# GCSE (9-1)

# English Literature

## J352/21: Poetry across time

General Certificate of Secondary Education

# Mark Scheme for June 2022

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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## MARKING INSTRUCTIONS

### PREPARATION FOR MARKING

### SCORIS

1. Make sure that you have accessed and completed the relevant training packages for RM on-screen marking.

2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal http://www.rm.com/support/ca

3. Log-in to RM and mark the **required number** of standardisation responses.

   YOU MUST MARK 10 PRACTICE during the standardisation meeting AND 10 STANDARDISATION BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

### TRADITIONAL

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**. Bring these **marked scripts** to the meeting.

### MARKING

1. Mark strictly to the mark scheme.

2. Marks awarded must relate directly to the marking criteria.

3. The schedule of dates is very important. It is essential that you meet the 50% and 100% deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.

4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the RM messaging system.

5. **Crossed Out Responses**
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

**Rubric Error Responses – Optional Questions**
Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

*GCSE English Literature specific guidance:*

***Part a)***

*Where a candidate has only referred to one poem, either the taught or the unseen, the mark awarded is unlikely to move beyond Level 2 and cannot move beyond Level 3. Your comment should include: 'only one poem considered; no attempt to compare'.*

***Part b)***

*Where a candidate has chosen a poem which is not in the cluster for that item number (for example, used a poem from the Conflict cluster to attempt question 1b) the response should be given 0 under the part b) item number chosen for part a) and the comment should state: 'NAQ choice of text inappropriate'.*

*Where a candidate has responded to part a) of one item number and part b) from a different item number, both responses should be marked and the marks entered under the appropriate item numbers. RM Assessor will select the highest of the two marks. You should attach a message to any script where this occurs and refer it to your Team Leader. Team Leader should forward these messages to their Senior Team Leader or Principal Examiner.*

**Longer Answer Questions** (requiring a developed response)
Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.

7. Award No Response (NR) if:
   - there is nothing written in the answer space

   Award Zero '0' if:
   - anything is written in the answer space and is not worthy of credit (this includes text and symbols).

   Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

9. For answers marked by levels of response:
   a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
   b. **To determine the mark within the level**, consider the following:

| Descriptor | Award mark |
|---|---|
| On the borderline of this level and the one below | At bottom of level |
| Just enough achievement on balance for this level | Above bottom and either below middle or at middle of level (depending on number of marks available) |
| Meets the criteria but with some slight inconsistency | Above middle and either below top of level or at middle of level (depending on number of marks available) |
| Consistently meets the criteria for this level | At top of level |

10. **Annotations**

| *Stamp* | *Description* | *Placement* |
|---|---|---|
|  | To indicate explanations and analytical comment | Body of response |
|  | AO1 Knowledge | Left margin |
|  | Personal response/interpretation | Left margin |
|  | AO1 Understanding | Left margin |
|  | AO1 Supporting detail/quotation | Left margin |
|  | AO1 Development of observation/argument/evaluation | Left margin |
|  | AO2 Good analysis of language | Left margin |
|  | Comparison (Section A) | Left margin |
|  | Not relevant to question | Left margin |
|  | Paraphrase or lifting | Left margin |

| | | |
|---|---|---|
|  | Omission<br><br>Needs development/needs example/general | Body of response<br><br>Left margin |
| SEEN | Blank Page | Middle of page |

11. **Subject-specific Marking Instructions**

**INTRODUCTION**

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the texts which candidates have studied
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

**ASSESSMENT OBJECTIVES**

Candidates are expected to demonstrate their ability to:

| | |
|---|---|
| **AO1** | Read, understand and respond to texts.<br>Students should be able to:<br>• maintain a critical style and develop an informed personal response<br>• use textual references, including quotations, to support and illustrate interpretations. |
| **AO2** | Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate. |
| **AO3** | Show understanding of the relationships between texts and the contexts in which they were written. |
| | |

## USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Practice scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements.

Before the Standardisation Meeting, you should browse a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

## INFORMATION AND INSTRUCTIONS FOR EXAMINERS

1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Standardisation Meeting.

2 The specific task-related indicative content for each question will help you to understand how the Level of Response band descriptors may be applied. However, this indicative content does not constitute the mark scheme: it is material that candidates might use, grouped according to each assessment objective tested by the question. For each specific task, the intended balance between different assessment objectives is highlighted in the Mark Scheme: dominant assessment objectives are flagged, or where assessment objectives are equally weighted, this is flagged, too. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.

3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thinking and which have not been adapted to the focus of the question.

4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in part through the range and relevance of their references to the text (bearing in mind that this is a closed text examination). Re-telling sections of the text without commentary is of little or no value.

**INSTRUCTIONS TO EXAMINERS:**

**A INDIVIDUAL ANSWERS**

**1** The INDICATIVE CONTENT indicates the sort of material candidates might use in their answers, but be prepared to recognise and credit unexpected and alternative approaches where they are relevant.

**2 Using 'best-fit', decide first which set of LEVEL OF RESPONSE BAND DESCRIPTORS for the relevant assessment objectives assessed in the task best describes the overall quality of the answer. In Unit J352/02, the AOs have different intended weightings in the different sections:**

| **Component** *Exploring poetry* | **Intended weightings (% of GCSE)** | | | | **Total** |
|---|---|---|---|---|---|
| | **AO1** | **AO2** | **AO3** | **AO4** | |
| Poetry across time Part a) | 6.66 | 10 | | | 16.66 |
| Poetry across time Part b) | 8.33 | 8.33 | | | 16.66 |
| Total | 15 | 18.33 | | | 33.33 |

**Keep in mind the intended weightings of assessment objectives targeted by the question when initially identifying the correct Level of Response band. For each specific task, the intended balance between different assessment objectives is highlighted in the Mark Scheme: dominant assessment objectives are flagged, or where assessment objectives are equally weighted, this is flagged, too. Using 'best-fit', adjust the mark within the band according to the dominant (if applicable) assessment objectives following the guidelines below:**

- **Highest mark**: If clear evidence of all the qualities in the band descriptors is shown, the HIGHEST Mark should be awarded.
- **Lowest mark**: If the answer shows the candidate to be borderline (i.e. they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
- **Middle mark**: This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptors.
- Further refinement can be made by using the intervening marks, if appropriate.

**3** Be prepared to use the full range of marks. Do not reserve high band marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in the band descriptors, reward appropriately.

## B TOTAL MARKS

**1** Transfer the mark awarded to the front of the script.

**2** The maximum mark for the paper is **40.**

**Part (a): Poetry across time**

| Component | Intended weightings (% of GCSE) | | | | Total |
|---|---|---|---|---|---|
| | AO1 | AO2 | AO3 | AO4 | |
| Poetry across time<br>Part a) | 6.66 | 10 | | | 16.66 |

| | |
|---|---|
| ***SKILLS:*** | ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.*<br>***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.*<br><br>*Critically compare and contrast texts, referring where relevant to theme, characterisation, context (where known), style and literary quality.*<br><br>***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO2 is the dominant assessment objective.*** |

**Level Descriptors: part (a): Poetry across time**

| | |
|---|---|
| **Level 6 (18–20 marks)** | **Sustained critical style in an informed personal response to both text and task**<br>• Detailed and sensitive analysis of writer's use of language, form and structure to create meanings and effects (AO2)<br>• Consistently effective use of relevant subject terminology (AO2)<br>• Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1)<br>• Textual references and quotations are precise, pertinent and skillfully interwoven (AO1)<br>• Achieves a sustained, interwoven comparison of texts |
| **Level 5 (15–17 marks)** | **Convincing critical style in a well-developed personal response to both text and task**<br>• Thoughtful examination of writer's use of language, form and structure to create meanings and effects (AO2)<br>• Good use of relevant subject terminology (AO2)<br>• Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1)<br>• Textual references and quotations are well–selected and fully integrated (AO1)<br>• Achieves a sustained comparison of texts |
| **Level 4 (11–14 marks)** | **Credible critical style in a detailed personal response to both text and task**<br>• Some analytical comments on writer's use of language, form and structure to create meanings and effects (AO2)<br>• Competent use of relevant subject terminology (AO2)<br>• Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1)<br>• Relevant textual references and quotations are selected to support the response (AO1)<br>• Develops some key points of comparison between texts |
| **Level 3 (7–10 marks)** | **A reasonably developed personal response to both text and task**<br>• Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2)<br>• Some use of relevant subject terminology (AO2)<br>• Develops a reasonably detailed personal response to the text showing understanding (AO1)<br>• Uses some relevant textual references and quotations to support the response (AO1)<br>• Makes some explicit, relevant comparisons between texts |
| **Level 2 (4–6 marks)** | **A straightforward personal response to both text and task**<br>• Simple comments on writer's use of language, form or structure (AO2)<br>• Limited use of subject terminology (AO2)<br>• Begins to develop a straightforward personal response to the text showing some understanding (AO1)<br>• Gives some relevant support from the text (AO1)<br>• Some identification of key links between texts |
| **Level 1 (1–3 marks)** | **A basic response to both text and task**<br>• A little awareness of language, form or structure (AO2)<br>• Very little use of subject terminology (AO2)<br>• Makes a few relevant comments about the text (AO1)<br>• Makes limited references to the text (AO1)<br>• Limited, if any, attempt to make obvious links between texts |
| **0 marks** | • No response or no response worthy of credit. |

| Question | | | Indicative content | Marks |
|---|---|---|---|---|
| 1 | a | | **"Long Distance II" by Tony Harrison and "Silence" by Anthony Thwaite.**<br><br>**Compare how these poems present the loss of a relationship.**<br><br>**You should consider:**<br><br>• **ideas and attitudes in each poem**<br>• **tone and atmosphere in each poem**<br>• **the effects of the language and structure used.**<br><br>*Please bear in mind that other content may be equally valid and should be credited.*<br><br>**AO2:**<br>• Both poems are structured to represent the power of loss through the use of the poet's own perspective. With Harrison, the voice of the son in the early stanzas questions the grief of his father and the father's reluctance to let go; however, the last stanza's confession about the "black leather phone book" shows the limits of the rational and the reasonable voice. Similarly, with Thwaite the last stanza is a wintry reminder of the power of loss despite all attempts to console oneself with the benefits of silence.<br>• Both poets' use words and phrases linked by a sense of loss and unhappiness: Harrison's "blight … grief … disconnected"; and Thwaite's "alone…grey…cold…stone"<br>• Both poets use literary devices to present their sense of loss – both of the rhyme schemes voice a sense of finality and bleak recognition of loss; with Harrison, the simile of grief as "crime" and the metaphor of acceptance of the loss as "blight", both capture the raw hurt shared by the family; with Thwaite, the tumbling enjambment may be suggestive of the initial welcoming of silence, followed by the heavy monosyllables of the final stanza as the recognition of loss sets in.<br>**AO1:**<br>• In both poems there is a sense of loss that is absolute and life-defining, with the loss overcoming everything else. The voice in Harrison's poem moves from the initial scepticism around the father's response to his mother's death, to the admission of the calling of the "disconnected number" after his father has himself died; in Thwaite, the voice has a (possibly too fervent) welcoming of the "peace" that loss brings, that is terminated by the "cold" sense of what has gone and can't be regained.<br>• In both poems, there is no sense at all of reassurance or consolation to modify the sense of loss: in Harrison, there is the straightforward assertion of "I believe life ends with death, and that is all" mirrored by Thwaite's, "Alone, Grey, cold as a stone." | **20** |

| Question | | | Indicative content | Marks |
|---|---|---|---|---|
| 2 | a | | **"A Poison Tree" by William Blake and "Anger" by Charles and Mary Lamb.**<br><br>**Compare how these poems present emotions leading to conflict.**<br><br>**You should consider:**<br><br>• **ideas and attitudes in each poem**<br>• **tone and atmosphere in each poem**<br>• **the effects of the language and structure used.**<br><br>*Please bear in mind that other content may be equally valid and should be credited.*<br><br>**AO2:**<br>• Both poets use extended metaphor and symbolism to capture how anger, if allowed to, leads to conflict: Blake uses the extended metaphor of the tree to suggest anger or wrath is of carefully cultivated, and the tempting "apple bright" fruit leads directly to his "foe outstretched beneath the tree"; Charles and Mary Lamb use the symbol of the snake to capture an inevitability about anger leading to conflict ("Mean him good, or mean him harm").<br>• Use of poetic techniques to convey how anger can lead to conflict: Blake's sibilance expresses the unpleasant, harsh intent of the cultivation of anger…"And I sunned it with smiles"; the Lambs use blunt, hard alliteration ("bush or brake" and "purlieus of his path") to capture the destructive path of conflict that anger leads to.<br>• Both poems' structure supports the idea of anger as a potentially harmless and understandable emotion that all too often, however, grows and leads to conflict: Blake's sense of how anger can come and go without consequence is suggested by the brevity of the initial rhyming couplet – before the rhyme scheme of the poem takes on a dreadful, relentless energy and inevitability; the Lambs' poem likewise considers the understandable and defensible feeling of anger (in the first twelve lines), before dedicating the last eight lines of the poem to a solemn recognition of where anger can lead.<br>**AO1:**<br>• Both poems make their point by conveying a strong sense of condemnation, of outrage and of protest at the willful nurturing of anger until that it takes on a destructive power: Blake makes clear that with the telling of wrath "my wrath did end", with the claim that anger is not inconsistent with friendship; the Lambs suggest that anger *per se* is not inescapably disastrous, and even that it "May assume a kind of grace", with "reason" to defend it (in the bee's perceived sense of threat, for example).<br>• Both poems describe anger as something that works secretly within to destroy, and which in doing so harms the speaker as well as the intended victim: Blake through the metaphor of the poison that works with "smiles" and "soft deceitful wiles", poisoning the speaker as well as the "foe"; the Lambs with the metaphor of the "poison-swelled snake" that works by "Nursing up his cherished wrath". There is no sense of success in either of the poems, and in both present the wish for an alternative: in Blake, anger is dealt with when felt for a friend, and in the Lambs' poem there is a desire of a "kind of grace". | **20** |

| Question | | | Indicative content | Marks |
|---|---|---|---|---|
| | | | | |
| 3 | a | | **"Midnight on the Great Western" by Thomas Hardy and "Childhood" by Edna Jacques.**<br><br>**Compare how these poems present an adult's thoughts about a young person.**<br><br>**You should consider:**<br>• **ideas and attitudes in each poem**<br>• **tone and atmosphere in each poem**<br>• **the effects of the language and structure used.**<br><br>*Please bear in mind that other content may be equally valid and should be credited.*<br><br>**AO2:**<br>• Both poems use various linguistic devices to explore thoughts about a young person: in Hardy, the gruff alliteration of "rude realms" and the inadequate light offered by the metaphorical "lamp's sad beams" suggest the danger of the world the boy is journeying into; in Jacques, the repetition of "She does not know" suggests how her innocence makes her vulnerable, while the metaphor and clumsy alliterative force of "heartache hovers" captures the threat posed to the helpless dolls.<br>• Both poems are structured to give emphasis to the nature of thoughts about the young person and their future. In Hardy poem, the first two stanzas are essentially descriptive, the second half of the poem signalling the worry of the poem's voice through questions and the movement of the poem from lines 1-10 in the present; through line 11, the past; towards a speculative future in lines 12-15; and a return to the present in the last stanza. The progress of the poem suggests the growth of the voice's concern. In Jacques, the reverse is true: it starts with two stanzas that contain expressions of doubt about the young person, and stanzas three, four and five move away from this to a sense of relative confidence and assurance to overpower the initial worry.<br>• Both poems use extensive figurative language to capture the thoughts about a young person: Hardy has the symbolic keyed box representing the unknown and worrying future, as well as the extended metaphor of the "journey" of life and what awaits the young traveller; in Jacques, the personified "poverty" is balanced by the "precious gold" and "jewels rare". Additionally, both poems incorporate religious or spiritual language (Hardy – "region of sin"; Jacques – "peace that Heaven brings").<br>**AO1:**<br>• Both poems present thoughts that a young person's future will be adversely affected because of their innocence that stands in contrast to the dangers of the world: in Hardy, there is the threats posed by the "rude realm" and the "world of sin"; similarly, in Jacques, the references to "poverty … heartache …fear" speak of a danger.<br>• the two poems contrast over whether or not negative thoughts about a young person and the future are resolved: in the Hardy, the poem finishes on a note of doubt and concern about whether the "spacious vision" of the boy can compete with the "region of sin"; in the Jacques, the poem ends more confidently, with a clear sense that the "simple wisdom of a child" is more than a match for the trials presented by "poverty" and "heartache". | **20** |

**Level Descriptors part (b): Poetry across time**

| Component | Intended weightings (% of GCSE) | | | | Total |
|---|---|---|---|---|---|
| | AO1 | AO2 | AO3 | AO4 | |
| Poetry across time<br>Part (b) | 8.33 | 8.33 | | | 16.66 |

| | |
|---|---|
| ***SKILLS:*** | ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.*<br>***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.*<br><br>***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are equally weighted.*** |

## Level Descriptors: part (b): Poetry across time

| | |
|---|---|
| **Level 6 (18–20 marks)** | **Sustained critical style in an informed personal response to both text and task**<br>• Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1)<br>• Textual references and quotations are precise, pertinent and skilfully interwoven (AO1)<br>• Detailed and sensitive analysis of writer's use of language, form and structure to create meanings and effects (AO2)<br>• Consistently effective use of relevant subject terminology (AO2) |
| **Level 5 (15–17 marks)** | **Convincing critical style in a well-developed personal response to both text and task**<br>• Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1)<br>• Textual references and quotations are well–selected and fully integrated (AO1)<br>• Thoughtful examination of writer's use of language, form and structure to create meanings and effects (AO2)<br>• Good use of relevant subject terminology (AO2) |
| **Level 4 (11–14 marks)** | **Credible critical style in a detailed personal response to both text and task**<br>• Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1)<br>• Relevant textual references and quotations are selected to support the response (AO1)<br>• Some analytical comments on writer's use of language, form and structure to create meanings and effects (AO2)<br>• Competent use of relevant subject terminology (AO2) |
| **Level 3 (7–10 marks)** | **A reasonably developed personal response to both text and task**<br>• Develops a reasonably detailed personal response to the text showing understanding (AO1)<br>• Uses some relevant textual references and quotations to support the response (AO1)<br>• Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2)<br>• Some use of relevant subject terminology (AO2) |
| **Level 2 (4–6 marks)** | **A straightforward personal response to both text and task**<br>• Begins to develop a straightforward personal response to the text showing some understanding (AO1)<br>• Gives some relevant support from the text (AO1)<br>• Simple comments on writer's use of language, form or structure (AO2)<br>• Limited use of subject terminology (AO2) |
| **Level 1 (1–3 marks)** | **A basic response to both text and task**<br>• Makes a few relevant comments about the text (AO1)<br>• Makes limited references to the text (AO1)<br>• A little awareness of language, form or structure (AO2)<br>• Very little use of subject terminology (AO2) |
| **0 marks** | • No response or no response worthy of credit. |

**Indicative Content part (b): Poetry across time**

| Question | | | Indicative content | Marks |
|---|---|---|---|---|
| 1 | b | | **Explore in detail one other poem from your anthology which presents a memorable relationship.**<br><br>*Please bear in mind that other content may be equally valid and should be credited.*<br><br>Possible poems might include: Helen Maria Williams, "A Song"; John Keats, "Bright Star"; Robert Browning, "Now"; Emily Bronte, "Love and Friendship"; Charlotte Mew, "Fin de Fete"; Edward Thomas, "The Sorrow of True Love"; Philip Larkin, "An Arundel Tomb"; Derek Walcott, "Love after Love"; Sylvia Plath, "Morning Song"; Liz Lochhead, "I Wouldn't Thank You for a Valentine"; James Fenton, "In Paris with You"; Carol Ann Duffy, "Warming Her Pearls"; Jackie Kay, "Dusting the Phone".<br><br>**AO1:**<br>• Critical overview of how another poem expresses a memorable relationship: eg. Browning's passionate commitment to that "Sweet … moment eternal" regardless of the negative worries about "time future, time past"; Bronte's joyous celebration of the value of friendship at the expense of love, revelling in its "garland green"; Mew's willingness to accept that "it's all to pay" if that willingness leads to the unrestrained joy of "such a day".<br>• Textual reference and quotation may demonstrate appreciation of both surface meaning and deeper implications, eg. the encouragement in Walcott to celebrate and be joyful at the rediscovery of the relationship with self, the "elation", through the extended religious imagery around "Give wine. Give bread"; Plath's joyful metaphorical conclusion as the speaker's new child's voice "will rise like balloons", with intimations of celebration, despite the earlier reservations voiced in the mentions of "…drafty museum…Shadows…blankly…"; Lochhead's encyclopedic listing of romantic clichés and denials of their effect, until the final declaration of joyful, metaphorically clichéd helplessness within the relationship ("…I'd melt".)<br><br>**AO2:**<br>• Appreciation of the impact of poetic conventions such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. how the regularity and steady tread of the rhyme scheme in "A Song" suggests the strength of the relationship lived at a distance despite the "storm" in the speaker's soul"; Browning's sensual alliteration ("…rapture of rage…soul and sense…Merged in a moment") to convey his relish, enjoyment and utter focus on the moment of "Now" within the relationship, when "eyes shut and lips meet".<br>• Evaluation of the impact of language, aspects of poetic form and structure and the poet's choice of images to encourage the reader to reflect on a strong relationship: e.g. Bronte's relentlessly logical and unarguable iambic quatrains that capture the joy of knowing the argument is simple and undeniable when it comes to the strength and the value of friendship; Walcott's enjambment suggesting the elation and joy of the moment when the love and regard for self is realised, with the monosyllabic imperatives of "Sit. Feast on your life" suggesting the plain truth and simple joy of that relationship discovery. | 20 |

| Question | | | Indicative content | Marks |
|---|---|---|---|---|
| 2 | b | | **Explore in detail one other poem from your anthology which presents strong feelings about the causes of conflict.**<br><br>*Please bear in mind that other content may be equally valid and should be credited.*<br><br>Possible poems might include: Mary Lamb, "Envy"; Lord Byron "The Destruction of Sennacherib"; Emily Dickinson, "There's a Certain Slant of Light"; Thomas Hardy, "The Man He Killed"; Wilfred Owen, "Anthem for Doomed Youth"; Keith Douglas, "Vergissmeinicht"; Denise Levertov, "What Were They Like?"; Gillian Clarke, "Lament"; Seamus Heaney, "Punishment"; John Agard, "Flag"; Jo Shapcott, "Phrase Book"; Imtiaz Dharker, "Honour Killing"; Sujata Bhatt, "Partition".<br><br>**AO1:**<br>• Critical overview of how another poem conveys strong feelings about the causes of conflict: e.g. Lamb's metaphor of the envious person as resembling a "rose tree" that (unaware of "its own red rose") shows itself to be "blind and senseless", and more likely to "fret" and be "discontent" than to "find Some pretty flower in their own mind"; Hardy's exploration of what feelings lead to the death of the man who in all important respects seems to be like him, with a bemused recognition that conflict comes from context – "ranged as infantry…face to face…as he at me…in his place…Because he was my foe".<br>• Textual reference and quotation will demonstrate understanding of both surface meaning and deeper implications, e.g. Heaney's repeated use of the first person pronoun "I" to indicate his own strong feelings of guilt, along with the spiteful sibilance of "stones of silence" that suggests that that guilt can involve just doing and saying nothing, and that saying and doing nothing can ironically lead to more conflict; Douglas's use of personification to suggest that the soldier/lover was "abased….mocked at by his own equipment" rather than by the opposition "combatants".<br>**AO2:**<br>• Appreciation of the impact of poetic conventions, such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. Dharker's complex and extended imagery of undressing and map making that captures the speaker's inner conflict between what she has become and what she aspires to be, and her external conflict with the "dictator dreams" that made her like that; Owen's use of the formal shape of a sonnet along with iambic pentameter to express strong feelings about the futility of mechanised conflict, though personified language around the weaponry ("monstrous anger…stuttering…shrill, demented choirs")<br>• Evaluation of the impact of language, aspects of poetic form and structure and the poet's choice of images to encourage the reader to reflect on how the strong feelings associated with conflict: e.g. generational impact in Bhatt's poem, lamenting of how conflict continues to have an impact across generations, with multiple references to time passing and yet the damage of the conflict unaltered and wide-reaching (…nineteen-years-old then…each day…endless…tells me this at midnight…seventy-years old…older than that"; Agard's use of imaginary dialogue to suggest the stubbornness of nationalistic fervor, and the bleakly pessimistic answers that sum up the speaker's sense of desperate helplessness at the strength and universality of those nationalistic feelings that so frequently lead to conflict. | 20 |

| Question | | | Indicative content | Marks |
|---|---|---|---|---|
| 3 | b | | **Explore in detail one other poem from your anthology which presents concerns about young people.**<br><br>*Please bear in mind that other content may be equally valid and should be credited.*<br><br>Possible poems might include: William Blake, "Holy Thursday"; Anne Bronte, "The Bluebell"; Gerard Manley Hopkins, "Spring and Fall: to a Young Child"; Robert Frost, "Out, Out – "; Anne Sexton, "Red Roses"; Thom Gunn, "Baby Song"; Gillian Clarke, "Cold Knapp Lake"; Yusef Komunyakaa, "Venus's-flytraps"; Owen Sheers, "Farther".<br><br>**AO1:**<br>• Critical overview of how another poem presents concern about young people: e.g. Blake's use of emotive language to stress the speaker's concern about the value and vulnerability of young people ("innocent faces…flowers…radiance…multitudes of lambs") set against the pious indifference of their elders, a worry made all the more ironic and desperate by the Holy Thursday setting; Komunyakaa's equally strong condemnation of adulthood that has worryingly allowed a five year-old access to "what a train did to a cow…what death tastes like…people telling each other secrets") – in other words, access to the knowledge of adulthood without the benefit of adult experience.<br>• Relevant use of textual reference and quotation to demonstrate understanding of surface meaning and perhaps deeper implications: e.g. Clarke's initially concerning story of the incident at Cold Knap Lake, carrying with it concerns about the welfare about the "drowned child" pulled from the water, but beyond that the grotesque personification of "dipped fingers" carrying concerns about the reliability of memory, the speaker's own experience of childhood, or the fate of youth in general ; Sheers' symbolic retelling and imagining of the youthful speaker's Boxing Day walk, as much a poem about the son as it is about the father, with its references to "….the loss of his son to man", to the desperate metaphor of "reaching for some kind of purchase" and "every step apart".<br>• Contrasts between innocence and experience such as Gunn's imagining and recreation of the concerning perspective of the baby's "song", with the positive language of time spent within the womb ("…ease…warm…jolly…perfect comfort…") set against the darkly negative and concerning language around the journey into the world outside of the womb ("…raging…regret…all time roars…")<br>**AO2:**<br>• Appreciation of the impact of poetic conventions, such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. Sexton's use of grim imagery to capture the extent of the danger and consequent concern about Tommy ("…broken scarecrow…like a diamond had bitten it…he squashes like fruit"; Bronte's complex symbol of the bluebell that represents the eloquence, innocence, beauty and optimism of youth (those blissful times") that experience tells the speaker can never survive adulthood, and the sight of which brings the speaker constant worry over what awaits youth ("And thus it made me mourn.").<br>• Evaluation of the impact of language, poetic form and structure and the poet's choice of images to encourage the reader to reflect on concerns about young people: e.g. Gunn's oppositional structuring of lines to suggest the concern of the baby in its journey from the "private ease of Mother's womb" to the "lighted room", and beyond that room the roaring of "all time"; Frost's use of the anguished voice of youth that encourages empathic concern through direct address (" 'Don't let him cut my hand off' "), and the frequent use of enjambment to capture the relentless and inescapable nature of the concerning events, and the adults' willingness and ability to turn "to their affairs". | 20 |

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