

# Limbo

## by Edward Kamau Brathwaite answers

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#### 1 Answers likely to include:

- Slaves being transported to America
- Slaves singing/dancing
- Slaves being treated harshly
- Desperation of slaves on the ocean
- Possibly interpretation of 'knees spread wide'
- Interpretation of the ending; salvation or further misery on solid ground

Marks	Grade	Possible content
1	G/F	fewer than three, possibly with no direct reference to poem
2–3	E/D	three or four of above, with some reference to poem
4–5	C/B	five of above, supported
6	A/A*	points above, all supported with close reference to the poem

#### 2 Answers likely to include:

- Onomatopoeia – 'stick' and 'whip' and what the sounds suggest
- The repetition of the sound
- Alliteration – 'dark deck' and what the repeated 'd' sound suggests (e.g. doom)
- Metaphor – 'dark deck is slavery': mention of what this suggests about slavery and the slaves' situation

Marks	Grade	Possible content
1	G/F	one of the above with brief attempt to explain
2	E/D	two of the above with some attempt at explanation
3	C/B	three of the above, explained
4	A/A*	the above, all well explained

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**3** Answers likely to suggest:

- Song that the slaves are singing – and why
- It is repeated, maybe to suggest the length of the voyage and their suffering
- 'limbo' set under 'limbo', to show the way they go down in the limbo
- Interpretations of 'limbo': such as the dance, the state between heaven and hell, as something that keeps them going, something they are made to do, showing how they are being forced down ...

Marks	Grade	Possible content
1	G/F	simple explanation, possibly offering just one idea
2	E/D	two explanations which make sense
3	B/A/A*	three explanations, all well explained

**4** Answers likely to cover ideas such as:

- To create the rhythm and sound of the dancing on the ship
- Italicised sections might have a different emphasis – maybe as they are chanted by all
- Explanations of line such as:  
'long dark deck and the water surrounding me  
long dark deck and the silence is over me'  
Maybe: the chanting sounds dismal and depressing because of the repetition, the alliteration and the words themselves
- Explanation of rhymes like 'ready' and 'steady' which words sound solid and settled – as the slaves are sorted out by the beatings
- Explanations of rhymes like 'praising', 'raising' and 'saving': uplifting at the end
- The way the rhythm slows with 'up up up' and particularly 'hot slow step' and what this suggests e.g. conclusion or another chapter or salvation

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 explanation
2	E	likely to make 2 or more points with attempts to explain
3	D	likely to make 3 or more points with some explanations
4	C	likely to make 3 or more points with some logical explanation
5	B	likely to make 3 or more well explained points
6	A/A*	likely to make 4 or more well explained points

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5 The skills descriptors in this marking grid are very similar to those used by examiners. They would normally be used to assess a whole response in the examination. Since you have not written a full essay in response to this question, bear in mind the fact that you might not have fulfilled all the requirements for a particular grade.

Marks	Grade	Skills demonstrated	Possible content
1	G	<ul style="list-style-type: none"> <li>simple comment</li> <li>reference to some detail</li> <li>able to say something simple about how the poet has written the poem</li> </ul>	<ul style="list-style-type: none"> <li>'sun coming up' and 'out of the dark'</li> <li>how we interpret 'the dumb gods' and their acts</li> <li>whether the slaves are rising out of the ship or out of this life</li> </ul>
2	F	<ul style="list-style-type: none"> <li>some simple supported comment</li> <li>reference to appropriate detail</li> <li>simple statement on two or more aspects of presentation e.g. 'The poet uses a simile'</li> </ul>	<ul style="list-style-type: none"> <li>whether they are arriving in a better place or not</li> <li>whether they have been tricked and are in a place that is no better or whether they have actually been saved</li> </ul>
3	E	<ul style="list-style-type: none"> <li>some simple extended comment, joining ideas together</li> <li>appropriate quotation to support points made</li> <li>simple comments on aspects of presentation e.g. 'The simile makes us think that ...'</li> </ul>	<ul style="list-style-type: none"> <li>'hot slow step' and what that suggests</li> <li>'the burning ground' and what it is</li> </ul>
4	D	<ul style="list-style-type: none"> <li>able to mention feelings or ideas or attitudes in the poems</li> <li>range of supported comments</li> <li>comments on how things in the poem affect the reader e.g. 'This makes us feel sympathy because the poor people are suffering: "long dark night and the silence in front of me"'</li> </ul>	<ul style="list-style-type: none"> <li>the importance of the full stop at the end and what it suggests</li> <li>and how this re-enforces or changes how we read the rest of the poem</li> <li>whether this is continuation of their suffering or, finally, relief from it</li> </ul>
5	C	<ul style="list-style-type: none"> <li>understanding of feelings or ideas or attitudes – clearly explained</li> <li>range of extended supported comment</li> <li>some detail of what the poet intended to do and how he achieved it</li> </ul>	
6	B	<ul style="list-style-type: none"> <li>able to explain the feelings or ideas or attitudes</li> <li>effective use of textual detail: the right quotations used in effective ways</li> <li>understanding of a variety of the poet's techniques and purposes – clearly supported from the poem</li> </ul>	
7	A	<ul style="list-style-type: none"> <li>exploration of and empathy with writer's feelings, attitudes and ideas: a range of interpretations</li> <li>references integrated into response so it all flows effectively</li> <li>analysis of how the writer achieved effects: in depth, looking at layers of meaning</li> </ul>	
8	A*	<ul style="list-style-type: none"> <li>consistent insight and convincing imaginative interpretation: candidate understands everything about the poet's intentions and how the effects are achieved</li> </ul>	

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**Extract from a Grade A\* response**

The ending of the poem is undoubtedly optimistic. After all their suffering when they were beaten by the 'whip' and the 'stick', the slaves at last reach salvation. In one way, this is just reaching landfall, America, and escaping the hell of the boat (which was the 'limbo' between hell and heaven); but in another way it is as if they have been saved. Their gods might not have been able to do anything for them on the voyage (they are described as 'dumb gods', in contrast to the noise of the punishments – 'stick hit sound'), but all turns out well in the end. The visions of rape, with 'knees spread wide', the horrors of the 'long dark night' and the terrors on the ocean with 'water surrounding me' are past – now, the poem moves them 'up up up', as they are lifted to a better existence: out of the hold and into the glory of somewhere better ...

# Nothing's Changed

## by Tatamkhulu Afrika answers

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- 1 Answers are likely to include the following:
- Opening line: short, sharp words capture sounds (onomatopoeia) as he walks e.g. 'hard stones click'
  - 'under my heels': maybe sense of being 'down at heel' i.e. poor
  - Enjambements (some lines not punctuated at end), moving us on to next line smoothly/quickly, as he moves on
  - 'thrust/bearded seeds' – we sense the thrust to the next line
  - More onomatopoeia: 'cans, trodden on, crunch'
  - Scene of desolation where there used to be life/people living
  - Friendly, beautiful weeds at end: maybe like the people who lived there – you do not have to be a rich flower to be beautiful
  - 'amiable weeds' all alone, for emphasis, at the end
  - All lines broken up, maybe like the black people's world

Marks	Grade	Possible content
1	G/F	likely to offer 1 explanation and mention the reader
2	E	likely to make 2 or more points with attempts to explain and including mention of reader reaction
3	D	likely to make 3 or more points with some explanations and including mention of reader reaction
4	C	likely to make 3 or more points with some logical explanation and some reader reaction
5	B	likely to make 3 or more well explained points, including reader reactions
6	A/A*	likely to make 4 or more well explained points, including reader reactions

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2 Responses are likely to some include the following:

- 'whites only restaurant': select, exclusive, blacks not allowed
- 'working man's café': contrast – sounds poor, shows who are the workers in the country
- Associated details:  
restaurant – amongst the weeds, like a squatter (should not be there), 'new, up-market, haute cuisine' (for the rich), 'guard at the gatepost' (to keep the unwanted out, 'crushed ice white glass' etc (elegance)  
café – 'bunny chows' (poor man's food), take away or basic tables (not for the well-off), no napkins, and likely to be spit on the floor
- The effects of each details should be included (reader senses the injustice; responds to each description with feelings of ...)
- An explanation of how the effect is achieved is advisable (e.g. how we feel about each instance of imagery)

Marks	Grade	Possible content
1	G/F	likely to offer 1 point and mention effect(s)
2	E	likely to make 2 or more points with attempts to explain effects
3	D	likely to make 3 or more points with some effects
4	C	likely to make 4 or more points with some effects
5	B	likely to make 5 or more well explained points, including effects
6	A/A*	likely to make 6 or more well explained points, including effects

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3 Responses are likely to some include the following:

- stanza 1: Afrika returns
- stanza 2: how he feels about District 6
- stanza 3: description of restaurant
- stanza 4: crucial statement of obvious division
- stanza 5: what is inside the restaurant
- stanza 6: contrasted with café
- stanza 7: his emotions and what he would like to do
- It is as if we move with the poet and feel his reactions at each stage
- poem begins with Afrika's trek into District 6 and the description and ends with how he feels about what he has found
- Last line same as title – a circle that continues
- 3 stanzas ... 2 lines ... 3 stanzas: how the two lines are made central to what is being said

Marks	Grade	Possible content
1	G/F	likely to offer 1 point, possibly with some explanation
2	F/E	likely to make 2 or more points with attempts to explain
3	D/C	likely to make 3 or more points with explanation
4	B/A/A*	likely to make 4 or more well explained points

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4 The skills descriptors in this marking grid are very similar to those used by examiners. They would normally be used to assess a whole response in the examination. Since you have not written a full essay in response to this question, bear in mind the fact that you might not have fulfilled all the requirements for a particular grade.

Marks	Grade	Skills demonstrated	Possible content
1	G	<ul style="list-style-type: none"> <li>simple comment</li> <li>reference to some detail</li> <li>able to say something simple about how the poet has written the poem</li> </ul>	<ul style="list-style-type: none"> <li>reasons for the anger</li> <li>how it is shown e.g. repetition in stanza 2, his reaction to the restaurant etc</li> </ul>
2	F	<ul style="list-style-type: none"> <li>some simple supported comment</li> <li>reference to appropriate detail</li> <li>simple statement on two or more aspects of presentation e.g. 'The poet uses a simile'</li> </ul>	<ul style="list-style-type: none"> <li>significant details e.g., what has happened to District 6, the restaurant and the café, his emotions at the end</li> <li>close textual references, with their effects</li> </ul>
3	E	<ul style="list-style-type: none"> <li>some simple extended comment, joining ideas together</li> <li>appropriate quotation to support points made</li> <li>simple comments on aspects of presentation e.g. 'The simile makes us think that ...'</li> </ul>	<ul style="list-style-type: none"> <li>the ending includes quotes such as e.g.:               <ul style="list-style-type: none"> <li>'boy again'</li> <li>'small mean'</li> <li>'Hands burn'</li> <li>'a bomb'</li> <li>'shiver down the glass'</li> <li>'Nothing's changed'</li> </ul> </li> </ul>
4-5	D	<ul style="list-style-type: none"> <li>able to mention feelings or ideas or attitudes in the poems</li> <li>range of supported comments</li> <li>comments on how things in the poem affect the reader e.g. 'This makes us feel sympathy because the man is so angry: "Hands burn/for a stone, a bomb ..."'</li> </ul>	
6-7	C	<ul style="list-style-type: none"> <li>understanding of feelings or ideas or attitudes – clearly explained</li> <li>range of extended supported comment</li> <li>some detail of what the poet intended to do and how he achieved it</li> </ul>	
8	B	<ul style="list-style-type: none"> <li>able to explain the feelings or ideas or attitudes</li> <li>effective use of textual detail: the right quotations used in effective ways</li> <li>understanding of a variety of the poet's techniques and purposes – clearly supported from the poem</li> </ul>	
9	A	<ul style="list-style-type: none"> <li>exploration of and empathy with writer's feelings, attitudes and ideas: a range of interpretations</li> <li>references integrated into response so it all flows effectively</li> <li>analysis of how the writer achieved effects: in depth, looking at layers of meaning</li> </ul>	
10	A*	<ul style="list-style-type: none"> <li>consistent insight and convincing imaginative interpretation: candidate understands everything about the poet's intentions and how the effects are achieved</li> <li>close textual analysis</li> </ul>	

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**Extract from a Grade C response**

The poet is angry all the way through the poem. We can see why when it starts, because everything is overgrown: 'Small round hard stones click/under my heels'. The words make the sounds of the rough ground, with 'hard' and 'click'. It all sounds very rough. He must want it better, like it used to be. Or maybe like the white people have got it now, in the restaurant we see later. His anger is really shown when he repeats words, and it all builds up in a list that he seems to be saying louder and louder:

'and the skin about my bones,  
and the soft labouring of my lungs ...'

It comes to a climax when he talks about the 'anger of my eyes' ...



# Island Man

## by Grace Nichols answers

### Page 36

1 Answers likely to include:

- Man wakes up, in London
- Has been dreaming of his island home in the Caribbean
- We are given the images of his past, what used to be there when he awoke
- He seems unstable/only half awake
- London is very different
- We get the sounds of London
- He drags himself out of bed to face another day in the capital
- The descriptions make it sound as if he is not happy
- He would rather be back in his home

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with an explanation
2	E	likely to make 2 or more points with attempts to explain
3	D	likely to make 3 or more points with some explanation
4	C	likely to make 4/5 points with some logical explanation
5	B	likely to make 5 or more well explained points
6	A/A*	likely to make 6 or more well explained points

2 Answers to include (with the impression created):

- 'blue surf' – beauty, cleanness
- 'steady breaking and wombing' – sounds, waves and birth
- 'wild seabirds' – freedom
- 'fishermen' – in touch with natural world
- 'sun surfacing defiantly' – alliteration: smoothness
- 'small emerald island' – sounds like a jewel
- 'grey metallic soar' – sounds industrialised and play on words (soar/sore)
- 'surge of wheels' – sounds
- 'dull North Circular roar' – sounds again plus lack of real life (dull)

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with an explanation
2	E	likely to make 2 or more points with attempts to explain
3	D	likely to make 3 or more points with some explanation
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5	B	likely to make 5 or more well explained points
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<i>the steady breaking and wombing</i>	sense of calm, waves coming in, effect of 'wombing' (birth)
<i>he always comes back      groggily groggily</i>	gap shows how his mind stops for a moment/ still waking repeated 'groggily' emphasises his confusion/state of mind
<i>Comes back to sands of a grey metallic soar</i>	contrast in two lines (second unexpected) colour and 'metallic' so unlike what an island offers
<i>island man heaves himself Another London day</i>	effect of 'heaves': real effort space leaves him more time to think simple bluntness of what he faces

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with an explanation
2	E	likely to make 2 or more points with attempts to explain
3	D	likely to make 3 or more points with some explanation
4	C	likely to make 4/5 or more points with some logical explanation
5	B	likely to make 5 or more well explained points
6	A/A*	likely to make 6 or more well explained points

## 4 Opening:

- Beautiful impression of Caribbean
- Presents all that he has lost
- Details to be examined

## Ending:

- 'muffling muffling' as if he is trying to cut out reality
- 'crumpled' unpleasant – closest he gets now to waves
- The huge effort to just get out of bed
- Dismal impression of final line

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with an explanation
2	E	likely to make 2 or more points with attempts to explain
3	D	likely to make 3 or more points with some explanations
4	C	likely to make 4 or more points with some logical explanation
5	B/A/A*	likely to make 5 or more well explained points

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5 Answers likely to include:

- Lines create impression of waves
- Sense of impressions coming and going, with the lines
- Effect created by space before 'groggily groggily'
- Final line isolated, for effect
- Only punctuation is capital letters – which shows starting points ('Morning', 'Comes back' and 'Another')
- And also shows the heaviness of important features: 'North Circular' and 'London'
- Lack of other punctuation allows fluidity – which might once have been the on-going motion of the waves, but is now the ceaseless sounds of the city or the endless days in London

Marks will depend on the quality of ideas and explanations. However:

<b>Marks</b>	<b>Grade</b>	<b>Possible content</b>
1	G/F	likely to offer 1 point with an explanation
2	E	likely to make 2 or more points with attempts to explain
3	D	likely to make 3 or more points with some explanations
4	C	likely to make 4 or more points with some logical explanation
5	B/A/A*	likely to make 5 or more well explained points

# Blessing

## by Imtiaz Dharker answers

### Page 38

1 Answers likely to include:

- 'The skin cracks like a pod' – simile – suggests dryness, people are suffering like the crops
- 'There never is enough water' – blunt statement of fact
- 'Imagine the drip of it' – onomatopoeia; and the sense that it can only be imagined – it is the stuff of dreams
- 'the small splash, echo' – onomatopoeia; and 'echo', as if the imagination keeps returning to the imagined sound
- 'the voice of a kindly god' – as if water comes from god and just a small drop would seem like an enormous gift

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with an explanation
2	E	likely to make 2 or more points with attempts to explain
3	D/C	likely to make 3 or more points with some explanations
4	B	likely to make 4 or more well explained points
5	A/A*	likely to make 5 or more well explained points

2 Possible ideas of how religion is brought into the poem:

- Suggested initially by 'voice of a kindly god'
- A 'roar of tongues' almost like a religious outpouring
- People rushing out for water are 'a congregation'
- The idea of a 'blessing'

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G	likely to offer 1 point with an explanation
2	F/E	likely to make 2 or more points with attempts to explain
3	D/C	likely to make 3 or more points with some explanations
4	B/A/A*	likely to make 4 or more well explained points

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3 Words and their effect:

- 'voice of a kindly god'
- 'sudden rush of fortune' – as if someone has struck gold
- 'silver' – sense of value
- 'liquid sun' – giving life
- How everyone rushes to collect the valuable commodity (details of the crowds or all that they use to collect the water, so none is wasted)
- The idea of 'blessing'

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 or 2 points with an explanation
2	E/D/C	likely to make 2 or more points with attempts to explain
3	B/A/A*	likely to make 3 or more points with some explanations

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4 The skills descriptors in this marking grid are very similar to those used by examiners. They would normally be used to assess a whole response in the examination. Since you have not written a full essay in response to this question, bear in mind the fact that you might not have fulfilled all the requirements for a particular grade.

Marks	Grade	Skills demonstrated	Possible content
1	G	<ul style="list-style-type: none"> <li>simple comment</li> <li>reference to some detail</li> <li>able to say something simple about how the poet has written the poem</li> </ul>	Likely to refer to: <ul style="list-style-type: none"> <li>sentence rushes on because the people are so excited and there is so much happening</li> <li>no stop until the end</li> <li>'man woman child' tumble together, without even a comma</li> <li>listing shows enthusiasm, mood</li> <li>anything will do to collect water</li> <li>'frantic hands'</li> <li>'screaming'</li> <li>sense of richness for the moment</li> <li>'polished to perfection'</li> <li>'flashing light'</li> <li>children identified as having real fun and 'blessing sings over their small bones'</li> </ul>
2	F	<ul style="list-style-type: none"> <li>some simple supported comment</li> <li>reference to appropriate detail</li> <li>simple statement on two or more aspects of presentation e.g. 'The poet uses a simile'</li> </ul>	
3	E	<ul style="list-style-type: none"> <li>some simple extended comment, joining ideas together</li> <li>appropriate quotation to support points made</li> <li>simple comments on aspects of presentation e.g. 'The simile makes us think that ...'</li> </ul>	
4-5	D	<ul style="list-style-type: none"> <li>able to mention feelings or ideas or attitudes in the poems</li> <li>range of supported comments</li> <li>comments on how things in the poem affect the reader e.g. 'This makes us feel sympathy because the people are so desperate: "frantic hands"'</li> </ul>	
6-7	C	<ul style="list-style-type: none"> <li>understanding of feelings or ideas or attitudes – clearly explained</li> <li>range of extended supported comment</li> <li>some detail of what the poet intended to do and how he achieved it</li> </ul>	
8	B	<ul style="list-style-type: none"> <li>able to explain the feelings or ideas or attitudes</li> <li>effective use of textual detail: the right quotations used in effective ways</li> <li>understanding of a variety of the poet's techniques and purposes – clearly supported from the poem</li> </ul>	
9	A	<ul style="list-style-type: none"> <li>exploration of and empathy with writer's feelings, attitudes and ideas: a range of interpretations</li> <li>references integrated into response so it all flows effectively</li> <li>analysis of how the writer achieved effects: in depth, looking at layers of meaning</li> </ul>	
10	A*	<ul style="list-style-type: none"> <li>consistent insight and convincing imaginative interpretation: candidate understands everything about the poet's intentions and how the effects are achieved</li> <li>close textual analysis</li> </ul>	

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## Extract from a Grade A\* response

The long sentence, which is actually more than half the poem, captures the excitement and bustle as the people rush to collect the water. There is no full-stop because there is no time for them to stop. We see how they come together, almost as one ('man woman child') in a mad scramble to collect what they can. The list of their collecting vessels shows how vital it is to get the water: anything will do. We can almost hear the clash of the 'pots, brass, copper, aluminium, plastic buckets ...'; and there are also the 'frantic hands' – and that is a telling adjective to use, which sums up their reactions and state of mind ...

5 The title of the poem is appropriate:

- Because they feel blessed – maybe their lives have been saved
- Because of the religious significance
- Because they are likely to see it as God's doing

Marks	Grade	Possible content
1	below C	either two explanations with little or no reference to the poem; or a single explanation.
2	C/B/A/A*	at least two explanations, clearly made, with precise reference to the poem

# Two Scavengers in a Truck, Two Beautiful People in a Mercedes by Lawrence Ferlinghetti answers

## Page 40

1 Answers likely to include:

- Wearing 'red plastic blazers'
- Hanging on to the garbage truck
- Up since 4 am
- Dirty but on their way home
- How the older man is described – close detail
- How the younger man is described – close detail
- They are looking down into the Mercedes

Marks will depend on the quality of ideas, detail and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with little detail or explanation
2	E	likely to make 2 or more points with little detail or explanation
3	D/C	likely to make 3 or more points with some detail and explanation
4	B	likely to make 4 or more detailed points with some analysis
5	A/A*	likely to make 5 or more very detailed points with analysis

2 Answers likely to include:

- Man very trendy – 'hip'
- Wears a suit
- Long haired, with sunglasses, appearing 'cool'
- An architect, who does not have to begin work early
- Woman young, blond, with hair that has been made to seem 'casually' got ready
- Short skirt and coloured stockings, seeming to have made herself attractive
- Apparently works with him (secretary?)
- Both seem as if out of a TV advertisement ('odourless', as if removed from reality)

Marks will depend on the quality of ideas, detail and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with little detail or explanation
2	E	likely to make 2 or more points with little detail or explanation
3	D/C	likely to make 3 or more points with some detail and explanation
4	B	likely to make 4 or more detailed points with some analysis
5	A/A*	likely to make 5 or more very detailed points with analysis





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5 Answers likely to suggest:

- The American Dream is still possible – everyone has a chance
- or
- They only meet for an instant: it is 'as if anything at all were possible', but it is not
- Answers likely to hinge on the interpretation of the 'small gulf' (which is an oxymoron – a contradiction in terms)
- There might be comment on the layout and how that suggests a coming together or drifting apart – especially looking at the final lines

Language likely to range across:

- 'odourless TV ad'
- 'everything is always possible'/'anything at all were possible'
- 'an instant'
- 'small gulf'
- 'in the high seas of this democracy'

Marks will depend on the quality of ideas and explanations. However:

<b>Marks</b>	<b>Grade</b>	<b>Possible content</b>
1	G/F	likely to offer 1 point with an explanation
2	E	likely to make 2 or more points with attempts to explain
3	D	likely to make 3 or more points with some explanation
4	C	likely to make 4/5 or more points with some logical explanation
5	B	likely to make 5 or more well explained points
6	A/A*	likely to make 6 or more well explained points

# Night of the Scorpion

## by Nissim Ezekiel answers

### Page 42

**1** Answers likely to include:

- First person narrative, which makes it all seem real
- Chronological – in the order that it happens
- Conversational from the start, as if talking to a friend
- Quoting and describing just how it happened
- Moving to significant final three lines – which is the only time the mother speaks

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with or without detail
2	E	likely to make 2 or more points with reference to the poem
3	D/C	likely to make 3 or more points with detail
4	B/A/A*	likely to make 3 or more detailed points

**2** Answers likely to include:

- We know it is in the Third World and people are poor – ‘a sack of rice’
- Rainy season
- No electric lights – ‘dark room’ and ‘candles/lanterns’
- Mud-baked walls’, so probably huts
- Sit on floor
- Insects and scorpion so somewhere hot

Marks will depend on the quality of ideas and details. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 or 2 points with some reference to poem
2	E/D/C	likely to make 2 or more points with sensible details
3	B/A/A*	likely to make 3 or more points with precise and appropriate details

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3 Answers likely to include:

- Starts with statement of what happens
- Main section ends with an equally simple statement
- Ends with mother's words, as she recovers
- Takes us through chronologically, so we see the incidents in the order they happened
- Attempts to save her become more extreme, through neighbours' prayers to rites of holy man, to husband trying things in which he does not believe, then trying to burn the poison away

Marks will depend on the quality of ideas and explanations. However:

<b>Marks</b>	<b>Grade</b>	<b>Possible content</b>
1	G/F	likely to offer 1 point with or without detail
2	E	likely to make 2 or more points with reference to the poem
3	D/C	likely to make 3 or more points with detail
4	B/A/A*	likely to make 3 or more detailed points

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4 The skills descriptors in this marking grid are very similar to those used by examiners. They would normally be used to assess a whole response in the examination. Since you have not written a full essay in response to this question, bear in mind the fact that you might not have fulfilled all the requirements for a particular grade.

Marks	Grade	Skills demonstrated	Possible content
1	G	<ul style="list-style-type: none"> <li>• simple comment</li> <li>• reference to some detail</li> <li>• able to say something simple about how the poet has written the poem</li> </ul>	Likely to refer to mention and explain:  <u>Peasants</u>
2	F	<ul style="list-style-type: none"> <li>• some simple supported comment</li> <li>• reference to appropriate detail</li> <li>• simple statement on two or more aspects of presentation e.g. 'The poet uses a simile'</li> </ul>	<ul style="list-style-type: none"> <li>• 'like swarms of flies'</li> <li>• buzzed the name of God...'</li> <li>• 'with candles and with lanterns ...'</li> <li>• 'They clicked their tongues'</li> <li>• what they said</li> <li>• what they believed</li> <li>• sat around mother</li> <li>• more of them</li> </ul>
3	E	<ul style="list-style-type: none"> <li>• some simple extended comment, joining ideas together</li> <li>• appropriate quotation to support points made</li> <li>• simple comments on aspects of presentation e.g. 'The simile makes us think that ...'</li> </ul>	<u>Father</u>
4-5	D	<ul style="list-style-type: none"> <li>• able to mention feelings or ideas or attitudes in the poems</li> <li>• range of supported comments</li> <li>• comments on how things in the poem affect the reader e.g. 'We feel sympathy for them all as the situation becomes more desperate: "I watched the flame feeding on my mother"'</li> </ul>	<ul style="list-style-type: none"> <li>• 'sceptic, rationalist'</li> <li>• 'trying every...'</li> <li>• the paraffin</li> </ul> <u>Holy man</u>
6-7	C	<ul style="list-style-type: none"> <li>• understanding of feelings or ideas or attitudes – clearly explained</li> <li>• range of extended supported comment</li> <li>• some detail of what the poet intended to do and how he achieved it</li> </ul>	
8-9	B	<ul style="list-style-type: none"> <li>• able to explain the feelings or ideas or attitudes</li> <li>• effective use of textual detail: the right quotations used in effective ways</li> <li>• understanding of a variety of the poet's techniques and purposes – clearly supported from the poem</li> </ul>	
10-11	A	<ul style="list-style-type: none"> <li>• exploration of and empathy with writer's feelings, attitudes and ideas: a range of interpretations</li> <li>• references integrated into response so it all flows effectively</li> <li>• analysis of how the writer achieved effects: in depth, looking at layers of meaning</li> </ul>	
12	A*	<ul style="list-style-type: none"> <li>• consistent insight and convincing imaginative interpretation: candidate understands everything about the poet's intentions and how the effects are achieved</li> <li>• close textual analysis</li> </ul>	

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4

**Extract from a Grade C response**

All the people care enough about the mother to try to help her. First there are the neighbours. We find out they are peasants but they might have been a bit annoying because they came 'like swarms of flies'. There is also a metaphor, when they 'buzzed the name of God a hundred times'. Ezekiel tries to make it sound as if they are muttering together but he is still thinking of them as flies. They are like the sound of flies in the air. Of course, all they want to do is deal with the scorpion. They are very religious, because they think of the scorpion as 'the Evil One'. It is being presented as the devil ...

# Vultures

## by Chinua Achebe answers

### Page 44

#### 1 Section 1

- Miserable dawn
- Two vultures on a dead tree
- Description of male
- His head 'inclined' to hers
- Yesterday they ate the dead animal
- They still kept what was left in sight afterwards

#### Section 2

- Contemplates the strangeness of love
- In many ways it is very 'particular'
- But will put up with dreadful things, make the most of them and even pretend they do not exist

#### Section 3

- This is linked to the Commandant at Belson
- Has fumes of human roast in his nostrils
- Stops on way home to buy chocolate for his 'his tender offspring'
- They wait at home for the man who is simply their 'Daddy'

#### Section 4

- Contemplates the contradictions
- Be pleased that even the worst have had goodness within them
- Or despair because even love harbours evil

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer a general overview – what the poem is about
2	E	likely to make some clear points, but might struggle with sections
3	D	likely to write about all sections and summarise each one, perhaps in general terms
4	C	likely to write about all sections and make the important points
5	B	likely to cover most of points in all sections
6	A/A*	likely to cover most areas in all sections

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**2** The skills descriptors in this marking grid are very similar to those used by examiners. They would normally be used to assess a whole response in the examination. Since you have not written a full essay in response to this question, bear in mind the fact that you might not have fulfilled all the requirements for a particular grade.

Marks	Grade	Skills demonstrated	Possible content
1	G	<ul style="list-style-type: none"> <li>• simple comment</li> <li>• reference to some detail</li> <li>• able to say something simple about how the poet has written the poem</li> </ul>	likely to refer to: <ul style="list-style-type: none"> <li>• atmosphere at the start and how it is created e.g. 'greyness', 'drizzle', 'despondent dawn' etc</li> <li>• the tree and the description of the male vulture</li> <li>• what the vultures eat</li> <li>• vocabulary like 'charnel house'</li> <li>• how love is presented</li> <li>• the contrasts in the Commandant's life</li> <li>• the ideas in the final section of the poem</li> <li>• how the long sentences run on like all the horror in this life seems to run on</li> <li>• possibly mentioning enjambments, where lines run on to the next to create a particular effect e.g. 'cold/telescopic eyes' so the 'cold' and the 'telescopic eyes' are both given prominence as the phrase slows down</li> </ul>
2	F	<ul style="list-style-type: none"> <li>• some simple supported comment</li> <li>• reference to appropriate detail</li> <li>• simple statement on two or more aspects of presentation e.g. 'The poet uses a simile'</li> </ul>	
3	E	<ul style="list-style-type: none"> <li>• some simple extended comment, joining ideas together</li> <li>• appropriate quotation to support points made</li> <li>• simple comments on aspects of presentation e.g. 'The simile makes us think that ...'</li> </ul>	
4-5	D	<ul style="list-style-type: none"> <li>• able to mention feelings or ideas or attitudes in the poems</li> <li>• range of supported comments</li> <li>• comments on how things in the poem affect the reader e.g. 'This makes us feel revulsion at how he behaves: "will stop.../and pick up a chocolate/for his tender offspring"'</li> </ul>	
6-7	C	<ul style="list-style-type: none"> <li>• understanding of feelings or ideas or attitudes – clearly explained</li> <li>• range of extended supported comment</li> <li>• some detail of what the poet intended to do and how he achieved it</li> </ul>	
8-9	B	<ul style="list-style-type: none"> <li>• able to explain the feelings or ideas or attitudes</li> <li>• effective use of textual detail: the right quotations used in effective ways</li> <li>• understanding of a variety of the poet's techniques and purposes – clearly supported from the poem</li> </ul>	
10-11	A	<ul style="list-style-type: none"> <li>• exploration of and empathy with writer's feelings, attitudes and ideas: a range of interpretations</li> <li>• references integrated into response so it all flows effectively</li> <li>• analysis of how the writer achieved effects: in depth, looking at layers of meaning</li> </ul>	
12	A*	<ul style="list-style-type: none"> <li>• consistent insight and convincing imaginative interpretation: candidate understands everything about the poet's intentions and how the effects are achieved</li> <li>• close textual analysis</li> </ul>	



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2

**Extract from a Grade A\* response**

The mood of the poem is dismal. From the outset the tone is utterly depressing. We are presented with 'greyness' and 'drizzle', like the worse sort of winter's morning; and the alliteration of 'd's in 'despondent dawn' hammers like a drum at a funeral. The vulture's tree is appropriately dead and although he has a mate, he is utterly unattractive with a 'bashed-in head', as if he is something like a corpse himself, a hard and insensitive 'pebble' for a head and 'gross' feathers, which are not sleek, but a 'dump'. If the description is funereal, it is appropriate for the glance we are given of the previous day – like an extract from a horror movie, the birds were picking at the eyes of a corpse which has been dead for some time and has become 'swollen'...

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3 Responses should range across the sorts of details set out in the answers above. They are likely to include opinions based in detail upon:

- what the male vulture looks like
- what they have done and are doing
- their relationship

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer a general overview – what the poem is about
2	E	likely to write about all three points, but not showing real understanding and using limited quotations
3	D	likely to write about all three points, but more generally, with less quotation
4	C	likely to write about all three points and use some appropriate detail
5	B	likely to cover all three points in detail, but not mentioning or examining all the possible detail
6	A/A*	likely to discuss the vultures in close detail, covering all the areas mentioned

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**4** Answers likely to include:

- A evil creation: ‘fumes of human roast ...’
- Even mentioning his ‘hairy nostrils’
- Caring about his child/children when he is so awful to others
- Contrast: chocolate/human roast
- ‘Daddy’ but a monster

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with or without detail
2	E	likely to make 2 or more points with reference to the poem
3	D/C	likely to make 3 or more points with detail
4	B/A/A*	likely to make 4 or more detailed points

**5** Answers likely to include:

- Analysis of the relationship between the vultures
- The love and hate that are part of the Commandant
- How love might well ignore what it finds distasteful
- It is good that even evil creatures can love
- It is tragic that even in love, there still exists evil

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer a general overview – what the poem is about
2	E	likely to write about the vultures and Commandant, touch into the other areas and use limited quotations
3	D	likely to write about the vultures and Commandant and attempt to explain the other points, and use some quotation
4	C	likely to write about the relevant areas and use some appropriate detail
5	B	likely to cover most of the points in detail, but not mentioning or examining all the interpretations
6	A/A*	likely to discuss all the above in close detail

# What Were They Like? by Denise Levertov answers

**Page 46**

**1** Answers likely to include:

- 2 sections: questions and answers
- Questions present images of Viet Nam as it was
- Answers explain what has happened to it
- Poem can be read from line 1 through to the end
- Or we can read a question, then its answer, and so on: either way makes sense
- Organisation gives clear sense of how it has been transformed: then and now
- It also gives impression that people have forgotten what it was like – hence the questions

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with or without detail
2	E	likely to make 2 or more points with reference to the poem
3	D/C	likely to make 3 or more points with detail
4	B/A/A*	likely to make 4 or more detailed points

**2** Likely content to include:

- shows respect of Vietnamese people to others
- it is as if a child is speaking to someone who should be their teacher
- it is like a soldier talking – one who has seen the reality

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/D	an explanation that makes sense in terms of the poem
2	C/A*	a sensible explanation, including close reference to the poem and possibly alternative interpretations

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**3** The skills descriptors in this marking grid are very similar to those used by examiners. They would normally be used to assess a whole response in the examination. Since you have not written a full essay in response to this question, bear in mind the fact that you might not have fulfilled all the requirements for a particular grade.

Marks	Grade	Skills demonstrated	Possible content
1	G	<ul style="list-style-type: none"> <li>• simple comment</li> <li>• reference to some detail</li> <li>• able to say something simple about how the poet has written the poem</li> </ul>	Likely to refer to: <ul style="list-style-type: none"> <li>• simple and maybe artistic ('lanterns of stone')</li> <li>• religious ('ceremonies')</li> <li>• closeness with nature ('to reverence the opening of buds')</li> <li>• peaceful and happy ('quiet laughter')</li> <li>• full of beautiful artefacts ('bone and ivory ...')</li> <li>• lives full of poetry, perhaps ('epic poem')</li> <li>• as if all their life was harmonious ('Did they distinguish ...')</li> <li>• answers likely to state or imply the feelings of the people and the general nature of their society</li> </ul>
2	F	<ul style="list-style-type: none"> <li>• some simple supported comment</li> <li>• reference to appropriate detail</li> <li>• simple statement on two or more aspects of presentation e.g. 'The poet uses a simile'</li> </ul>	
3	E	<ul style="list-style-type: none"> <li>• some simple extended comment, joining ideas together</li> <li>• appropriate quotation to support points made</li> <li>• simple comments on aspects of presentation e.g. 'The simile makes us think that ...'</li> </ul>	
4	D	<ul style="list-style-type: none"> <li>• able to mention feelings or ideas or attitudes in the poems</li> <li>• range of supported comments</li> <li>• comments on how things in the poem affect the reader e.g. 'This lets us appreciate their simple life: "Did they hold ceremonies/to reverence the opening of buds"'</li> </ul>	
5	C	<ul style="list-style-type: none"> <li>• understanding of feelings or ideas or attitudes – clearly explained</li> <li>• range of extended supported comment</li> <li>• some detail of what the poet intended to do and how he achieved it</li> </ul>	
6	B	<ul style="list-style-type: none"> <li>• able to explain the feelings or ideas or attitudes</li> <li>• effective use of textual detail: the right quotations used in effective ways</li> <li>• understanding of a variety of the poet's techniques and purposes – clearly supported from the poem</li> </ul>	
7	A	<ul style="list-style-type: none"> <li>• exploration of and empathy with writer's feelings, attitudes and ideas: a range of interpretations</li> <li>• references integrated into response so it all flows effectively</li> <li>• analysis of how the writer achieved effects: in depth, looking at layers of meaning</li> </ul>	
8	A*	<ul style="list-style-type: none"> <li>• consistent insight and convincing imaginative interpretation: candidate understands everything about the poet's intentions and how the effects are achieved</li> <li>• close textual analysis</li> </ul>	

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3

**Extract from a Grade C response**

It seems as if life was good before the war. The people seem to have had a pleasant time, even if their life was very simple. They did not have electric lights, but 'lanterns of stone'. These sound old but solid and dependable. They were also worshipping nature:

'Did they hold ceremonies  
to reverence the opening of buds.'

'Buds' make it sound like there were lots of new things growing all the time and 'reverence' lets us know that the people were respectful of what nature gave them ...

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**4** The skills descriptors in this marking grid are very similar to those used by examiners. They would normally be used to assess a whole response in the examination. Since you have not written a full essay in response to this question, bear in mind the fact that you might not have fulfilled all the requirements for a particular grade.

Marks	Grade	Skills demonstrated	Possible content
1	G	<ul style="list-style-type: none"> <li>• simple comment</li> <li>• reference to some detail</li> <li>• able to say something simple about how the poet has written the poem</li> </ul>	<p>Likely to refer to fact that the answers to the questions presents an alternative viewpoint and might well deal with the following points:</p> <ul style="list-style-type: none"> <li>• ‘stone’: now light hearts and lanterns forgotten</li> <li>• ‘buds’ now no more and representing children too</li> <li>• mouths now burned so don’t laugh (napalm?)</li> <li>• no ornaments because no joy; and bones all burned</li> <li>• poetry was of an oral tradition, told by fathers to sons – but all their life was destroyed (answers should include details) so no one now knows</li> <li>• image of ‘moths in moonlight’ – frail and soon gone; and all is silent now</li> </ul>
2	F	<ul style="list-style-type: none"> <li>• some simple supported comment</li> <li>• reference to appropriate detail</li> <li>• simple statement on two or more aspects of presentation e.g. ‘The poet uses a simile’</li> </ul>	
3	E	<ul style="list-style-type: none"> <li>• some simple extended comment, joining ideas together</li> <li>• appropriate quotation to support points made</li> <li>• simple comments on aspects of presentation e.g. ‘The simile makes us think that ...’</li> </ul>	
4–5	D	<ul style="list-style-type: none"> <li>• able to mention feelings or ideas or attitudes in the poems</li> <li>• range of supported comments</li> <li>• comments on how things in the poem affect the reader e.g. ‘This makes us feel sympathy because they “only had time to scream”’</li> </ul>	
6–7	C	<ul style="list-style-type: none"> <li>• understanding of feelings or ideas or attitudes – clearly explained</li> <li>• range of extended supported comment</li> <li>• some detail of what the poet intended to do and how he achieved it</li> </ul>	
8	B	<ul style="list-style-type: none"> <li>• able to explain the feelings or ideas or attitudes</li> <li>• effective use of textual detail: the right quotations used in effective ways</li> <li>• understanding of a variety of the poet’s techniques and purposes – clearly supported from the poem</li> </ul>	
9	A	<ul style="list-style-type: none"> <li>• exploration of and empathy with writer’s feelings, attitudes and ideas: a range of interpretations</li> <li>• references integrated into response so it all flows effectively</li> <li>• analysis of how the writer achieved effects: in depth, looking at layers of meaning</li> </ul>	
10	A*	<ul style="list-style-type: none"> <li>• consistent insight and convincing imaginative interpretation: candidate understands everything about the poet’s intentions and how the effects are achieved</li> <li>• close textual analysis</li> </ul>	

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**4**

**Extract from a Grade A\* response**

The people's lives have been transformed. What was once, is no more. So, for example, where there were once 'lanterns of stone', now it is hearts that are hardened – presumably because of the devastation they have witnessed. The idea of hard hearts is cold and unfeeling, and we suppose that there are no longer 'pleasant ways' to light, and no more gardens. The stoniness makes their world now seem unfeeling and barren. Blossom, similarly, has gone. But this section of the poem suggests more. By using the word 'buds', the poet is expecting us to associate it with both nature and young children, so we realise that nothing at all grows after the war. The people are tied to the nature and both have been 'killed' ...

**5** Answers are likely to mention the final five lines and might suggest:

- Probably a sense of depression and devastation:  
'Who can say? It is silent now'
- However, there is still something of their culture, somewhere:  
'There is an echo yet ...'
- and the beauty of their existence:  
'speech which was like a song'
- What has been lost was fragile and beautiful:  
'their singing resembled  
the flight of moths in moonlight'
- And the reader is left to lament their passing
- And the fact that so little about them is known ('Who can say?')

Marks will depend on the quality of ideas and explanations. However:

<b>Marks</b>	<b>Grade</b>	<b>Possible content</b>
1	G/F	likely to offer 1 point with an explanation
2	E	likely to make 2 or more points with attempts to explain
3	D/C	likely to make 3 or more points with some explanation
4	B	likely to make 4 points with some logical explanation
5	A/A*	likely to make 4 or more well explained points

# from Search For My Tongue by Sujata Bhatt answers

## Page 48

1 Answers likely to include:

- Identity is important
- Problems arise when you move to another country, which speaks a different language
- Even when you think you have lost it, your 'mother tongue' stays with you
- The language in this poem represents the identity of Bhatt
- The language represents her culture

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with or without detail
2	E	likely to make 2 or more points with reference to the poem
3	D/C	likely to make 3 or more points with detail from the poem
4	B/A/A*	likely to make 4 or more detailed points, referring closely to the poem



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**2** The skills descriptors in this marking grid are very similar to those used by examiners. They would normally be used to assess a whole response in the examination. Since you have not written a full essay in response to this question, bear in mind the fact that you might not have fulfilled all the requirements for a particular grade.

Marks	Grade	Skills demonstrated	Possible content
1	G	<ul style="list-style-type: none"> <li>• simple comment</li> <li>• reference to some detail</li> <li>• able to say something simple about how the poet has written the poem</li> </ul>	<ul style="list-style-type: none"> <li>• tongue as identity, link with past and culture</li> <li>• the two tongues</li> <li>• how the mother tongue struggles in a foreign land</li> <li>• the rotting</li> <li>• 'I thought I spit it out'</li> <li>• the Gujerati</li> <li>• how the mother tongue is sandwiched between the English</li> <li>• the re-growth and its strength</li> <li>• the blossoming</li> <li>• how language is used to put across the poet's message</li> </ul>
2	F	<ul style="list-style-type: none"> <li>• some simple supported comment</li> <li>• reference to appropriate detail</li> <li>• simple statement on two or more aspects of presentation e.g. 'The poet uses a simile'</li> </ul>	
3	E	<ul style="list-style-type: none"> <li>• some simple extended comment, joining ideas together</li> <li>• appropriate quotation to support points made</li> <li>• simple comments on aspects of presentation e.g. 'The simile makes us think that ...'</li> </ul>	
4	D	<ul style="list-style-type: none"> <li>• able to mention feelings or ideas or attitudes in the poems</li> <li>• range of supported comments</li> <li>• comments on how things in the poem affect the reader e.g. 'This makes us feel her concern, as it would "rot and die in your mouth"'</li> </ul>	
5	C	<ul style="list-style-type: none"> <li>• understanding of feelings or ideas or attitudes – clearly explained</li> <li>• range of extended supported comment</li> <li>• some detail of what the poet intended to do and how he achieved it</li> </ul>	
6	B	<ul style="list-style-type: none"> <li>• able to explain the feelings or ideas or attitudes</li> <li>• effective use of textual detail: the right quotations used in effective ways</li> <li>• understanding of a variety of the poet's techniques and purposes – clearly supported from the poem</li> </ul>	
7	A	<ul style="list-style-type: none"> <li>• exploration of and empathy with writer's feelings, attitudes and ideas: a range of interpretations</li> <li>• references integrated into response so it all flows effectively</li> <li>• analysis of how the writer achieved effects: in depth, looking at layers of meaning</li> </ul>	
8	A*	<ul style="list-style-type: none"> <li>• consistent insight and convincing imaginative interpretation: candidate understands everything about the poet's intentions and how the effects are achieved</li> <li>• close textual analysis</li> </ul>	

**Page 48****2****Extract from a Grade C response**

Sujata Bhatt uses the idea of her tongue to represent where she came from. It is her original culture. At first she thinks she has lost it and she challenges the reader by asking how we would cope:

'I ask you, what would you do ..?'

Having involved us in her problem, she explains how the mother tongue was important to her because even when she has lost it, she still doesn't seem a part of her new environment, saying she 'could not really know the other, the foreign tongue'. The word 'foreign' stresses how difficult this is for her. It is as if she struggles to say anything at all, as if she has actually 'lost her tongue' ...

**3** Answers likely to suggest:

- It shows us how she spoke in her own country
- It brings to life her culture and way of speaking
- It forces its way into the poem, just as it does into her dreams
- As we struggle to read it, we understand her problems in our country
- It is stuck between English sections, just as she feels surrounded in England

Marks will depend on the quality of ideas and details. However:

<b>Marks</b>	<b>Grade</b>	<b>Possible content</b>
1	G/F	likely to offer 1 or 2 points with some reference to poem
2	E/D/C	likely to make 2 or more points with sensible details
3	B/A/A*	likely to make 3 or more points with precise and appropriate details

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4 Answers might include points such as:

- Direct opening, talking to reader
- As if part of conversation
- Rhetorical question
- Second person approach
- Conversational throughout
- We are expected to read the Gujarati

Marks will depend on the quality of ideas and explanations. However:

<b>Marks</b>	<b>Grade</b>	<b>Possible content</b>
1	G/F	likely to offer 1 point with or without detail
2	E	likely to make 2 or more points with reference to the poem
3	D/C	likely to make 3 or more points with detail from the poem
4	B/A/A*	likely to make 4 or more detailed points, referring closely to the poem

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**5** The skills descriptors in this marking grid are very similar to those used by examiners. They would normally be used to assess a whole response in the examination. Since you have not written a full essay in response to this question, bear in mind the fact that you might not have fulfilled all the requirements for a particular grade.

Marks	Grade	Skills demonstrated	Possible content
1	G	<ul style="list-style-type: none"> <li>• simple comment</li> <li>• reference to some detail</li> <li>• able to say something simple about how the poet has written the poem</li> </ul>	<ul style="list-style-type: none"> <li>• repeated 'grows'</li> <li>• impression created by vocabulary like 'longer', 'moist', 'strong veins'</li> <li>• metaphor of victory: 'ties other tongue in knots'</li> <li>• sense of opening, new beginning</li> <li>• 'bud' equals new life</li> <li>• 'opens' repeated for emphasis</li> <li>• it is stronger: 'pushes other tongue aside'</li> <li>• contrast to 'forgotten' – 'blossoms'</li> <li>• idea of flowering, something beautiful growing etc</li> <li>• sense of summer</li> </ul>
2	F	<ul style="list-style-type: none"> <li>• some simple supported comment</li> <li>• reference to appropriate detail</li> <li>• simple statement on two or more aspects of presentation e.g. 'The poet uses a simile'</li> </ul>	
3	E	<ul style="list-style-type: none"> <li>• some simple extended comment, joining ideas together</li> <li>• appropriate quotation to support points made</li> <li>• simple comments on aspects of presentation e.g. 'The simile makes us think that ...'</li> </ul>	
4	D	<ul style="list-style-type: none"> <li>• able to mention feelings or ideas or attitudes in the poems</li> <li>• range of supported comments</li> <li>• comments on how things in the poem affect the reader e.g. 'This makes us feel excitement, as it "grows longer, grows moist"'</li> </ul>	
5	C	<ul style="list-style-type: none"> <li>• understanding of feelings or ideas or attitudes – clearly explained</li> <li>• range of extended supported comment</li> <li>• some detail of what the poet intended to do and how he achieved it</li> </ul>	
6	B	<ul style="list-style-type: none"> <li>• able to explain the feelings or ideas or attitudes</li> <li>• effective use of textual detail: the right quotations used in effective ways</li> <li>• understanding of a variety of the poet's techniques and purposes – clearly supported from the poem</li> </ul>	
7	A	<ul style="list-style-type: none"> <li>• exploration of and empathy with writer's feelings, attitudes and ideas: a range of interpretations</li> <li>• references integrated into response so it all flows effectively</li> <li>• analysis of how the writer achieved effects: in depth, looking at layers of meaning</li> </ul>	
8	A*	<ul style="list-style-type: none"> <li>• consistent insight and convincing imaginative interpretation: candidate understands everything about the poet's intentions and how the effects are achieved</li> <li>• close textual analysis</li> </ul>	

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5

**Extract from a Grade A\* response**

After all her worries earlier in the poem, Bhatt leaves us with a sense of genuine optimism and wonder. The metaphor of the tongue is extended right to the end, where it comes back like a flower and we witness its growth from shoot to bud to flower. It almost feels like spring as Bhatt stresses the idea of development:

'grows longer, grows moist, grows strong veins'

The repetition of 'grows' makes it seem to be forcing its way up and out, and the length and moistness suggest its vitality. The strong veins imply vigour and life. The fact that we have several lines with just commas at the end instead of full-stops also makes us think that there is no stopping this tongue – it is developing with no more than a pause and the poet seems breathless as she tells us what is happening ...

# from Unrelated Incidents

## by Tom Leonard answers

### Page 50

1 Answers are likely to include:

- He does not like them
- They think they are superior and speak correctly
- Their correct speech suggests to people that what they say is true
- He dislikes the idea that only those who speak correctly actually understand what is true

Marks will depend on the quality of ideas and details. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 or 2 points with some reference to poem
2	E/D/C	likely to make 2 or more points with sensible details
3	B/A/A*	likely to make 3 or more points with precise and appropriate details

2 Answers are likely to include:

- They think they are inferior
- They see those with regional accents as 'scruffs'
- They think do not know what is true
- And ordinary people cannot be believed
- They think only those who write and speak correctly are to be trusted
- The speaker does not accept people's prejudices

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with or without detail
2	E	likely to make 2 or more points with reference to the poem
3	D/C	likely to make 3 or more points with detail from the poem
4	B/A/A*	likely to make 4 or more detailed points, referring closely to the poem

### Page 50

3 Answers likely to suggest:

- Truth is usually expected to come from people with the 'right way' of talking
- 'right tokn' and 'spellin' should not be a guide to what is true
- We each have a right to 'trooth'
- Any of us can claim we have the truth and others don't – we can claim that our truth and way of speaking is actually correct

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with or without detail
2	E	likely to make 2 or more points with reference to the poem
3	D/C	likely to make 3 or more points with detail from the poem
4	B/A/A*	likely to make 4 or more detailed points, referring closely to the poem

### Page 51

4 Answers are likely to include:

- The language indicates a different culture from what is accepted as 'normal'
- The speaker is not part of formal English society
- He seems to be angry and frustrated by the way people judge him
- Unusual spellings and analysis
- Unconventional features (things that are not normally accepted) in the way it is written e.g. punctuation and even line length

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with an explanation
2	E	likely to make 2 or more points with attempts to explain
3	D	likely to make 2 or more points with some explanation
4	C	likely to make 3 points with some logical explanation
5	B/A/A*	likely to make 4 or more well explained points

**Page 51**

5 Answers likely to refer to:

- Like an autocue, with its link to a BBC announcer and the fact that this way of speaking is an alternative
- Opening like a news broadcast
- Change into Scottish accent
- Lack of punctuation to begin
- ‘this is the six a...’: contrast at end with ‘thi’
- ‘news’ and ‘nyooz’
- ‘talk wia BBC accent’ and ‘yi canny talk right’
- Repetition, start and end
- Effect of ‘belt up’

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with an explanation
2	E	likely to make 2 or more points with attempts to explain
3	D	likely to make 3 or more points with some explanation
4	C	likely to make 4/5 points with some logical explanation
5	B	likely to make 5 or more well explained points
6	A/A*	likely to make 6 or more well explained points

**Extract from a Grade A response**

The poet is focusing the poem on the idea of newsreaders and how they speak, so the poem is set out in the form of an autocue – as if he is reading it for camera. Of course, the joke is that the language he uses is far from what is expected, so there is an irony at work as he points out that the truth is what is important, not the accepted forms.

The poem begins with a well-known phrase: ‘this is the six a clock news’ but the fact that the punctuation and spelling are incorrect prepares us for what is to follow. He is using the conventional form to express unconventional views ...



**Page 51**

6 Answers likely to refer to:

- Showing that what is conventional is not actually required
- Showing that it is still fine to be different – you can still be understood
- Demonstrating a lack of respect for conventions
- Likely to illustrate all ideas with close detail from poem
- Likely to demonstrate how the accent comes through the spelling
- Likely to show how the lines in which it is written help the reader towards understanding, so punctuation is not always needed in any case

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 explanation
2	E	likely to make 2 or more points with attempts to explain
3	D	likely to make 3 or more points with some explanations
4	C	likely to make 4/5 or more points with some logical explanation
5	B	likely to make 5 or more well explained points
6	A/A*	likely to make 6 or more well explained points

**Extract from a Grade C response**

The spelling and the punctuation are trying to make the reader understand that the poet is different. It gives us an idea of how he is feeling and how he speaks. In fact, we can reproduce his words when we read how they are written:

'yi widny wahnt mi ti talk'.

We are automatically made to speak Glaswegian. This goes on right through the poem and it is done on purpose because the poet can sound more like he is speaking standard English when he wants, like at the start when he says 'this is thi six a clock news'. The spelling lets us know that he is different, but the words themselves sound English ...

# Half-Caste

## by John Agard answers

### Page 52

1 Answers likely to suggest:

- Everyone is the same, regardless of their colour
- People who use the term 'half-caste' are stupid/racist
- The term implies that someone of mixed race is only half a person, which is clearly not the case
- There are many mixes of colour in things in the world, but they are not considered 'half-caste'
- Those who see mixed race people as 'half-caste' are really the limited ones – using only half their intelligence

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with or without detail
2	E	likely to make 2 or more points with reference to the poem
3	D/C	likely to make 3 or more points with detail from the poem
4	B/A/A*	likely to make 4 or more detailed points, referring closely to the poem

2 Answers are likely to include:

- To capture the way John Agard talks
- To challenge the reader
- To make it sound like an argument or conversation
- Mention of irony/sarcasm, to attack the ways people see 'half-caste' individuals

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with or without detail
2	E	likely to make 2 or more points with reference to the poem
3	D/C	likely to make 3 or more points with detail from the poem
4	B/A/A*	likely to make 4 or more detailed points, referring closely to the poem

**Page 52**

3 Answers likely to include:

- Makes poet sound persistent ('explain', 'explain'...)
- Repeats the question because people do not seem to have an answer ('what you mean ...')
- 'mix' is repeated to stress how much mixing there is in the world, apart from mixed race people
- 'half' repeated because it is the central idea
- 'and when ...' repeated to show how this involves all of his life, not just a part
- 'the whole' repeated at the end because a whole is the ideal

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with or without detail
2	E	likely to make 2 or more points with reference to the poem
3	D/C	likely to make 3 or more points with detail from the poem
4	B/A/A*	likely to make 4 or more detailed points, referring closely to the poem

**Page 53**

4 Answers likely to include:

- He is called 'half-caste' so he reveals how other things that are mixed do not suffer the same fate
- He chooses a natural thing (England weather)
- And things of beauty (Picasso's paintings, Tchaikovsky's symphony)
- He ridicules the idea that he only perceives through 'half of mih ear' etc
- He makes fun of the fact that it might be supposed he only lives half a life
- And that he has still only told half of his story at the end

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point and mention of the poem
2	E	likely to make 2 or more points with some detail
3	D	likely to make 3 or more points with some detail
4	C	likely to make 3 or more points with clear detail
5	B	likely to make 4 or more points with effective detail
6	A/A*	likely to make 5 or more points with precise detail

**Page 53**

**5** Answers likely to include:

- Lines help us read the poem – they make sense of the words for us
- Capitals open sections of the poem
- Lack of punctuation generally is an indication that the speaker is not seen as the same as most people
- Shows that you can be a little different but still be of value
- Where the speaker pauses there is a /, to give us that indication
- Lack of punctuation generally shows that this problem has no natural stop – it just goes on and on

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with or without detail
2	E	likely to make 2 or more points with reference to the poem
3	D/C	likely to make 3 or more points with detail from the poem
4	B/A/A*	likely to make 4 or more detailed points, referring closely to the poem

**6** Answers are likely to include:

- It is as if the listener/reader is being dismissed – and should come back with a more open mind
- It is not the speaker who is 'half', but the listener
- The lack of wholeness is stressed by the repetition of 'de whole of yu ...'
- And the mind is the third 'half' in the list – the most important item, because only half the brain seems to have been working
- Final lines suggest poet is still willing to educate the listener, once the listener opens his mind
- Final joke – there are two halves to his story

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with an explanation
2	E	likely to make 2 or more points with attempts to explain
3	D	likely to make 3 or more points with some explanation
4	C	likely to make 4 points with some logical explanation
5	B/A/A*	likely to make 4 or more well explained points

# Love After Love by Derek Walcott answers

**Page 54**

1 Answers likely to include:

- Presumably a relationship has failed ('whom you ignored for another')
- So now he has to learn how to love again
- Only this time it is how to love himself and what he is
- This true self has been a lover in the background, throughout life
- This love and understanding of self is what has been forgotten through the relationship and is the 'love after love'

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with or without detail
2	E	likely to make 2 or more points with reference to the poem
3	D/C	likely to make 3 or more points with detail from the poem
4	B/A/A*	likely to make 4 or more detailed points, referring closely to the poem

2 Answers likely to include:

- Enthusiastically
- Directly: 'you'
- Like someone encouraging the reader to be positive
- As someone offering advice, instruction: 'Sit. Feast on your life.'
- As someone offering a brighter future

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with or without detail
2	E	likely to make 2 or more points with reference to the poem
3	D/C	likely to make 2 or more points with detail from the poem
4	B/A/A*	likely to make 4 or more detailed points, referring closely to the poem

**Page 54**

3 Answers are likely to include:

- They are very direct – commanding
- They make all the advice seem very simple
- ‘Give wine. Give bread’: the echo of Christianity, perhaps
- ‘Sit. Feast on your life’: like the owner of a restaurant, welcoming diners.

Marks will depend on the quality of ideas and details. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 or 2 points with some reference to poem
2	E/D/C	likely to make 2 or more points with sensible details
3	B/A/A*	likely to make 3 or more points with precise and appropriate details

**Page 55**

4 Answers likely to refer:

- A house: ‘at your own door, in your own mirror’
- Friendly place: ‘each will smile ...’
- Ideas of what has happened here: ‘love letters from the bookshelf’
- There has been a history: ‘The photographs, the desperate notes’
- A place that is rich in life: ‘Feast on your life’

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with or without detail
2	E	likely to make 2 or more points with reference to the poem
3	D/C	likely to make 3 or more points with detail from the poem
4	B/A/A*	likely to make 4 or more detailed points, referring closely to the poem

## Page 55

5 The skills descriptors in this marking grid are very similar to those used by examiners. They would normally be used to assess a whole response in the examination. Since you have not written a full essay in response to this question, bear in mind the fact that you might not have fulfilled all the requirements for a particular grade.

Marks	Grade	Skills demonstrated	Possible content
1–2	G	<ul style="list-style-type: none"> <li>• simple comment</li> <li>• reference to some detail</li> <li>• able to say something simple about how the poet has written the poem</li> </ul>	Likely to refer to: <ul style="list-style-type: none"> <li>• choice of vocabulary: ‘elation’, ‘greet’, ‘smile’, ‘welcome’</li> <li>• long sentence to open – enthusiasm</li> <li>• friendly welcome and offer: simple and kind: ‘Eat.’</li> <li>• importance of ‘love again’</li> <li>• religious vocabulary; wine and bread</li> <li>• returning to original love: ‘Give back your heart’</li> <li>• sense of change at the end – removing what is past and changing to optimism</li> <li>• final line: sense of relish, as ‘Eat’ has changed to ‘Feast’</li> </ul>
3–4	F	<ul style="list-style-type: none"> <li>• some simple supported comment</li> <li>• reference to appropriate detail</li> <li>• simple statement on two or more aspects of presentation e.g. ‘The poet uses a simile’</li> </ul>	
5–6	E	<ul style="list-style-type: none"> <li>• some simple extended comment, joining ideas together</li> <li>• appropriate quotation to support points made</li> <li>• simple comments on aspects of presentation e.g. ‘The simile makes us think that ...’</li> </ul>	
7–8	D	<ul style="list-style-type: none"> <li>• able to mention feelings or ideas or attitudes in the poems</li> <li>• range of supported comments</li> <li>• comments on how things in the poem affect the reader e.g. ‘This makes us feel satisfaction: “Sit. Feast on your life.”’</li> </ul>	
8–9	C	<ul style="list-style-type: none"> <li>• understanding of feelings or ideas or attitudes – clearly explained</li> <li>• range of extended supported comment</li> <li>• some detail of what the poet intended to do and how he achieved it</li> </ul>	
10	B	<ul style="list-style-type: none"> <li>• able to explain the feelings or ideas or attitudes</li> <li>• effective use of textual detail: the right quotations used in effective ways</li> <li>• understanding of a variety of the poet’s techniques and purposes – clearly supported from the poem</li> </ul>	
11	A	<ul style="list-style-type: none"> <li>• exploration of and empathy with writer’s feelings, attitudes and ideas: a range of interpretations</li> <li>• references integrated into response so it all flows effectively</li> <li>• analysis of how the writer achieved effects: in depth, looking at layers of meaning</li> </ul>	
12	A*	<ul style="list-style-type: none"> <li>• consistent insight and convincing imaginative interpretation: candidate understands everything about the poet’s intentions and how the effects are achieved</li> <li>• close textual analysis</li> </ul>	

**Page 55**

5

**Extract from a Grade A response**

This is a most positive poem. From the start, the vocabulary gives a sense of delight: there is the joy of 'elation' and the 'smile' of welcome. The paradox of:

'You will greet yourself arriving'

manages to maintain the impression as 'Greet' suggests nothing less than pleasure; and there is also the suggestion of true homecoming, with all the happiness which that implies because you feel comfortable with what you know around you:

'your own door ... your own mirror'

Walcott allows no contradiction. He says what must be done: 'Eat', and is in no doubt that 'You will love again the stranger who was your self ...'



# This Room by Imitiaz Dharker answers

## Page 56

1 Answers are likely to include:

- A room representing delight and life
- Sense of things expanding, tearing apart
- Uplift
- Celebration
- Excitement
- Joy

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with or without detail
2	E	likely to make 2 or more points with reference to the poem
3	D/C	likely to make 2 or more points with detail from the poem
4	B/A/A*	likely to make 3 or more detailed points, referring closely to the poem

2 Answers likely to include:

- Verbs: 'breaking', 'cracking through'
- Enjambements, as the lines run on to emphasise excitement
- Idea of moving onward, upward to a better place: 'in search of space, light...'
- Bed shifting from nightmares, presumably into dreamland
- 'dark corners' left behind
- Chairs are 'rising up'
- This is an exciting escape; 'crash through clouds'

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point and mention of the poem
2	E	likely to make 2 or more points with some detail
3	D	likely to make 3 or more points with some detail
4	C	likely to make 3 or more points with clear detail
5	B	likely to make 4 or more points with effective detail and explanation
6	A/A*	likely to make 5 or more points with precise reference and explanation

**Page 56**

3 Answers likely to include:

Metaphors

- 'daily furniture of our lives'
- 'the crowds of garlic, onions, spices'

Onomatopoeia

- 'pots and pans bang together'
- 'clang past'
- 'a' sounds

Enjambements

- How the enjambements give emphasis to the words that begin the next line

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point and mention of the poem
2	E	likely to make 2 or more points with some detail
3	D	likely to make 3 or more points with some detail
4	C	likely to make 3 or more points with clear detail
5	B	likely to make 4 or more points with effective detail and explanation
6	A/A*	likely to make 5 or more points with precise reference and explanation

## Page 57

4 The skills descriptors in this marking grid are very similar to those used by examiners.

They would normally be used to assess a whole response in the examination. Since you have not written a full essay in response to this question, bear in mind the fact that you might not have fulfilled all the requirements for a particular grade.

Marks	Grade	Skills demonstrated	Possible content
1	G	<ul style="list-style-type: none"> <li>• simple comment</li> <li>• reference to some detail</li> <li>• able to say something simple about how the poet has written the poem</li> </ul>	<ul style="list-style-type: none"> <li>• details within the house</li> <li>• what happens to the items in the house</li> <li>• nightmares and dark corners gone</li> <li>• positive verbs – often of sound and movement</li> <li>• cluster of impressions, movement, bustle</li> <li>• onomatopoeia</li> <li>• enjambement</li> <li>• ‘excitement’ at end – and growing from what has come earlier e.g. ‘This is the time and place to be alive’</li> <li>• ‘clapping’ – applause for what has happened</li> </ul>
2	F	<ul style="list-style-type: none"> <li>• some simple supported comment</li> <li>• reference to appropriate detail</li> <li>• simple statement on two or more aspects of presentation e.g. ‘The poet uses a simile’</li> </ul>	
3	E	<ul style="list-style-type: none"> <li>• some simple extended comment, joining ideas together</li> <li>• appropriate quotation to support points made</li> <li>• simple comments on aspects of presentation e.g. ‘The simile makes us think that ...’</li> </ul>	
4	D	<ul style="list-style-type: none"> <li>• able to mention feelings or ideas or attitudes in the poems</li> <li>• range of supported comments</li> <li>• comments on how things in the poem affect the reader e.g. ‘This makes us feel excitement as “pots and pans bang together”’</li> </ul>	
5	C	<ul style="list-style-type: none"> <li>• understanding of feelings or ideas or attitudes – clearly explained</li> <li>• range of extended supported comment</li> <li>• some detail of what the poet intended to do and how he achieved it</li> </ul>	
6	B	<ul style="list-style-type: none"> <li>• able to explain the feelings or ideas or attitudes</li> <li>• effective use of textual detail: the right quotations used in effective ways</li> <li>• understanding of a variety of the poet’s techniques and purposes – clearly supported from the poem</li> </ul>	
7	A	<ul style="list-style-type: none"> <li>• exploration of and empathy with writer’s feelings, attitudes and ideas: a range of interpretations</li> <li>• references integrated into response so it all flows effectively</li> <li>• analysis of how the writer achieved effects: in depth, looking at layers of meaning</li> </ul>	
8	A*	<ul style="list-style-type: none"> <li>• consistent insight and convincing imaginative interpretation: candidate understands everything about the poet’s intentions and how the effects are achieved</li> <li>• close textual analysis</li> </ul>	

**Page 57****4****Extract from a Grade B response**

The poet simply uses lots of exciting words and ideas. There are many things happening all the time. For example, the poem begins with the room metaphorically 'breaking out' so that it sounds like a jail break, or something so lively it can't be kept in. In fact, it seems as if it is knocking down everything in its way ('cracking through'), so we want to know where it will all end up. It is like some sort of rocket because it is heading for 'space, light, empty air'. This is all very exciting, and it is only the beginning ...

**5** Answers likely to include:

- Happy ending
- As if everything is being pulled into exciting pieces (line separated from previous verse)
- Emphasis on final word – a verb: 'clapping'
- Which is onomatopoeia and suggests applause because something has gone well
- Sense of escape to conclude

Marks will depend on the quality of ideas and explanations. However:

<b>Marks</b>	<b>Grade</b>	<b>Possible content</b>
1	G/F	likely to offer 1 point with or without detail
2	E	likely to make 2 or more points with reference to the poem
3	D/C	likely to make 3 or more points with detail from the poem
4	B/A/A*	likely to make 4 or more detailed points, referring closely to the poem

# Not My Business

## by Niyi Osundare answers

### Page 58

1 Answers likely to include:

- Akanni
- Danladi
- Chinwe
- The speaker in the poem

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer generalised points, with some reference to the individuals; and likely to simply copy sections of the poem
2	E	will make 4 explanations some reference to the poem
3	D/C	will make 4 explanations with detail and reference to the poem
4	B/A/A*	will to make 4 detailed explanations, with close reference to the poem

2 Answers likely to include:

- Regular stanzas with familiar pattern
- To mirror familiar situations arising in the country
- Each situation with individuals followed by three line chorus from speaker, repeating how he is not getting involved
- Significant final stanza, as his turn comes
- Use of jeep at start and finish
- Change in situation with regard to yam at end
- His silence mirrored by jeep at end

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer generalised points, with some reference to the individuals; and likely to simply copy sections of the poem
2	E	will make 2 explanations some reference to the poem
3	D/C	will make 3 explanations with detail and reference to the poem
4	B/A/A*	will to make 4 detailed explanations, with close reference to the poem

**Page 58**

3 Answers likely to include:

- Knows exactly what happens to Akanni, Danladi and Chinwe
- Ignores them, to concentrate on his yam, on himself
- Repeated chorus to stress his attitude
- At end, it all changes
- His 'hungry hand' – which emphasises how he cares about his own welfare and needs –
- Is 'frozen', showing how things are about to change and showing his fear
- Presumably he, like his lawn, is 'bewildered'
- He is intimidated by the waiting jeep

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point and mention of the poem
2	E	likely to make 2 or more points with some detail
3	D	likely to make 3 or more points with some detail
4	C	likely to make 3 or more points with clear detail
5	B	likely to make 4 or more points with effective detail and explanation
6	A/A*	likely to make 5 or more points with precise reference and explanation

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4 Answers to include:

- To show how he refuses to become involved
- To show how much he is ignoring
- To remind us of his lack of care for others or fear for himself

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	below C	either two explanations with little or no reference to the poem; or a single explanation
2	C/B/A/A*	at least two explanations, clearly made, with precise reference to the poem

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5 Answers likely to include:

‘Beat him soft ...’

- Simile: response to the idea he is beaten soft, so all bones broken, or until he is senseless/has no strength left
- ‘stuffed’ like something of no importance
- Jeep sounds like a hungry animal (metaphor of belly)

‘Booted ...’

- Violence of image
- And no way of avoiding it (metaphor – whole house wakened)

‘No query ...’

- Straightforward list; no way it can be changed
- Negativity: ‘no’
- No rights for the unfortunate victims

‘The jeep was waiting ...’

- Sense of being ‘bewildered’ (metaphor)
- ‘waiting, waiting’ – patient and there will be no escape
- Silence threatening

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G	will write about the quotations
2	F	likely to write about each quotation and make some relevant statements
3	E	will deal with each quotation making some relevant points
4	D	will cover each quotation with some detail
5	C	will cover each quotation with explanation and clear detail
6	B	will cover each quotation with effective detail and explanation
7	A/A*	will cover each quotation in detail, with precise reference and explanation

# Presents from my Aunts in Pakistan

## by Moniza Alvi answers

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1 Answers likely to say things like:

- She is torn between two cultures, of 'no fixed nationality'
- She does not feel at ease with either
- The clothes illustrate the different cultures
- Has only distant memories of Pakistan
- But the items around her keep that culture alive, even if she does not feel she fits with it
- Likes English clothes, but not free to express herself fully

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer generalised points, with some reference to the individuals; and likely to simply copy sections of the poem
2	E	will make 2 explanations some reference to the poem
3	D/C	will make 3 explanations with detail and reference to the poem
4	B/A/A*	will to make 4 detailed explanations, with close reference to the poem

2 Answers likely to include:

- The items around her represent that culture
- Clothes seem beautiful to her
- Bangles hurt her, literally and, perhaps, metaphorically
- 'alien' in the clothes
- 'couldn't rise up out of its fire'
- Camel-skin lamp: has been transformed but still beautiful
- Mother's jewellery stolen – loss of culture?
- School friend not impressed by clothes
- She admired them
- Remembers conflict in Pakistan, like conflict in herself
- Aunts – screened in their culture
- Beggars at the bottom of the caste system – and she herself feels excluded from the best, staring through fretwork

Marks will depend on the quality of ideas and explanations. However:



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2

Marks	Grade	Possible content
1	G/F	likely to offer 1 or 2 points and mention the poem
2	E	likely to make 3 or more points and include some detail
3	D	likely to make 4 or more points with some references to poem
4	C	likely to make 4 or more points with clear detail
5	B	likely to make 5 or more points with effective detail and explanation
6	A/A*	likely to make 6 or more points with precise reference and explanation

3 Some possible points:

- Doesn't feel comfortable in Pakistani clothes
- 'alien', 'couldn't rise up out of its fire'
- Longs for 'denim and corduroy'
- 'half-English'
- Maybe like the lamp, wants to be transformed

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with or without detail
2	E	likely to make 2 or more points with reference to the poem
3	D/C	likely to make 3 or more points with detail from the poem
4	B/A/A*	likely to make 4 or more detailed points, referring closely to the poem

## Page 61

4 The skills descriptors in this marking grid are very similar to those used by examiners. They would normally be used to assess a whole response in the examination. Since you have not written a full essay in response to this question, bear in mind the fact that you might not have fulfilled all the requirements for a particular grade.

Marks	Grade	Skills demonstrated	Possible content
1	G	<ul style="list-style-type: none"> <li>• simple comment</li> <li>• reference to some detail</li> <li>• able to say something simple about how the poet has written the poem</li> </ul>	<ul style="list-style-type: none"> <li>• the salwar kameez; colours, simile etc</li> <li>• the slippers</li> <li>• the bangles</li> <li>• the apple green sari</li> <li>• satin-silken tops</li> <li>• the lamp</li> <li>• the jewellery</li> <li>• the mirror-work</li> <li>• memories of Pakistan</li> <li>• the aunts</li> <li>• the beggars</li> </ul> <p>Also, to comment on how the colour, imagery etc bring to life the culture for the reader.</p>
2	F	<ul style="list-style-type: none"> <li>• some simple supported comment</li> <li>• reference to appropriate detail</li> <li>• simple statement on two or more aspects of presentation e.g. 'The poet uses a simile'</li> </ul>	
3	E	<ul style="list-style-type: none"> <li>• some simple extended comment, joining ideas together</li> <li>• appropriate quotation to support points made</li> <li>• simple comments on aspects of presentation e.g. 'The simile makes us think that ...'</li> </ul>	
4	D	<ul style="list-style-type: none"> <li>• able to mention feelings or ideas or attitudes in the poems</li> <li>• range of supported comments</li> <li>• comments on how things in the poem affect the reader e.g. 'This helps us understand the beauty: "Marvel at the colours"'</li> </ul>	
5	C	<ul style="list-style-type: none"> <li>• understanding of feelings or ideas or attitudes – clearly explained</li> <li>• range of extended supported comment</li> <li>• some detail of what the poet intended to do and how he achieved it</li> </ul>	
6	B	<ul style="list-style-type: none"> <li>• able to explain the feelings or ideas or attitudes</li> <li>• effective use of textual detail: the right quotations used in effective ways</li> <li>• understanding of a variety of the poet's techniques and purposes – clearly supported from the poem</li> </ul>	
7	A	<ul style="list-style-type: none"> <li>• exploration of and empathy with writer's feelings, attitudes and ideas: a range of interpretations</li> <li>• references integrated into response so it all flows effectively</li> <li>• analysis of how the writer achieved effects: in depth, looking at layers of meaning</li> </ul>	
8	A*	<ul style="list-style-type: none"> <li>• consistent insight and convincing imaginative interpretation: candidate understands everything about the poet's intentions and how the effects are achieved</li> <li>• close textual analysis</li> </ul>	

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4

## Extract from a Grade A\* response

The Pakistani culture is presented in vivid colours and precise detail in the poem. The reader's senses are excited from the start where one salwar kameez is described as 'peacock-blue' and the other, in a simile, as 'like an orange split open'. It is made to seem soft, even fragrant, and exotic, and far removed from the culture of England, which has 'denim and corduroy'. The slippers seem similarly oriental with their 'points curling', but the culture does not seem to sit comfortably with the girl: the attractive glass bangles ('candy striped', like tasty sweets) 'snapped, drew blood', as if this is a world that can hurt her ...

5 Answers likely to suggest:

- She feels like an outsider
- as shown by 'staring through fretwork'
- Mention of beggars, sweeper girls, implies, that she, like them, feels a sense of exclusion
- 'of no fixed nationality' presents her situation
- 'Shalimar Gardens' at the end: significant place in Pakistan but she can only see it from a distance
- Presents her problems

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with or without detail
2	E/D	likely to make 2 or more points with reference to the poem
3	C/B	likely to make 3 or more points with detail from the poem
4	A/A*	likely to make 3 or more detailed points, referring closely to the poem

# Hurricane Hits England

## by Grace Nichols answers

### Page 62

1 Answers are likely to include:

- She has moved from the Caribbean to England
- She has not felt settled in England
- But then a hurricane arrives
- At first she is confused about what is happening
- But it reminds her of home
- And she then realises that being in England is like being at home
- She feels freed from her worries and isolation
- She warms to life again
- And that all places are similar, all just parts of the earth

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 or 2 points and mention the poem
2	E	likely to make 3 or more points and include some detail
3	D	likely to make 4 or more points with some references to poem
4	C	likely to make 4 or more points with clear detail
5	B	likely to make 5 or more points with effective detail and explanation
6	A/A*	likely to make 6 or more points with precise reference and explanation

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2 The skills descriptors in this marking grid are very similar to those used by examiners. They would normally be used to assess a whole response in the examination. Since you have not written a full essay in response to this question, bear in mind the fact that you might not have fulfilled all the requirements for a particular grade.

Marks	Grade	Skills demonstrated	Possible content
1	G	<ul style="list-style-type: none"> <li>• simple comment</li> <li>• reference to some detail</li> <li>• able to say something simple about how the poet has written the poem</li> </ul>	Likely to refer to: <ul style="list-style-type: none"> <li>• first through the poet's presentation of the storm ('howling ship' etc) and her wakefulness: presumably she is worried/afraid</li> <li>• then through her questioning of the gods</li> <li>• her balancing of the 'illumination' and the 'darkness'</li> <li>• the rhetorical questioning about what is happening</li> <li>• 'unchained' – the transformation for her</li> <li>• her links with the weather and what it means</li> <li>• the 'frozen lake' in her has gone</li> <li>• she recognises that you can live and warm anywhere: 'the earth is the earth'</li> </ul>
2	F	<ul style="list-style-type: none"> <li>• some simple supported comment</li> <li>• reference to appropriate detail</li> <li>• simple statement on two or more aspects of presentation e.g. 'The poet uses a simile'</li> </ul>	
3	E	<ul style="list-style-type: none"> <li>• some simple extended comment, joining ideas together</li> <li>• appropriate quotation to support points made</li> <li>• simple comments on aspects of presentation e.g. 'The simile makes us think that ...'</li> </ul>	
4	D	<ul style="list-style-type: none"> <li>• able to mention feelings or ideas or attitudes in the poems</li> <li>• range of supported comments</li> <li>• comments on how things in the poem affect the reader e.g. 'This makes us feel her sense of wonder: "O why is my heart unchained"'</li> </ul>	
5	C	<ul style="list-style-type: none"> <li>• understanding of feelings or ideas or attitudes – clearly explained</li> <li>• range of extended supported comment</li> <li>• some detail of what the poet intended to do and how he achieved it</li> </ul>	
6	B	<ul style="list-style-type: none"> <li>• able to explain the feelings or ideas or attitudes</li> <li>• effective use of textual detail: the right quotations used in effective ways</li> <li>• understanding of a variety of the poet's techniques and purposes – clearly supported from the poem</li> </ul>	
7	A	<ul style="list-style-type: none"> <li>• exploration of and empathy with writer's feelings, attitudes and ideas: a range of interpretations</li> <li>• references integrated into response so it all flows effectively</li> <li>• analysis of how the writer achieved effects: in depth, looking at layers of meaning</li> </ul>	
8	A*	<ul style="list-style-type: none"> <li>• consistent insight and convincing imaginative interpretation: candidate understands everything about the poet's intentions and how the effects are achieved</li> <li>• close textual analysis</li> </ul>	

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2

**Extract from a Grade C response**

At the beginning of the poem, Nichols seems unhappy in England. When the hurricane arrives, she lies awake. It sounds as though she might be frightened. There is the metaphor of the 'howling ship', which could come from a nightmare. Also, the storm seems angry ('gathering rage') and seems like a ghost that has come to get her – 'some dark ancestral spectre'. She has moved countries, and we think that the ghosts have come to punish her. However, they are not just 'fearful', they are also 'reassuring'. The poet shows that she has two reactions to what is happening. Because she knows that this is what she was used to in the Caribbean, she can communicate with the storm, calling on the gods she knew ...

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3 Answers are likely to include:

- The storms can come in either place
- The devastation will be the same in England as in the Caribbean
- Caribbean imagery (of ships etc) applied to English setting
- The trees falling remind her of whales
- It is as if the gods are in both places
- 'the earth is the earth is the earth'

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with or without detail
2	E/D	likely to make 2 or more points with reference to the poem
3	C/B	likely to make 3 or more points with detail from the poem
4	A/A*	likely to make 3 or more detailed points, referring closely to the poem

4 Answers likely to include:

- Relieved and relaxed
- Grateful to the storm and what it means
- Describes it as 'sweet mystery'
- Her 'frozen' nature has now gone
- Metaphorically her foundations have been shaken and she is alive again
- There is a new philosophy for her in the final line – she now knows that everywhere is part of one earth

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 point with or without detail
2	E/D	likely to make 2 or more points with reference to the poem
3	C/B	likely to make 3 or more points with detail from the poem
4	A/A*	likely to make 3 or more detailed points, referring closely to the poem

## Page 63

5 The skills descriptors in this marking grid are very similar to those used by examiners. They would normally be used to assess a whole response in the examination. Since you have not written a full essay in response to this question, bear in mind the fact that you might not have fulfilled all the requirements for a particular grade.

Marks	Grade	Skills demonstrated	Possible content
1	G	<ul style="list-style-type: none"> <li>simple comment</li> <li>reference to some detail</li> <li>able to say something simple about how the poet has written the poem</li> </ul>	Likely to refer to: <ul style="list-style-type: none"> <li>'ancestral spectre'</li> <li>'Huracan, Oya, Shango, Hattie'</li> <li>'old tongues /Reaping havoc /In new places'</li> <li>'whales'</li> <li>winds and storms</li> </ul> and how the concepts are presented, such as: <ul style="list-style-type: none"> <li>'howling ship of the wind' (onomatopoeia and metaphor)</li> <li>the 'darkness' of the ancestral spectre – suggesting evil, perhaps, and something to inspire fear</li> <li>'My sweeping, back-home cousin' – sounding welcomed and as part of the family</li> <li>enjambement in 'old tongues ...' so that each part of the sentence is stressed, giving an almost breathless sensation</li> </ul>
2	F	<ul style="list-style-type: none"> <li>some simple supported comment</li> <li>reference to appropriate detail</li> <li>simple statement on two or more aspects of presentation e.g. 'The poet uses a simile'</li> </ul>	
3	E	<ul style="list-style-type: none"> <li>some simple extended comment, joining ideas together</li> <li>appropriate quotation to support points made</li> <li>simple comments on aspects of presentation e.g. 'The simile makes us think that ...'</li> </ul>	
4–5	D	<ul style="list-style-type: none"> <li>able to mention feelings or ideas or attitudes in the poems</li> <li>range of supported comments</li> <li>comments on how things in the poem affect the reader e.g. 'This makes us feel her sense of wonder: "Ah, sweet mystery"'</li> </ul>	
6–7	C	<ul style="list-style-type: none"> <li>understanding of feelings or ideas or attitudes – clearly explained</li> <li>range of extended supported comment</li> <li>some detail of what the poet intended to do and how he achieved it</li> </ul>	
8	B	<ul style="list-style-type: none"> <li>able to explain the feelings or ideas or attitudes</li> <li>effective use of textual detail: the right quotations used in effective ways</li> <li>understanding of a variety of the poet's techniques and purposes – clearly supported from the poem</li> </ul>	
9	A	<ul style="list-style-type: none"> <li>exploration of and empathy with writer's feelings, attitudes and ideas: a range of interpretations</li> <li>references integrated into response so it all flows effectively</li> <li>analysis of how the writer achieved effects: in depth, looking at layers of meaning</li> </ul>	
10	A*	<ul style="list-style-type: none"> <li>consistent insight and convincing imaginative interpretation: candidate understands everything about the poet's intentions and how the effects are achieved</li> <li>close textual analysis</li> </ul>	

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5

**Extract from a Grade A\* response**

The poet's original culture seems to be one that is violent but welcomed; a culture that is based on gods and storms but which links the poet with the vital forces in the earth. Her encounter with a storm that reminds her of her life in the Caribbean changes her whole perception of life in England. She has felt alienated from England, but the hurricane transforms her. Her 'frozen lake' is melted and she can link the two cultures, recognising she can be comfortable anywhere because 'the earth is the earth is the earth'.

It is as if the gods of her homeland have arrived in England, bringing the storm. She calls upon different ones: Oya, Shango, Hattie – pleading with them to communicate with her. She repeats, 'Talk to me ...' and we understand her desperation, her need to link back to her homeland ...



# Comparing poems answers

## Page 64

### CLUSTER 1

1 An effective introduction should:

- Deal with the title – ‘how’ and ‘relationships’ and might:
- Make at least one point about each poem
- Involve a comparison of some kind

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to repeat the title
2	E/D	likely to mention both poems and try to make a comparison, relying heavily on the words in the question
3	C/B/A/A*	likely to make a central point of comparison, mentioning detail(s) from the poems, and move beyond just a repetition of the question

2 Award 1 mark for each reference, provided there is a comparison involved; and another mark for an explanation of the similarity/difference – making three possible for each point of comparison.

Comparisons can be found in the ideas, in the language or in the structure.

Marks depend on the kind of comparison being made. For example, in the exam much more credit is given to a genuine cross-reference (in which you make a detailed comparison of ideas, attitudes or feelings in the two poems) than to linkage with relatively little detail or a simpler link (for example, saying they both use similes).

However, as a marking guide:

Marks	Grade
below 4	G
4–5	F
6–7	E
7–8	D
9–10	C/B
11–12	A/A*

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3 The conclusion might:

- Clearly re-state the main points of comparison
- And/or summarise how relationships are presented

Marks will depend on the quality of ideas and explanations. However:

<b>Marks</b>	<b>Grade</b>	<b>Possible content</b>
1	G/F	likely to repeat the title or make a general point about each poem
2	E/D	likely to mention both poems again and mention a point of comparison
3	C/B/A/A*	likely to re-focus on the 'how' of the question and deal briefly with 'relationships', possibly focusing briefly on one or more points of comparison

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4 The skills descriptors in this marking grid are very similar to those used by examiners.

They would normally be used to assess a whole response in the examination. Since you have not written a full essay in response to this question, bear in mind the fact that you might not have fulfilled all the requirements for a particular grade.

Marks	Grade	Skills demonstrated	Possible content
1–3	G	<ul style="list-style-type: none"> <li>• simple comment</li> <li>• reference to some detail</li> <li>• able to say something simple about how the poet has written the poem</li> </ul>	<p>The precise nature of the content will depend upon which poem you have chosen as a comparison.</p>
4–6	F	<ul style="list-style-type: none"> <li>• some simple supported comment</li> <li>• reference to appropriate detail</li> <li>• simple statement on two or more aspects of presentation e.g. 'The poet uses a simile'</li> </ul>	<p>The Night of the Scorpion section is likely to deal with:</p> <ul style="list-style-type: none"> <li>• how the poet presents the mother i.e. how they relate to each other</li> <li>• the neighbours and their involvement</li> <li>• the father</li> <li>• the holy man</li> <li>• the mother's final words</li> </ul>
7–9	E	<ul style="list-style-type: none"> <li>• some simple extended comment, joining ideas together</li> <li>• appropriate quotation to support points made</li> <li>• simple comments on aspects of presentation e.g. 'The simile makes us think that ...'</li> </ul>	
10–12	D	<ul style="list-style-type: none"> <li>• able to mention feelings or ideas or attitudes in the poems</li> <li>• range of supported comments</li> <li>• comments on how things in the poem affect the reader e.g. 'This reveals to us how much they care: "they searched for him ..."'</li> </ul>	<p>There is also likely to be mention of the narrative technique and the specific language used.</p>
13–15	C	<ul style="list-style-type: none"> <li>• understanding of feelings or ideas or attitudes – clearly explained</li> <li>• range of extended supported comment</li> <li>• some detail of what the poet intended to do and how he achieved it</li> </ul>	
16–17	B	<ul style="list-style-type: none"> <li>• able to explain the feelings or ideas or attitudes</li> <li>• effective use of textual detail: the right quotations used in effective ways</li> <li>• understanding of a variety of the poet's techniques and purposes – clearly supported from the poem</li> </ul>	
18–19	A	<ul style="list-style-type: none"> <li>• exploration of and empathy with writer's feelings, attitudes and ideas: a range of interpretations</li> <li>• references integrated into response so it all flows effectively</li> <li>• analysis of how the writer achieved effects: in depth, looking at layers of meaning</li> </ul>	
20–21	A*	<ul style="list-style-type: none"> <li>• consistent insight and convincing imaginative interpretation: candidate understands everything about the poet's intentions and how the effects are achieved</li> <li>• close textual analysis</li> </ul>	

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**CLUSTER 2**

**1** Answer likely to include:

- he is in a country in which people are being persecuted unfairly
- he keeps himself to himself and does not get involved
- he is concerned with his own life/own appetite
- finally, though, the jeep comes for him

Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 or 2 points with attempt to make relevant
2	E/D/C	likely to make 2 or more points with some explanation and/or detail from poem
3	B/A/A*	likely to make 3 or more points with explanations/details from poem

**2** 1 mark for each valid comment: which deals with the language and, hopefully, links with the speaker's situation e.g. 'my savouring mouth': he is happy just eating and focuses on his appetite rather than his neighbours' problems; his mouth is watering as they suffer. What is happening to them is a part of his situation, so comments might be based around the suffering of Akanni, Danladi and Chinwe.

Marks	Grade
1	G
2	F
3	E/D
4	C
5	B
6	A/A*

**3** Marks will depend on the quality of ideas and explanations. However:

Marks	Grade	Possible content
1	G/F	likely to offer 1 or 2 points with attempt to make relevant
2	E/D/C	likely to make 2 or more points with some explanation and/or detail from poem
3	B/A/A*	likely to make 3 or more points with explanations/details from poem

**4** 1 mark for each valid comment: which deals with the language and, hopefully, links with the speaker's situation.

Marks	Grade
1	G
2	F
3	E/D
4	C
5	B
6	A/A*

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5

Marks	Grade	Skills demonstrated	Possible content
0–3	U	<ul style="list-style-type: none"> <li>some awareness of the poems, but ideas make no real sense</li> </ul>	<p>The precise nature of the content will depend upon which poem you have chosen as a comparison.</p> <p>The <i>Not My Business</i> section is likely to deal with:</p> <ul style="list-style-type: none"> <li>the neighbours and what happens to them</li> <li>the speaker's reaction to their problems</li> <li>the state of the country</li> <li>how his situation is transformed at the end</li> </ul> <p>Importantly, there should also be a close focus on how language is used in the poems.</p>
4–6	G	<ul style="list-style-type: none"> <li>simple comment</li> <li>reference to some detail</li> <li>able to say something simple about how the poet has written the poem</li> </ul>	
7–9	F	<ul style="list-style-type: none"> <li>some simple supported comment</li> <li>reference to appropriate detail</li> <li>simple link e.g. 'This poem is about ... but the other poem is about ...'</li> <li>simple statement on two or more aspects of presentation e.g. 'The poet uses a simile'</li> </ul>	
10–12	E	<ul style="list-style-type: none"> <li>some simple extended comment, joining ideas together</li> <li>appropriate quotation to support points made</li> <li>link e.g. 'Both poets use similes to show the people are poor.'</li> <li>simple comments on aspects of presentation e.g. 'The simile makes us think that ...'</li> </ul>	
13–15	D	<ul style="list-style-type: none"> <li>able to mention feelings or ideas or attitudes in the poems</li> <li>range of supported comments</li> <li>cross-reference without much detail: e.g. 'Both poems show how communities work together when things go badly'</li> <li>comments on how things in the poem affect the reader e.g. 'This makes us feel his sudden fear: "A knock at the door froze my hungry hand"'</li> </ul>	
16–18	C	<ul style="list-style-type: none"> <li>understanding of feelings or ideas or attitudes – clearly explained</li> <li>range of extended supported comment</li> <li>more detailed cross reference</li> <li>some detail of what the poet intended to do and how he achieved it</li> </ul>	
19–21	B	<ul style="list-style-type: none"> <li>able to explain the feelings or ideas or attitudes</li> <li>effective use of textual detail: the right quotations used in effective ways</li> <li>cross references clear</li> <li>understanding of a variety of the poet's techniques and purposes – clearly supported from the poem</li> </ul>	
22–24	A	<ul style="list-style-type: none"> <li>exploration of and empathy with writer's feelings, attitudes and ideas: a range of interpretations</li> <li>references integrated into response so it all flows effectively</li> <li>cross references linked into remainder of response</li> <li>analysis of how the writer achieved effects: in depth, looking at layers of meaning</li> </ul>	
25–27	A*	<ul style="list-style-type: none"> <li>consistent insight and convincing imaginative interpretation: candidate understands everything about the poet's intentions and how the effects are achieved</li> <li>comparisons/cross references throughout</li> <li>close textual analysis</li> </ul>	