spent with his mother - the poem is written in three quatrains and has a regular rhyming pattern, perhaps mimicking the harmonious and powerful nature of music. The simple rhyming pattern reflects the simplicity of childhood. <i>Piano</i> and one other poem Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement. All points of comparison should be developed and supported by close reference and evaluation of specific examples. (AO3) Responses may include: - the poem chosen must be one in which a recollection of the past is a significant theme, such as: <i>Half-past Two</i>, <i>Poem at Thirty-Nine</i>, <i>War Photographer</i> or any other appropriate poem from the collection

	- a comparison of how recollections of the past are central to the poems, such as the differences and/or similarities of the experiences and their effect on the speakers - comparisons and examples of how language, form and structure are used to present recollections of the past by the writers - the use of imagery and how this might compare - consideration of how recollections of the past might have an effect on the reader. 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. (15 marks) AO3 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1-6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7-12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13-18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19-24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25-30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Section C – Modern Prose

Question	Indicative content
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2

Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. 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.

Piano

(AO2) Responses may include:

- remembering is central to the poem. Memories are conveyed with affection and sadness. The overwhelming power of memory is triggered through music
- the adult speaker, listening to a woman sing, vividly remembers his childhood and his mother: 'Taking me back down the vista of years'. His mother used to sing and play the piano to him: 'a mother who smiles as she sings'. The use of sibilance reflects the mother's tenderness
- the imagery used in the poem creates a traditional family setting, which is possibly an idealised remembrance: 'with winter outside / And hymns in the cosy parlour'; the speaker is perhaps longing again for that sense of security that being a child gave him
- the onomatopoeic 'boom' contrasts with 'the tingling strings', highlighting the amplification of the sounds because of his position under the piano while 'pressing the small, poised feet' of his mother
- the description perhaps suggests that the piano is an extended metaphor for the speaker's happy childhood, where great things or great memories came out of many small actions or events. The poem is nostalgic and emotive
- the tone of the poem is mixed as the speaker remembers: he feels much warmth at 'The glamour / Of childish days' with his mother, in contrast to his response to the 'clamour' of the singer in the present, 'With the great black piano appassionato'
- while he remembers, emotions are heightened: 'I weep like a child for the past'. The speaker is overwhelmed with sadness in the metaphor: 'my manhood is cast / Down in the flood of remembrance' as he recalls precious moments spent with his mother
- the poem is written in three quatrains and has a regular rhyming pattern, perhaps mimicking the harmonious and powerful nature of music. The simple rhyming pattern reflects the simplicity of childhood.

Remember

(AO2) Responses may include:

- remembering is the central theme of the poem. The speaker, Rossetti, directly addresses her partner, 'Remember me', and expresses her concerns about how he should deal with her death
- the poem has a tone of sadness. Rossetti thinks about what might happen when she dies



- tenderness is expressed through the partner's actions: 'When you can no more hold me by the hand'
- the writer's view of death is expressed through the use of metaphors and, arguably, euphemisms: 'when no more', 'silent land' and 'darkness'. The sadness is perhaps lessened when she uses terms other than death
- the sonnet form typically carries the theme of love. The speaker asks to be remembered but does not want her partner to grieve excessively
- there is a slight ambiguity in the poem when the speaker mournfully says to her partner, 'You tell me of our future that you planned', perhaps suggesting that there cannot be a future for the two lovers as it is in past tense. The pronoun 'you' could suggest that she knew she was ill before he did or that he was controlling
- the poet asks her lover, following her inevitable death, not to 'grieve' but to 'forget and smile'; she does not wish him to remember if this causes him pain
- the octave, lines 1–8, focuses on remembering; the sestet, lines 9–14, focuses on forgetting and overcoming sadness
- there is a regular rhyme that contributes to the sonnet form
- the writer uses a formal tone as she speaks directly to her partner
- although entitled 'Remember', the final lines are about forgetting; therefore, it is a paradox; a twist takes place in the volta.

Both poems

Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- the central theme of both poems is remembering. One is Lawrence remembering his childhood and mother; the other is Rossetti addressing a lover and is about his remembering after her death. One is remembering the past, and the other is about how the poet wants to be remembered in the future
- both poets refer to sadness. Lawrence talks of 'the heart of me weeps to belong', whereas Rossetti urges her lover to resist grieving, if it makes him sad, and to 'forget and smile'
- both poems use sound or a lack of sound to express emotions. Whereas Rossetti uses 'silent land' as a euphemism for death, Lawrence makes reference to a range of sounds: 'singing', 'tingling strings', 'tinkling piano', 'black piano appassionato'
- *Piano* is written in quatrains and has a regular rhythm, and *Remember* is in Petrarchan sonnet structure.

	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. (15 marks) A03 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1–6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples in support.
Level 2	7–12	- The response may be largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13–18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19–24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25–30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Question number	Indicative content
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Number	Indicative content
2	Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. 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. <i>Poem at Thirty-Nine</i> (AO2) Responses may include: - the poem conveys Walker's feelings about her father, her memories of him and how he influenced her. The narrative poem is autobiographical and the title refers to Walker's age when she wrote it; the poet reminisces about her father and the skills that he taught her to escape the life that he had been forced to lead - the opening statement conveys the poet's feelings of regret about the death of her father. This is repeated and exclaimed later in the poem: 'How I miss my father!' She is caring and remembers that her father was often weary: 'I wish he had not been / so tired' - Walker fondly remembers her father and how he taught her the life skills of 'Writing deposit slips and checks', 'telling the truth' and the 'sharing / of good food'. The poet demonstrates that she is now like her father, being careful with money, honest, generous and 'seasoning none of my life / the same way twice' - there is the suggestion that the poet had a strict upbringing and that her father may have beaten her, although she is not resentful and learned from her experience that 'telling the truth / did not always mean / a beating' - the poet seeks approval from her father and thinks that he would be proud of her: 'He would have grown / to admire' - the concluding lines list the useful skills that the poet has learned: 'cooking, writing, chopping wood, / staring into the fire'; showing that she is practical, talented and able to take time to relax and think - the use of the first person and free verse matches the personal and nostalgic reflections, demonstrating the poet's love for her father whilst revealing the strong, caring woman that she has become - the poem is divided into two sections: past and present. <i>Do not go gentle into that good night</i> (AO2) Responses may include: - the speaker conveys his feelings to his dying father. The speaker gives advice to his father and is desperately pleading with him to fight against imminent death - the speaker observes his father growing weaker and weaker and urges him to resist and fight death. The reference to 'blinding sight' could directly refer to his father, who is blind - the adjective 'gentle' is used with 'not' to describe how he does not want his father to accept death but rather to fight against it

- the refrain-like repetition throughout the poem of 'Rage, rage against the dying of the light' further emphasises how important he feels it is not to give in to death and also demonstrates the love the son has for his father
- he feels that it is a characteristic of men of different characters ('wise men', 'Good men', 'Wild men', 'Grave men') to fight against their own deaths and uses these parallels to strengthen his views: death has been scorned but some men have had regrets in their final hours
- in the final stanza, the speaker is almost pleading with his father not to die without a fight; he advises his father to curse or bless him, anything, providing he does not give in
- the speaker uses repetition, lists of examples and the extended metaphor of sunset to convey his advice
- the son's love for his father is demonstrated through the use of powerful emotions. The use of paradox ('Curse, bless') and the contrasts emphasise his views: 'gentle' and 'rage', 'night' and 'day', 'light' and 'dark', 'blind' and 'sight'
- the speaker uses a pun when referring to 'Grave men', suggesting both the seriousness of the men and where the dead are buried
- the poem has a very formal, set structure of a villanelle. A villanelle would often have a happy tone but here it is used for more serious reflections. The villanelle's structure lends itself to somewhat obsessive, relentless treatment of its subject. The use of this formal structure reinforces the intensity of the son's plea and demonstrates the depth of love he has for his father.

Both poems

Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- comment on the way both poems are addressed to the speakers' fathers and both are autobiographical. One is about a father who has died and the other is pleading with the father to fight imminent death; both poets demonstrate their love for their fathers
- examples of both poets' use of exclamative sentences and repetition
- the way Walker speaks of her regret for the loss of her father, whereas Thomas refers to men of different characters who have had regrets in their final hours
- exploring how *Poem at Thirty-Nine* is in free verse and is in two sections: past and present. *Do not go gentle into that good night* is structured as a villanelle to intensify the expression of the son's feelings.

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. (15 marks) AO3 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1–6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7–12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13–18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19–24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25–30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

2

Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. 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.

Poem at Thirty-Nine

(AO2) Responses may include:

- Alice Walker conveys her feelings about her father. The poem is about memories of her relationship with her father and his influence on her. The poem is autobiographical and the title refers to Walker's age when she wrote it
- she feels that the relationship was not as close as she would have liked. She regrets that her father was 'so tired / when I was / born' but repeats how she misses him: 'How I miss my father!'
- the poet thinks about the life skills her father has taught her. She fondly remembers how her father taught her the skill of 'Writing deposit slips and checks'. The poet feels that she is now like her father, being careful with money: 'I learned to see / bits of paper / as a way / to escape / the life he knew', suggesting that her father had once struggled financially
- Walker values her father's memory: he taught her the importance of telling the truth. There is a suggestion that her relationship with her father was not always positive. She has learned to be honest, though she hints that her father would sometimes beat her for truths that must have 'grieved him', saying 'telling the truth / did not always mean / a beating'. Despite this, Walker does not feel resentful
- the poet has learned to be generous by observing her father's enjoyment of the 'sharing / of good food'. Walker uses a metaphor to suggest that, like their cooking, her life is full of variety: 'seasoning none of my life / the same way twice'
- the poet seeks approval from her father and knows he would be proud of her: 'He would have grown / to admire / the woman I've become'. The concluding lines list the useful skills that the poet has learned: 'cooking, writing, chopping wood', showing that she is practical and talented. She is able to take time to relax and think: 'staring into the fire'
- the use of 'I' and free verse matches the personal and nostalgic reflections, demonstrating the poet's feelings for her father whilst revealing the strong, caring woman that she has become
- the poem is divided into two sections: past and present.

My Last Duchess

(AO2) Responses may include:

- the Duke's dramatic monologue reveals his feelings about his relationship with his last Duchess. The reader is aware of the Duke's personal perspective, as he talks about and remembers her. He is speaking to the emissary of a Count, whose daughter is his next proposed bride



- the Duke's relationship with his Duchess is revealed as having been difficult: 'Sir, 'twas not / Her husband's presence only, called that spot / Of joy into the Duchess' cheek'. He demonstrates his pride and arrogance when suggesting his Duchess was ungrateful and feels that: 'My gift of a nine-hundred-years-old name' should not be ranked with 'anybody's gift'
- the Duke demonstrates how he felt jealous of his wife's interactions with other men: 'she liked whate'er / She looked on, and her looks went everywhere'. The Duchess enjoyed the attention of others and accepted their compliments; she was 'too soon made glad'
- the Duke's relationship with his Duchess has sinister overtones when it is implied that he was responsible for her demise: 'I gave commands; / Then all smiles stopped together. There she stands / As if alive'. The Duke does not explicitly mention the death of the Duchess but uses abrupt euphemisms
- the Duke demonstrates his feelings of power over the Duchess. The story is told by the survivor, the victor, underlined by the description of the statue that shows the god, Neptune, 'Taming a sea-horse'
- the opening and closing lines also show that the Duchess is seen as a possession, another work of art, on a level with the statue
- the poem is structured in rhyming couplets and is in iambic pentameter. The use of caesura breaks the flow of a number of lines, making the poem more fragmented and adding to the evasive tone of the narration.

Both poems

Both poems have particular merits and features and therefore there are a number of points of comparison which candidates will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- both poems convey feelings about another person. Walker's poem is about her father and Browning's is about the Duke's last Duchess. Walker has positive feelings about her father; however, the Duke is negative and controlling
- the poems are written in first-person narrative. Whereas *Poem at Thirty-Nine* is written in free verse, *My Last Duchess* is a dramatic monologue written in rhyming couplets and iambic pentameter
- Walker reflects on her father's attitude towards her, but the Duke feels that his Duchess should have shown him more respect
- both poems consider feelings about another person who has died. Whereas Walker misses her father, the Duke does not appear to miss his Duchess and is planning his next marriage.

These examples are suggestions only. Accept any valid responses.

Level	Mark	A02 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) A03 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1–6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7–12	- The response may be largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13–18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19–24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25–30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Question number	Indicative content
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Number	Indicative content
2	Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. 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. <i>Prayer Before Birth</i> (AO2) Responses may include: - the monologue conveys the unborn child's concern about society; the unborn child begs God for protection in life throughout the prayer. The unborn child fears everyday life experiences, ranging from childish nightmares in stanza one, through physical ill-treatment in stanza two to the emotional, mental and moral corruption of the child - the unborn child is concerned about the negative effects of society and fears being exposed to evil, preferring to be surrounded by nature and craving nature's company in life: 'grass to grow for me, trees to talk / to me, sky to sing to me'. Stanza three highlights the unborn child's wishes and looks to the restorative powers of nature and the 'white light' for guidance - the unborn child begs God for 'strength against those' who could corrupt life. The unborn child would prefer to die rather than be born and exposed to the dangers of everyday life - repetition is used to emphasise the unborn child's concerns about society and to heighten wishes for the future: 'I am not yet born' - alliteration and assonance provide internal rhyme and emphasise the horrific nightmares and menacing threats the child will face in life: 'bloodsucking bat or the rat', 'tall walls wall me', 'with wise lies lure me' - the metaphorical 'cog in a machine' and the simile 'like water held in the / hands would spill me' suggest a fear of the lack of identity. The child desires the 'strength' to be independent in life - the negative tone provides a depressing view of everyday life and concerns about society; the unborn child wishes for a good life - the poem is often viewed as depicting the dehumanising effects of war. The horrors of war are juxtaposed with the innocent unborn child. The unborn child is powerless and cannot escape the evils of society, but begs for forgiveness: 'sins that in me the world shall commit' - rhyme is internal, and linked to repetition: 'hither and / thither or hither and thither' - the stanza shapes are distinctive with an opening plea followed by a detailed list, which builds in pace as the lines shorten. The two short stanzas perhaps sum up the concerns about society, while the final short line ('Otherwise kill me') shows the strength of the desperate desire to have control of destiny. <i>Half-caste</i> (AO2) Responses may include: - the writer speaks about his frustration with the foolishness of society and makes fun of the outdated, prejudiced and insulting phrase 'Half-caste'

- the writer challenges society's absurd and prejudiced views. Concern about society is shown as the writer feels that this language is used to control and suppress some members of society
- the use of non-standard, colloquial English and the use of modified Afro-Caribbean patois convey the writer's thoughts and feelings about society: 'half of mih eye'. He questions others' views, suggesting they need to open their minds to what the phrase 'Half-caste' connotes
- there is no formal rhyme scheme but the writer repeats some phrases, such as the imperative 'explain yuself' and the question 'wha yu mean' which help to bind the poem together. The repetition of commands, questions and answers suggest that society cannot give reasons for holding prejudiced views
- the lack of punctuation apart from dashes and obliques, together with phonetic spelling, creates a sense of the spoken voice and the tone of frustration aimed at society
- the use of the expletive 'ah rass' emphasises the writer's tone of anger and frustration with a prejudiced society
- comparison is used (analogy) with three examples of other mixtures of things that could be considered as 'half-caste': 'canvas', 'weather' and 'symphony'. The writer mocks the meaning of the phrase and shows how mixing things together is creative and natural
- the writer addresses the reader directly: 'Explain yuself', 'I will tell yu'
- the structure of the poem is in sections: the first half deals with the writer questioning the implications for other things that are mixed if the phrase is taken to its logical conclusion; the second with him questioning the implications for himself.

Both poems

Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- both writers voice their concerns about society: one considers how innocents can be corrupted in an evil society and the other how people are controlled and suppressed by racist attitudes and how illogical that is
- both poems are written in first-person narrative, making them both forceful and emotional
- both poems use an unusual structure and both are in free verse. *Prayer Before Birth* is structured like a prayer and uses repetition to begin each stanza. *Half-caste* also uses frequent repetition
- both writers express anger, frustration and helplessness but try to challenge society's treatment of them or the situations they are in
- MacNeice employs a wide range of punctuation, but Agard does not use formal punctuation throughout his poem in order to reinforce his non-conventional views. Both poets use varied line lengths and layouts.

These examples are suggestions only. Accept any valid responses.



Level	Mark	A02 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) A03 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1-6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7-12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13-18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19-24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25-30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Question	Indicative content
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3

Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for *Prayer Before Birth* but, because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways.

Prayer Before Birth

(AO2) Responses may include:

- a strong point of view is presented in the form of a monologue and a prayer to God for protection. The unborn child fears everyday life experiences, ranging from childish nightmares in stanza one, through physical ill-treatment in stanza two to emotional, mental and moral corruption in the following stanzas
- the strong point of view is expressed through repetition, which emphasises the unborn child's concerns about society and heightens wishes for the future: 'I am not yet born'
- internal rhyme, through the use of alliteration and assonance, emphasises the horrific nightmares and menacing threats the child will face in life: 'bloodsucking bat or the rat', 'tall walls wall me', 'with wise lies lure me'
- the unborn child is anxious about the negative effects of society and being exposed to evil, preferring to be surrounded by nature, and craving nature's company in life: 'grass to grow for me, trees to talk / to me, sky to sing to me'. Stanza three highlights the unborn child's strong wishes and looks to the restorative powers of nature and the 'white light' for guidance
- the unborn child fears exposures to the dangers of dehumanisation by society. The child begs God for 'strength against those' who could corrupt him and for help to find a way to behave in the face of life's challenges
- these fears are taken a stage further when, in a short stanza, the threats are summarised: 'Let not the man who is beast or who thinks he is God / come near me'
- the unborn child fears lack of identity and desires the strength to be independent. The metaphor, 'cog in a machine', and the simile, 'like water held in the / hands would spill me', express the child's fears
- the poem is often viewed as depicting the dehumanising effects of war. The horrors of war are juxtaposed with the innocence of the unborn child. The unborn child is powerless and believes that it will not escape the evils of society but begs for forgiveness: 'sins that in me the world shall commit'
- the poem is structured in free verse. Rhyme is internal and is linked to repetition: 'like thistledown hither and / thither or hither and thither'
- the stanza shapes are distinctive with an opening plea followed by a detailed list, building in pace as the lines shorten. The two short stanzas perhaps sum up the concerns about society, while the final short line, 'Otherwise kill me', shows the strength of the desperate desire to have control of destiny.



***Prayer Before Birth* and one other poem**

Both poems have particular merits and features, and therefore there are a number of points of comparison that students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- the poem chosen must be one in which a strong point of view is significant, such as *If–*, *Sonnet 116*, *My Last Duchess*, *Do not go gentle into that good night*, or any other appropriate poem from the collection
- the similarities and differences of subject matter in each poem will be considered
- comparative links made between techniques, such as specific comparisons made in relation to language, and supporting these points with relevant evidence from the two poems, will be evident
- comparisons and comments will be made on the use of form and structure
- comparisons of how the two poems affect the reader may be considered.

These examples are suggestions only. Accept any valid responses.

Level	Mark	A02 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) A03 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1–6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7–12	- The response may be largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13–18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19–24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25–30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Section C – Modern Prose

Question number	Indicative content
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Number	Indicative content
3	Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for <i>Remember</i> but because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways. <i>Remember</i> (AO2) Responses may include: - the poem has a tone of sadness. The writer thinks about what might happen when she dies and is reflecting on how she would like to be remembered by her loved one; she does not want him to be sad - the poem is a Petrarchan sonnet with a theme of love, and the speaker asks to be remembered without excessive grieving or sadness; there is a slight ambiguity in the poet's attitude, 'You tell me of our future that you planned', as the reader assumes that the couple were to be married - the writer's view of death is also ambiguous: 'silent land' and 'darkness'. Euphemisms are used rather than the harshness of the word death ('when I am gone', 'silent land') to lessen the sadness; however, some candidates may consider that the use of 'silent land' increases the sadness of the poem, as an emphasis is placed on loneliness - Rossetti concerns herself with counteracting the anticipated sadness of her beloved - following her inevitable death, the poet asks her lover not to 'grieve' but to 'forget and smile'; she does not wish him to remember if this causes him to grieve excessively - the octave, lines 1-8, focuses on remembering; the sestet, lines 9-14, focuses on forgetting and overcoming sadness - there is a regular rhyme that contributes to the sonnet form - the writer uses a formal tone as she develops her argument or point of view in the sonnet - although entitled 'Remember', the final lines are about forgetting; therefore it is a paradox; a twist takes place in the volta. <i>Remember and one other poem</i> Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement. All points of comparison should be developed and supported by close reference and evaluation of specific examples. (AO3) Responses may include: - the poem chosen must be one in which sadness is a significant theme, such as: <i>Prayer Before Birth</i>, <i>Piano</i>, <i>Poem at Thirty-Nine</i>, <i>War Photographer</i> or any other appropriate poem from the collection - comparison should be made of how sadness is central to the poems, such as the differences and/or similarities of the experiences

	• how language, form and structure are used to present feelings of sadness by the writers may be explored • comments may be made on how strong images convey views about sadness and how these compare • candidates may explore how sadness that is presented in the poems has an effect on the reader. 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. (15 marks) AO3 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1-6	• The response is simple and the identification of language, form and structure used by the writer is minimal. • There is little or no comparison of the two poems. • Limited use of relevant examples to support the response.
Level 2	7-12	• The response is largely descriptive, with some comment on the language, form and structure used by the writer. • There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. • Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13-18	• 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. • The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. • Use of clearly relevant examples to support the response.
Level 4	19-24	• 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. • The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. • Use of fully relevant examples to support the response.
Level 5	25-30	• 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. • The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. • Discriminating use of relevant examples to support the response.

Section C – Modern Prose

Question	Indicative content
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2

Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. 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.

Search For My Tongue

(AO2) Responses may include:

- the poem is about identity and of speaking and thinking in two languages:
- English and Gujarati; Gujarati is the poet's 'mother tongue'. The phrase
- 'lost my tongue' commonly means 'temporarily unable to speak'
- the writer speaks directly to the reader in conversational tone, as if answering a question: 'You ask me what I mean'
- the 'tongue' could be both the organ in the mouth and a language spoken with it; the writer speaks of the difficulties of having 'two tongues in your mouth'; the original language, or 'mother tongue' can be forgotten ('rot and die') when not used as much as the alien 'foreign tongue' and as a result a loss of identity is experienced
- the poem is an extended metaphor with the 'mother' language represented as a flower in 'bud' that 'blossoms' in the writer's dreams
- the writer feels that she has lost a part of herself and her identity: 'Search For My Tongue'. The repetition of 'spit it out' suggests that the language and identity of the writer is no use to her, unlike the 'foreign tongue'
- there is a suggestion that the writer's true identity must be hidden and not used: 'lived in a place you had to / speak a foreign tongue'
- the structure of the poem is in three parts: the first part expresses the difficulty of having two languages and not using the first 'mother tongue' enough; in the second part, ideas are expressed in Gujarati together with a phonetic English version; in the final part, the Gujarati section is translated and suggests that the 'mother tongue' remains and 'grows' stronger in her dreams.

Half-caste

(AO2) Responses may include:

- the writer speaks of identity and makes fun of the outdated, prejudiced and insulting phrase 'Half-caste'
- the use of non-standard, colloquial English and the use of Afro-Caribbean patois convey the writer's thoughts and feelings about his identity. He questions others' views, suggesting they need to open their minds to what the phrase 'Half-caste' means
- there is no formal rhyme scheme but the writer repeats some phrases, such as the imperative 'explain yuself' and the question 'wha yu mean' which help to bind the poem together
- the lack of punctuation apart from dashes and obliques, together with phonetic spelling, creates a sense of the spoken voice and the tone of frustration



- comparison is used (analogy) with three examples of other things that can be considered as 'half-caste': 'canvas', 'weather' and 'symphony'. The writer mocks the meaning of the phrase and shows how mixing things together is creative and natural
- the use of the expletive 'ah rass' emphasises the writer's tone of anger and frustration
- the writer addresses the reader directly: 'Explain yuself', 'I will tell yu'
- the structure of the poem is in sections: the first half deals with what the writer means when other people say 'half-caste' and the second half turns the focus on the writer himself and what it means to him.

Both poems

Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- both poems consider the identity of the writer and the use of language
- there is use of vivid imagery in both poems: In *Search For My Tongue*, the writer uses the extended metaphor of a flower; in *Half-caste* the writer uses several analogies
- both writers use language from their own culture to explore their own identities: Gujarati and patois; both make use of phonetic spelling
- both poems use direct address to the reader and have a conversational tone: 'You ask me what I mean', 'Explain yuself / wha yu mean'
- the writers both demonstrate frustration and anger: 'spit it out', 'ah rass'
- both *Search For My Tongue* and *Half-caste* include social comment: living in a different culture and having to speak with a 'foreign tongue' and the use of casual racism by using phrases that are offensive: 'Half-caste'.

These examples are suggestions only. Accept any valid responses.

Assessment grid for Section B Anthology Poetry - max mark 30

Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) AO3 Explore links and connections between texts. (15 marks)
	0	No rewardable material
Level 1	1-6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7-12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13-18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19-24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25-30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Question Number	Indicative content
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Number	Indicative Content
2	Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. 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. <i>Search For My Tongue</i> (AO2) Responses may include: - the writer speaks about remembering her 'mother tongue'. At times she thinks that she has forgotten it, 'lost my tongue', but 'it grows back': 'Every time I think I've forgotten ... / it blossoms out of my mouth' - the poem considers the issue of speaking and thinking in two languages: English and Gujarati; Gujarati is the poet's 'mother tongue'. The phrase 'lost my tongue' commonly means 'temporarily unable to speak' but could also be interpreted as forgetting one's language - the writer speaks directly to the reader in conversational tone, as if answering a question: 'You ask me what I mean' - the 'tongue' could be both the organ in the mouth and a language spoken with it; the writer speaks of the difficulties of having 'two tongues in your mouth'; the original language, or 'mother tongue' can be forgotten, 'rot and die', when not used as much as the alien 'foreign tongue', which she could not really know - the poem is an extended metaphor with the 'mother' language represented as a flower in 'bud' that 'blossoms' in the writer's dreams - the writer feels that she has lost a part of her identity because she thinks that she cannot remember her cultural heritage: 'Search For My Tongue'. The repetition of 'spit it out' suggests that the language and identity of the writer is no use to her, unlike the 'foreign tongue' - there is a suggestion that the writer's true identity must be hidden and not used: 'lived in a place you had to / speak a foreign tongue' - the structure of the poem is in three parts: the first part expresses the difficulty of having two languages and not using the first 'mother tongue' enough; in the second part, ideas are expressed in Gujarati together with a phonetic English version; in the final part, the Gujarati section is translated and suggests that the 'mother tongue' remains and 'grows' stronger in her dreams. The writer recollects her language in an affectionate way when it 'blossoms'. <i>Poem at Thirty-Nine</i> (AO2) Responses may include: - the poem is about Walker's memories of her father and how he influenced her. The narrative poem is autobiographical and the title refers to Walker's age when she wrote it; the poet reminisces about her father and the life skills that he taught her to escape the life that he had been forced to lead - the poem is divided into two sections: past and present

- the opening statement conveys the poet's regret at her loss and this is repeated and exclaimed later in the poem: 'How I miss my father!' She is caring and remembers that her father was often weary: 'I wish he had not been / so tired'
- Walker fondly remembers her father and how he taught her the life skills of 'Writing deposit slips and checks', 'telling the truth' and the 'sharing / of good food'. The poet demonstrates that she is now like her father, being careful with money, honest, generous and 'seasoning none of my life / the same way twice'
- there is the suggestion that the poet had a strict upbringing and that her father may have beaten her, although she is not resentful and learned from her experience that 'telling the truth / did not always mean / a beating'
- the poet seeks approval from her father and knows he would be proud of her: 'He would have grown / to admire'
- the concluding lines list the useful skills that the poet has learned: 'cooking, writing, chopping wood, / staring into the fire'; showing that she is practical, talented and able to take time to relax and think
- the use of 'I' and free verse matches the personal and nostalgic reflections, demonstrating the poet's love for her father whilst revealing the strong, caring woman that she has become.

Both poems

Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- both poems are about memories. One considers how a person can hold in the memory a language that is rarely used. The other is about the poet's memories of her father
- *Search For My Tongue* makes metaphorical reference to the growth of the tongue ('the stump of a shoot') into a beautiful bud that blossoms. Similarly, Walker in *Poem at Thirty-Nine* hopes that her father would have 'grown / to admire' her development as a woman. Both the tongue and Walker gain strength as they grow and blossom
- both poems are personal experiences. Both are written in first-person narrative and directly address the reader
- the tone of both poems is reflective and full of affection for their subjects. Both poems consider aspects of identity and self-definition. One is in relation to a parent, the other in relation to a language and heritage.

These examples are suggestions only. Accept any valid responses.

Level	Mark	A02 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) A03 Explore links and connections between texts. (15 marks)
	0	No rewardable material
Level 1	1-6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7-12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13-18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19-24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25-30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Question	Indicative content
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Number	Indicative content
3	Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for <i>Search For My Tongue</i> but because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways. <i>Search For My Tongue</i> (AO2) Responses may include: - the writer speaks of her fears about losing her 'mother tongue'. At times she thinks that she has forgotten it, 'lost my tongue', but 'it grows back': 'Every time I think I've forgotten ... / it blossoms out of my mouth' - the poem considers the issue of speaking and thinking in two languages: English and Gujarati; Gujarati is the poet's 'mother tongue'. The phrase 'lost my tongue' commonly means 'temporarily unable to speak' but here is interpreted as forgetting one's language - the writer speaks directly to the reader in conversational tone, as if answering a question: 'You ask me what I mean' - a tongue can be both the organ in the mouth and a language spoken with it. The writer speaks of the difficulties of having 'two tongues in your mouth': the 'mother tongue' can be forgotten, 'rot and die', when not used as much as the alien 'foreign tongue', which she 'could not really know' - much of the poem is an extended metaphor with the 'mother' language represented as a flower in bud that 'blossoms' in the writer's dreams - the writer feels that she has lost a part of her identity because she thinks that she cannot remember her cultural heritage: <i>Search For My Tongue</i>. There is a suggestion that it is lost or must be hidden and not used: 'lived in a place you had to / speak a foreign tongue' - the repetition of 'spit it out' suggests that the language and identity of the writer are no use to her, unlike the 'foreign tongue' - the structure of the poem is in three parts. The first part expresses the difficulty of having two languages and not using the first 'mother tongue' enough. In the second part, when she dreams, ideas are expressed in Gujarati together with a phonetic version. In the final part, the Gujarati section is translated and suggests that the 'mother tongue' remains and 'grows' stronger in her dreams. The writer recollects her language in an affectionate way when it 'blossoms' and she realises that it is not lost at all. <i>Search For My Tongue</i> and one other poem Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement. All points of comparison should be developed and supported by close reference and evaluation of specific examples.



	(AO3) Responses may include: - the choice of any other appropriate poem from the collection in which loss is significant, such as <i>Prayer Before Birth</i>, <i>Piano</i>, <i>La Belle Dame sans Merci</i>, <i>Poem at Thirty-Nine</i>, <i>My Last Duchess</i>, <i>Remember</i> - the similarities and differences of subject matter in each poem - comparative links made between techniques, such as specific comparisons made in relation to language, and supporting these points with relevant evidence from the two poems - comparisons and comments on the use of form and structure - comparisons of how the two poems affect the reader. 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. (15 marks) AO3 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1–6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7–12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13–18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19–24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25–30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Section C – Modern Prose

Question	
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Number	Indicative Content
3	Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for <i>Sonnet 116</i> but, because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways. <i>Sonnet 116</i> (AO2) Responses may include: • Shakespeare conveys personal thoughts by expressing his view about what true love is and how it never changes: 'Love alters not' • the sonnet begins with links to the traditional vows made at a Christian marriage: 'impediments' • the durability of true love is emphasised through repeated words: 'love is not love', 'alters when it alteration finds', 'remover to remove' • Shakespeare suggests that true love can survive difficulties through the metaphor: 'That looks on tempests and is never shaken' • it is suggested that love is as precious and constant as a 'star to every wandering bark'; a source of guidance over the direction we should take • love is powerful and lasts through 'Time', 'even to the edge of doom' • the metaphor 'not Time's fool' shows that love is not controlled or tricked by time, even though looks may have changed. The 'sickle's compass' signals a change in looks and perhaps the approach of death. The reference to the 'edge of doom' suggests that physical beauty may decay, but love does not, as a result of time; love is enduring • the conventional Shakespearean sonnet structure ends with the rhyming couplet in which Shakespeare offers a challenge to his readers, saying that if his personal thoughts are wrong and love is not enduring, then he has 'never writ, nor no man ever loved'. <i>Sonnet 116 and one other poem</i> Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement. All points of comparison should be developed and supported by close reference and evaluation of specific examples. (AO3) Responses may include: • the poem chosen must be one in which personal thoughts are conveyed, such as <i>If-</i>, <i>Prayer Before Birth</i>, <i>Do not go gentle into that good night</i>, <i>Remember</i> or any other appropriate poem from the collection • comparative links in subject matter and the differences and/or similarities of personal thoughts

	- the use of language, form and structure to present personal thoughts - comparisons of the ways personal thoughts have had an effect on the speakers, those they are addressed to or the reader - the use of strong images to convey personal thoughts and how these compare and contrast. 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. (15 marks) A03 Explore links and connections between texts. (15 marks)
	0	No rewardable material
Level 1	1-6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7-12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13-18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19-24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25-30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Section C – Modern Prose

Question	Indicative content
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2

Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. 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.

Sonnet 116

(AO2) Responses may include:

- Shakespeare conveys his thoughts about relationships and the meaning of true love. The reference to the 'marriage of true minds' suggests that a loving relationship is lasting and never changes: 'Love alters not'
- the sonnet begins with a reminder of the traditional vows made at a Christian marriage, referring to 'impediments'. A loving relationship will not 'Admit impediments'
- relationships and the durability of true love are emphasised through repeated words: 'love is not love / Which alters when it alteration finds / Or bends with the remover to remove'
- Shakespeare suggests that true love can survive difficulties in a relationship through the metaphor: 'That looks on tempests and is never shaken'
- it is suggested that love is a guide in a loving relationship and love is as precious and constant as 'an ever-fixed mark', the 'star to every wandering bark'; a source of guidance on the direction we should take
- love in a relationship is illustrated with the metaphor 'not Time's fool' showing that a loving relationship is not limited or tricked by time, even though looks may have changed: 'rosy lips and cheeks' may fade. The 'sickle's compass' signals the approach of death and so does the image of the 'Grim Reaper'
- love will last even in extremes: 'even to the edge of doom'
- the conventional Shakespearean sonnet structure ends with the rhyming couplet in which Shakespeare offers a challenge to his readers, saying that if his thoughts about love are wrong and love is not enduring, then he has 'never writ' or no 'man ever loved'.

My Last Duchess

(AO2) Responses may include:

- the Duke's dramatic monologue reveals his thoughts about his relationship with his 'Last Duchess'. The reader is aware of the Duke's personal perspective, as he talks about and remembers her. He is speaking to the emissary of a Count, whose daughter is his next proposed bride
- the Duke's relationship with his Duchess is revealed as being difficult: 'Sir, 'twas not / Her husband's presence only, called that spot / Of joy into the Duchess' cheek'. He demonstrates his pride and arrogance when suggesting his Duchess was ungrateful: 'My gift of a nine-hundred-years-old name' should not be ranked with 'anybody's gift', 'I choose / Never to stoop'



- the Duke demonstrates how he was jealous of his wife's interactions with other men: 'she liked whate'er / She looked on, and her looks went everywhere'. The Duchess enjoyed the attention of others and accepted their compliments; she was 'too soon made glad'
- the Duke's relationship with his Duchess has sinister overtones when it is implied that he was responsible for her demise: 'I gave commands; / Then all smiles stopped together. There she stands / As if alive'. The Duke does not explicitly mention the death of the Duchess but uses abrupt euphemisms
- the Duke's memories demonstrate his power over the Duchess. The story is told by the survivor, the victor, underlined by the description of the statue that shows the god, Neptune, 'Taming a sea-horse'
- the closing lines also show that the Duchess is seen as a possession, another work of art, on a level with the statue
- the poem is structured in rhyming couplets and is in iambic pentameter. The use of caesura breaks the flow of a number of lines, making the poem more fragmented and adding to the evasive tone of the narration.

Both poems

Both poems have particular merits and features and therefore there are a number of points of comparison which candidates will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- both poems have a regular metre and are written in iambic pentameter. The rhythm shifts through enjambement and caesura
- both poems are from a man's perspective. *Sonnet 116* does not refer to a specific partner, whereas *My Last Duchess* is about the Duke's deceased wife
- Shakespeare makes reference to physical appearances, 'rosy lips and cheeks', with affection, whereas Browning's Duke refers to the 'spot / Of joy' of the Duchess' cheek in a vindictive manner
- whereas Shakespeare speaks of not allowing 'impediments' to destroy the relationship, the Duke would not accept his wife's behaviour.

These examples are suggestions only. Accept any valid responses.



Level	Mark	A02 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) A03 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1–6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7–12	- The response may be largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13–18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19–24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25–30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Question number	Indicative content
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Number	Indicative content
3	Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for <i>The Tyger</i> but because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways. <i>The Tyger</i> (AO2) Responses may include: - the power of the tiger is presented throughout the poem. Blake questions the creation of the powerful creature and structures ideas in a series of questions to the tiger itself - questions about the nature of good and evil express the wonder of God's power, 'What the hand dare seize the fire?', and how he created both goodness and innocence: 'Did he who made the Lamb make thee?' - the poem begins and ends with the same verse, except that the word 'Could' is replaced with 'Dare'; the structure perhaps suggests a change in attitude, which the poem has explored and brought about - there are several significant words and phrases in the poem that seem ambiguous or offer scope for interpretation of power, such as: 'fearful symmetry', 'threw down their spears', 'water'd heaven with their tears', 'forests of the night' and 'On what wings dare he aspire?' - the power of the tiger is conveyed through the use of contrasting colour imagery: 'burning bright', 'forests of the night'. The contrast of light and dark makes the tiger's appearance even more powerful - repetition is important in the poem in both structure and language choice for dramatic emphasis - language choice follows a pattern with references to sources of power: 'sinews', 'heart' and the 'anvil' and 'furnace' with which they were framed; powerful images are demonstrated through the references to the blacksmith's tools or those of the Industrial Revolution when Great Britain was most powerful; the strong rhythm and beat reflect the noise and vibration of manufacturing and provide powerful aural images - alliteration within the poem emphasises the sheer power of the tiger through the use of powerful images and plosives: 'burning bright', 'began to beat' - the six quatrains each have two pairs of rhyming couplets; this structure, together with the regularity of the questions, patterns of language and repeated alliteration, provide a powerful image of the tiger - the whole poem recognises the power of a being that can create both the awe-inspiring, 'fearful' tiger and the innocent lamb. <i>The Tyger</i> and one other poem Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement. All points of comparison should be developed and supported by close reference and evaluation of specific examples.

	(AO3) Responses may include: - the poem chosen must be one in which power is a significant theme, such as: <i>If-</i>, <i>Prayer Before Birth</i>, <i>Blessing</i>, <i>Search for My Tongue</i>, <i>My Last Duchess</i>, <i>Half-caste</i>, or any other appropriate poem from the collection - power will be central to the comparison, such as how powerful images are created by the use of colour in both <i>Blessing</i> and <i>The Tyger</i> or, for example, how the power of good and evil is presented in <i>The Tyger</i> and <i>Prayer Before Birth</i> - comparisons of the similarities and differences are supported with relevant examples to demonstrate how power is presented in each poem - the theme of power is conveyed through the comparison of language, form and structure of each poem - comparisons, in relation to the ways modern-day readers will react to the power presented in the poems, may be included. 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. (15 marks) AO3 Explore links and connections between texts. (15 marks)
	0	No rewardable material
Level 1	1-6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7-12	- The response is largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13-18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level	19-24	The response is focused and detailed, and the analysis of the language, form

3

Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for *War Photographer* but, because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways.

War Photographer

(AO2) Responses may include:

- the poem explores how a war photographer, and the victims of war, suffer whilst most other people are oblivious to their experiences
- suffering is conveyed when the war photographer returns home and develops his pictures. The war photographer is described as being 'finally alone', suggesting that he has been looking forward to some isolation and to having the opportunity to study his 'spools of suffering'
- the war photographer is affected by the experiences of suffering and pain that he has witnessed. In his isolation, the photographer relives the images he has seen. Numb to the horrors at the time, his hands now 'tremble'
- powerful images of wartime experiences are captured on the photographer's 'spools of suffering'. The list of places, 'Belfast. Beirut. Phnom Penh', all war-torn places at the time the poem was written, demonstrates that suffering and isolation in war occur in many places across the world. The use of alliteration, plosives and caesura adds to the effect of these place names
- as one photograph develops, the war photographer relives the experience: 'A stranger's features', 'a half-formed ghost'; he recalls the experience of photographing an injured man and the 'cries / of this man's wife'
- the simile, 'as though this were a church', and the alliterative 'priest preparing ... a Mass' convey the peaceful atmosphere and sense of respect of the photographer's work in the darkroom
- the photographer believes that the readers of the Sunday supplement do not give a second thought to others' horrific experiences as they are only affected for a brief moment: 'The reader's eyeballs prick / with tears between the bath and pre-lunch beers'
- the simple ending is effective: the war photographer is alone with his own thoughts when he 'stares impassively' from 'the aeroplane'. He 'earns his living and they do not care'; we do not know whether 'they' are the readers of the Sunday supplement, the victims, the publishers, or even other war photographers.

***War Photographer* and one other poem**

Both poems have particular merits and features and therefore there are a number of points of comparison which candidates will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.



All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- the poem chosen must be one in which suffering is significant, such as *Prayer Before Birth*, *Search For My Tongue*, *Hide and Seek*, *Piano*, *La Belle Dame sans Merci*, *Poem at Thirty-Nine* or any other appropriate poem from the collection
- the similarities and differences of subject matter in each poem will be considered
- comparative links made between techniques, such as specific comparisons made in relation to language, and supporting these points with relevant evidence from the two poems, will be evident
- comparisons and comments will be made on the use of form and structure
- comparisons of how the two poems affect the reader may be considered.

These examples are suggestions only. Accept any valid responses.



Level	Mark	A02 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) A03 Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1–6	- The response is simple and the identification of language, form and structure used by the writer is minimal. - There is little or no comparison of the two poems. - Limited use of relevant examples to support the response.
Level 2	7–12	- The response may be largely descriptive, with some comment on the language, form and structure used by the writer. - There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. - Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13–18	- 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. - The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. - Use of clearly relevant examples to support the response.
Level 4	19–24	- 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. - The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. - Use of fully relevant examples to support the response.
Level 5	25–30	- 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. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Section C – Modern Prose

Question number	Indicative content
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