



## **YEAR 10 WORK BOOKLET**

**Name:** .....

**Teacher:**.....

What am I being assessed on?

You will have **45 minutes** in the exam to answer the anthology poetry question. **One** of the poems will be printed in the exam paper with a question. Based on this question, **you will need to choose** another poem from the anthology and compare them two ensuring you answer the question. You can't take the anthology in with you so pay attention as you need to know **ALL 15** poems and how they link together.

Objective	What the exam board says	So what does this mean?
AO1	<p>Read, understand and respond to texts.</p> <p>Students should be able to:</p> <ul style="list-style-type: none"> <li>- maintain a critical style and develop an informed personal response</li> <li>- use textual references, including quotations, to support and illustrate interpretations.</li> </ul>	<p>This AO focuses on two areas of 'response':</p> <ul style="list-style-type: none"> <li>- your response to the <b>text</b> - the extent to which you understand the <b>text and its meaning(s)</b></li> <li>- your response to the <b>task</b> - the extent to which you produce a <b>coherent</b> response, supported with <b>references to the text</b>.</li> </ul>
AO2	<p>Students should be able to:</p> <ul style="list-style-type: none"> <li>- Analyse the language, form and structure used by a writer to create meanings and effects</li> <li>- Use relevant subject terminology where appropriate.</li> </ul>	<p>This AO focuses on writer's craft:</p> <ul style="list-style-type: none"> <li>- <b>Your understanding of how</b> the writer has communicated meanings to the reader (language, structure, sound effects.....)</li> <li>- Your ability to use <b>subject terminology</b> to support your analysis</li> </ul>
AO3	<p>Students should be able to:</p> <p>Show understanding of the relationships between texts and the contexts in which they were written.</p>	<p>AO3 is the understanding of the relationship between the ideas in the text and the <b>contexts</b> of the text, such as:</p> <ul style="list-style-type: none"> <li>- the <b>context</b> in which the text was written</li> <li>- the context within which the text is set (<b>location/social structures and features/ cultural contexts/periods in time</b>)</li> <li>- <b>literary contexts</b> such as genres</li> <li>- the contexts in which texts are engaged with by <b>different audiences</b>.</li> </ul>

### Power and Conflict

Complete the table with examples of power and conflict. If a point belongs in both sections, draw an arrow to show it belongs in both.

Power	Conflict

## Ozymandias

Percy Bysshe Shelley (1818)

1. I met a traveller from an antique land
2. Who said: "Two vast and trunkless legs of stone
3. Stand in the desert. Near them, on the sand,
4. Half sunk, a shattered visage lies, whose frown,
5. And wrinkled lip, and sneer of cold command,
6. Tell that its sculptor well those passions read
7. Which yet survive, stamped on these lifeless things,
8. The hand that mocked them and the heart that fed:
9. And on the pedestal these words appear:
10. 'My name is Ozymandias, king of kings:
11. Look on my works, ye Mighty, and despair!'
12. Nothing beside remains. Round the decay
13. Of that colossal wreck, boundless and bare
14. The lone and level sands stretch far away

**1. Write in the definition of the underlined words**

Word	Definition/synonym	Word	Definition/synonym
antique		pedestal	
trunkless		despair	
visage		decay	
sneer		colossal	
sculptor		boundless	
mocked			

**2. What was Ozymandias like as a person? (label the terminology) (AO1)**

Quote	What this suggests about Ozymandias

**3. What has happened to Ozymandias' statue? (AO1)**

Quote	What does this tell you about the state of the statue

**4. Look at lines 13 and 14. What is the area around the ruined statue like? Use quotes to support your comments. (AO1)**

Quote	What is says about the area

5. The narrator hasn't actually seen the ruin, he is just told about it. What impact does this have on Ozymandias' power/command? (AO3)

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6. What message is Shelley sending about power and control and how long it lasts? (AO1/AO3)

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7. What form is the poet written in? (AO2)

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8. What do you notice about the rhyme scheme? How could this link to decay and the decline of power? (AO2)

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9. Complete the grid explaining the context of the poem (AO3)

Context	Link to poem (you may want to include quotes)
Strength of nature	
Critical of government and tyranny	
Power doesn't last/ pride comes before a fall	

## London

William Blake (1794)

1. I wander through each chartered street,
2. Near where the chartered Thames does flow,
3. And mark in every face I meet
4. Marks of weakness, marks of woe.
  
5. In every cry of every man,
6. In every infant's cry of fear,
7. In every voice, in every ban,
8. The mind-forged manacles I hear:
  
9. How the chimney-sweeper's cry
10. Every black'ning church appalls,
11. And the hapless soldier's sigh
12. Runs in blood down palace walls.
  
13. But most through midnight streets I hear
14. How the youthful harlot's curse
15. Blasts the new-born infant's tear,
16. And blights with plagues the marriage hearse.

1. Write in the definition of the underlined words

Word	Definition/synonym	Word	Definition/synonym
chartered		harlot	
woe		curse	
forged		blight	
manacles		plague	
appalls		hearse	
hapless			

2. Summarise stanza 1 (AO1)

Language devices (AO2)		
Quote	Technique	Effect on the reader

3. Summarise stanza 2 (AO1)

Language devices (AO2)		
Quote	Technique	Effect on the reader



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**4. Summarise stanza 3 (AO1)**

<b>Language devices (AO2)</b>		
<b>Quote</b>	<b>Technique</b>	<b>Effect on the reader</b>

**5. Summarise stanza 4 (AO1)**

<b>Language devices (AO2)</b>		
<b>Quote</b>	<b>Technique</b>	<b>Effect on the reader</b>

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**6. Structure (AO2)**

Structure/rhyme	Link to theme

**7. Summarise what influenced the poem and what London was like. (AO3)**

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**8. What message was Blake sending about those in power and their effect on London? (AO3)**

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**Bayonet Charge**  
**Ted Hughes (1957)**

1. Suddenly he awoke and was running - raw
2. In raw-seamed hot khaki, his sweat heavy,
3. Stumbling across a field of clods towards a green hedge
4. That dazzled with rifle fire, hearing
5. Bullets smacking the belly out of the air -
6. He lugged a rifle numb as a smashed arm;
7. The patriotic tear that had brimmed in his eye
8. Sweating like molten iron from the centre of his chest, -
  
9. In bewilderment then he almost stopped -
10. In what cold clockwork of the stars and the nations
11. Was he the hand pointing that second? He was running
12. Like a man who has jumped up in the dark and runs
13. Listening between his footfalls for the reason
14. Of his still running, and his foot hung like
15. Statuary in mid-stride. Then the shot-slashed furrows
  
16. Threw up a yellow hare that rolled like a flame
17. And crawled in a threshing circle, its mouth wide
18. Open silent, its eyes standing out.
19. He plunged past with his bayonet toward the green hedge,
20. King, honour, human dignity, etcetera
21. Dropped like luxuries in a yelling alarm
22. To get out of that blue crackling air
23. His terror's touchy dynamite.

1. Write in the definition of the underlined words

Word	Definition/synonym	Word	Definition/synonym
Clogs		Statuary	
Lugged		Furrows	
Patriotic		Threshing	
Molten		Plunged	
bewilderment		Dignity	

2. Summarise what happens in stanza 1 (AO1); identify/explain the language devices (AO2)

Language device	Quote	Effect
Verbs	<i>Running, stumbling, dazzled, smacking, smashed, sweating</i>	

3. Summarise what happens in stanza 1 (AO1); identify/explain the language devices (AO2)

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Language device	Quote	Effect

4. Summarise what happens in stanza 1 (AO1); identify/explain the language devices (AO2)

Language device	Quote	Effect

- 5.

How is the poem structured, and what is the effect of the structure? (AO2)

Structural device	Effect

6. Briefly summarise the context of the poem and include a quote that supports your opinion (AO3)

Context	Quotes
Impression of war	
Soldier's changed perception of war	
Feelings about war/soldiers	

7. How does the poem relate to power and conflict?

**Charge of the Light Brigade**  
**Alfred Lord Tennyson (1854)**

1. Half a league, half a league,
2. Half a league onward,
3. All in the valley of Death
4. Rode the six hundred.
5. 'Forward, the Light Brigade!
6. Charge for the guns!' he said:
7. Into the valley of Death
8. Rode the six hundred.
  
9. 'Forward, the Light Brigade!'
10. Was there a man dismay'd?
11. Not tho' the soldier knew
12. Some one had blunder'd:
13. Theirs not to make reply,
14. Theirs not to reason why,
15. Theirs but to do and die:
16. Into the valley of Death
17. Rode the six hundred.
  
18. Cannon to right of them,
19. Cannon to left of them,
20. Cannon in front of them
21. Volley'd and thunder'd:
22. Storm'd at with shot and shell,
23. Boldly they rode and well,
24. Into the jaws of Death,
25. Into the mouth of Hell
26. Rode the six hundred.
  
27. Flash'd all their sabres bare,
28. Flash'd as they turn'd in air
29. Sabring the gunners there,

30. Charging an army, while
31. All the world wonder'd:
32. Plunged in the battery-smoke
33. Right thro' the line they broke;
34. Cossack and Russian
35. Reel'd from the sabre-stroke
36. Shatter'd and sunder'd.
37. Then they rode back, but not
38. Not the six hundred.
  
39. Cannon to right of them,
40. Cannon to left of them,
41. Cannon behind them
42. Volley'd and thunder'd;
43. Storm'd at with shot and shell,
44. While horse and hero fell,
45. They that had fought so well
46. Came thro' the jaws of Death
47. Back from the mouth of Hell,
48. All that was left of them
49. Left of six hundred.
  
50. When can their glory fade?
51. The wild charge they made!
52. All the world wonder'd.
53. Honour the charge they made!
54. Honour the Light Brigade,
55. Noble six hundred!

# 1. Write in the definition of the underlined words

Word	Definition/synonym	Word	Definition/synonym
league		shell	
brigade		boldly	
dismayed		plunged	
blundered		reeled	
sabres		honour	



## 2. Summarise the poem (AO1)

Stanza	What happens
1	
2	
3	
4	
5 and 6	

## 3. Summarise the real Charge of the Light Brigade (AO3)

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4. Select quotes for each language device and explain the effect on the reader (AO2)

Device	Quotes	Effect
Repetition		
Verbs		
Metaphors		
Rhyme and rhythm		

5. What impression does Tennyson create of war and battle? (AO1)

Impression of battle/war	Quotes

6. What impression does he create of the soldiers? (AO1)

Impression of the soldiers	Quotes

7. How is the poem structured? (AO2)

8. How does the poem link to power and conflict? (AO1/3)

**My Last Duchess**  
**Robert Browning (1842)**

1. THAT'S my last Duchess painted on the wall,
2. Looking as if she were alive. I call
3. That piece a wonder, now: Frà Pandolf's hands
4. Worked busily a day, and there she stands.
5. Will't please you sit and look at her? I said
6. "Frà Pandolf" by design, for never read
7. Strangers like you that pictured countenance,
8. The depth and passion of its earnest glance,
9. But to myself they turned (since none puts by
10. The curtain I have drawn for you, but I)
11. And seemed as they would ask me, if they durst,
12. How such a glance came there; so, not the first
13. Are you to turn and ask thus. Sir, 'twas not
14. Her husband's presence only, called that spot
15. Of joy into the Duchess' cheek: perhaps
16. Frà Pandolf chanced to say, "Her mantle laps
17. Over my lady's wrist too much," or "Paint
18. Must never hope to reproduce the faint
19. Half-flush that dies along her throat": such stuff
20. Was courtesy, she thought, and cause enough
21. For calling up that spot of joy. She had
22. A heart - how shall I say? - too soon made glad.
23. Too easily impressed: she liked whate'er
24. She looked on, and her looks went everywhere.
25. Sir, 'twas all one! My favor at her breast,
26. The dropping of the daylight in the West,
27. The bough of cherries some officious fool
28. Broke in the orchard for her, the white mule
29. She rode with round the terrace - all and each
30. Would draw from her alike the approving speech,
31. Or blush, at least. She thanked men, - good! but thanked

32. Somehow - I know not how - as if she ranked
33. My gift of a nine-hundred-years-old name
34. With anybody's gift. Who'd stoop to blame
35. This sort of trifling? Even had you skill
36. In speech - (which I have not) - to make your will
37. Quite clear to such an one, and say, "Just this
38. Or that in you disgusts me; here you miss,
39. Or there exceed the mark" - and if she let
40. Herself be lessoned so, nor plainly set
41. Her wits to yours, forsooth, and made excuse,
42. - E'en then would be some stooping; and I choose
43. Never to stoop. Oh sir, she smiled, no doubt,
44. Whene'er I passed her; but who passed without
45. Much the same smile? This grew; I gave commands
46. Then all smiles stopped together. There she stands
47. As if alive. Will't please you rise? We'll meet
48. The company below, then. I repeat,
49. The Count your master's known munificence
50. Is ample warrant that no just pretence
51. Of mine for dowry will be disallowed;
52. Though his fair daughter's self, as I
53. At starting, is my object. Nay, we'll go
54. Together down, sir. Notice Neptune, though,
55. Taming a sea-horse, thought a rarity,
56. Which Claus of Innsbruck cast in bronze for me!

# 1. Write in the definition of the underlined words

Word	Definition/synonym	Word	Definition/synonym
Countenance		Stoop	
Earnest		Trifling	
Mantle		Munificence	
courtesy		ample	
Officious		dowry	

2. What impression is created of the duchess? (AO1)

Quote	Explanation
What does the duke think of her behaviour? Why?	

3. Add the quotes and explain what this tells you about the duke (AO1)

Point	Quote	Explanation
Controlling / possessive		
Dangerous		
Arrogant		
Paranoid		
Materialist ic		

Jealous		
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**4. Briefly summarise the background (AO3)**

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**5. What language devices have been used? (AO2)**

Device	Quote	Effect

**6. How does the poem link to power and conflict? (AO1/3)**

Theme	How is the relevant to the poem?

**7. How is the poem structured and why? (AO2)**

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Compare the ways poets present ideas about power in *Ozymandias* and in one other poem from 'Power and conflict'.

Both <i>Ozymandias</i> and <i>My Last Duchess</i> show the effects of power and how it corrupts. Shelley describes Ozymandias' 'sneer of cold command' as if to suggest that he is a cruel and heartless leader, only concerned with his own power and the immortality it will bring. The Duke in <i>My Last Duchess</i> is similarly concerned with his own power and status.	<b>AO2:</b> understanding of effects of form on meaning with relevant use of terminology.
Although the monologue is supposed to replicate a conversation, there is no opportunity for his listener to speak - Browning writes the monologue to show the Duke's self-obsession and that he is not interested in anyone's views other than his own.	<b>AO1/AO3:</b> direct references linked to interpretation, understanding of contextual
Ozymandias might have had 'cold command' of his 'lands', just like the Duke 'gave commands'. Both poets are concerned with the effects of power and how in the wrong hands it corrupts.	<b>AO1:</b> clear comparative approach, understanding of ideas.
The Duke is shown to be misguided as Browning uses imagery to hint at the Duchess' kindness and gentle spirit (white pony) to prove that she is innocent and has been killed for nothing.	<b>AO1/AO2/AO3:</b> evaluative comparison of ideas linked to context with reference to form.
Ozymandias is shown to also be cruel: 'sneer of cold command' - however he has been left with nothing: 'the lone and level sands stretch far away'. It could be argued that the Duke has also been left with nothing: he has a statue of 'Neptune' which is made of cold bronze. He doesn't realise this himself however, as he cares nothing for human relationships and is far more concerned, like Ozymandias, with his pride and reputation.	<b>AO1:</b> clear comparative approach, understanding of ideas.
Ultimately both leaders are shown by the poets to be corrupt. Both poets feel that power in the wrong hands has devastating consequences on the innocent. However, although both poets show that this corruption is punished in the end, perhaps it is the Duke who is shown more clearly to be the true despot as Browning uses the dramatic monologue to show first-hand how completely self-absorbed he is.	<b>AO1:</b> developed comparison.

#### Examiner's Commentary:

A thoughtful comparison which becomes exploratory as it develops. The student holds both poems together which enables a considered comparison to be made as to the extent to which both poems deal with ideas about power. By the end, this comparison becomes evaluative as there is a judgement made as to which poem demonstrates the effects of power more strongly. There are clear explanations of the effect of form on meaning, and the ideas about the corruption of power, and the poets' attitudes towards this, are very well explained.



## Exposure

Wilfred Owen (1918)

1. Our brains ache, in the merciless iced east winds that knife
2. Wearied we keep awake because the night is silent ...
3. Low drooping flares confuse our memory of the salient ...
4. Worried by silence, **sentries** whisper, curious, nervous, *watchmen*
5. But nothing happens.
  
6. Watching, we hear the mad gusts tugging on the wire,
7. Like twitching agonies of men among its brambles.
8. Northward incessantly, the flickering gunnery rumbles,
9. Far off, like a dull rumour of some other war.
10. What are we doing here?
  
11. The poignant misery of dawn begins to grow ...
12. We only know war lasts, rain soaks, and clouds sag stormy
13. Dawn massing in the east her melancholy army
14. Attacks once more in ranks on shivering ranks of gray,
15. But nothing happens.
  
16. Sudden successive flights of bullets streak the silence.
17. Less deadly than the air that shudders black with snow,
18. With sidelong flowing flakes that flock, pause and renew,
19. We watch them wandering up and down the wind's nonchalance,
20. But nothing happens.
  
21. Pale flakes with lingering stealth come feeling for our faces—
22. We cringe in holes, back on forgotten dreams, and stare, snow-dazed,
23. Deep into grassier ditches. So we drowse, sun-dozed
24. Littered with blossoms trickling where the blackbird fusses.
25. Is it that we are dying?

26. Slowly our ghosts drag home: glimpsing the sunk fires glozed  
 27. With crusted dark-red jewels; crickets jingle there;  
 28. For hours the innocent mice rejoice: the house is theirs;  
 29. Shutters and doors all closed: on us the doors are closed—  
 30. We turn back to our dying.
31. Since we believe not otherwise can kind fires burn;  
 32. Now ever suns smile true on child, or field, or fruit  
 33. For God's invincible spring our love is made afraid;  
 34. Therefore, not loath, we lie out here; therefore were born,  
 35. For love of God seems dying.
36. To-night, His frost will fasten on this mud and us  
 37. Shrivelling many hands and puckering foreheads crisp.  
 38. The burying-party, picks and shovels in their shaking grasp,  
 39. Pause over half-known faces. All their eyes are ice,  
 40. But nothing happens

**1. Write in the definition of the underlined word**

Word	Definition/synonym	Word	Definition/synonym
merciless		flock	
salient		nonchalance	
incessantly		lingering	
poignant		glozed	
melancholy		invincible	
successive		loath	

2. Select 2 quotes that describes the weather conditions and explain their effect (AO1/2)

Quote	Technique	Effect
<i>Merciless iced east winds that knife us</i>	Personification adjectives	Merciless highlights how cruel and heartless the wind is; it is an unforgiving place to be as the wind is so cold – the wind is 'iced'. The wind is further personified as it as aggressive as it 'knives' the soldiers – it is so cold it feels like they are being stabbed.

3. Complete the grid using stanzas 1-5 ( up to line 23) (AO1/2)

Language feature	Example / Quotation	What effect does it have on the reader? How does it make you feel?
<b>Senses</b>		
Sight		
Hearing		
Touch/ feeling		
<b>Verbs</b>		
<b>Adjectives</b>		

<b>References to death</b>		
<b>Repetition / sound effects</b>		
<b>Summary:</b> <i>The soldiers are exposed to harsh natural conditions whilst on the front line of the trenches. Around them are the sights and the sounds of war, whilst they themselves wait to be called into action.</i>		

#### 4. Complete the grid (AO1/2)

Language feature	Example / Quotation	What effect does it have on the reader? How does it make you feel?
<b>Senses</b>		
Sight		
Hearing		
Touch/ feeling		
<b>Verbs</b>		
<b>Adjectives</b>		
<b>References to death / religion</b>		

<b>Repetition / sound effects</b>		
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**Summary**

*As the snow intensifies, the narrator experiences a vision of his previous life, described as an idealized rural scene. He then imagines the "ghosts" of the soldiers returning home to a very different scene: dying fires and houses infested with mice and crickets. Rather than a glorious homecoming, the narrator is greeted by closed doors and shutters, abandoned by people and by God ("For love of God seems dying" (l.35)).*

**5. How do you feel after reading the poem? Why? (AO1)**

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**6. Explain how the poem has been structured and why (AO2)**

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**7. Find a quote that relates to each of the context points (AO3)**

Owen wrote the poem to describe the experience of being in the trenches during the freezing winter of 1917	
Wilfred Owen was a soldier in WWI and personally experienced what war was like	
He wanted to make people at home aware of the realities of war.	

*Extract from The Prelude*

**William Wordsworth (1798)**

1. One summer evening (led by her) I found
2. A little boat tied to a willow tree
3. Within a rocky cove, its usual home.
4. Straight I unloosed her chain, and stepping in
5. Pushed from the shore. It was an act of stealth
6. And troubled pleasure, nor without the voice
7. Of mountain-echoes did my boat move on;
8. Leaving behind her still, on either side,
9. Small circles glittering idly in the moon,
10. Until they melted all into one track
11. Of sparkling light. But now, like one who rows,
12. Proud of his skill, to reach a chosen point
13. With an unswerving line, I fixed my view
14. Upon the summit of a craggy ridge,
15. The horizon's utmost boundary; far above
16. Was nothing but the stars and the grey sky.
17. She was an elfin pinnace; lustily
18. I dipped my oars into the silent lake,
19. And, as I rose upon the stroke, my boat
20. Went heaving through the water like a swan;
21. When, from behind that craggy steep till then
22. The horizon's bound, a huge peak, black and huge,
23. As if with voluntary power instinct,
24. Upreared its head. I struck and struck again,
25. And growing still in stature the grim shape
26. Towered up between me and the stars, and still,
27. For so it seemed, with purpose of its own
28. And measured motion like a living thing,

29. Strode after me. With trembling oars I turned,
30. And through the silent water stole my way
31. Back to the covert of the willow tree;
32. There in her mooring-place I left my bark, -
33. And through the meadows homeward went, in grave
34. And serious mood; but after I had seen
35. That spectacle, for many days, my brain
36. Worked with a dim and undetermined sense
37. Of unknown modes of being; o'er my thoughts
38. There hung a darkness, call it solitude
39. Or blank desertion. No familiar shapes
40. Remained, no pleasant images of trees,
41. Of sea or sky, no colours of green fields;
42. But huge and mighty forms, that do not live
43. Like living men, moved slowly through the mind
44. By day, and were a trouble to my dreams.

# 1. Write in the definition of the underlined words

Word	Definition/synonym	Word	Definition/synonym
stealth	<b>Secretly, undercover</b>	Instinct	<b>Naturally, without having to work out</b>
idly	<b>Lazily</b>	Stature	<b>height</b>
unswerving	<b>Straight</b>	Covert	<b>hidden</b>
summit	<b>Top</b>	spectacle	<b>sight</b>
craggy	<b>Rough</b>	solitude	<b>loneliness</b>
elfin pinnacle	<b>Small boat</b>		

2. Use the information from the PowerPoint to summarise what influenced the poet (AO3)

Came from the Lake District - an area of outstanding natural beauty and also quite a lonely area of mountains, lakes,  
Romantic poet - loved to write about nature.

3. Summarise lines 1-20 (AO1)

Setting the scene .. Wordsworth goes out on a little boat without anybody seeing and sets himself a target to row as far as he can to reach the horizon - as far as he can see across the lake.

4. What language devices are used? (AO2)

Language device	Quote	Effect
personification	'home', 'chain'	Personality , safe comforting
Adjectives/ imagery	'Sparkling light' 'Glittering idly' 'Unswerving line' 'Craggy ridge'	Bright, beautiful, a vision/ spectacle
simile	'Like one who rows'	Picture his strength / ability



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## 5. Complete the table

Quote	Effect of the language/tone of the poem
<i>Voice of mountain echoes</i>  <i>Stealth</i>	<p>Sense of the vastness of the scene - every sound could be heard.</p> <p>As if he is doing something wrong/ exciting/ dramatic</p>
<i>Small circles glittering idly in the moon until the melted all into one track of sparkling light.</i>	<p>Beauty of nature. Poetic romantic imagery</p>
<i>Horizon's utmost boundary</i>  <i>Far above was nothing but the stars</i>	<p>Expands the readers mind/ imagination</p> <p>Gives a sense of the unknown - what is 'beyond'</p>

## 6. What impression is created of the mountain? (AO1/AO2)

Quotes	Impression of the mountain
<p>'Mountain echoes'</p> <p>Craggy ridge peak</p>	<p>Vast, isolated, quiet.</p> <p>Natural, rough, unfriendly</p>

## 7. How does Wordsworth feel? (AO1)

Quote	Wordsworth's feelings
'Trembling oars' 'Grave and 'Serious'	Fear, tried to get away. Thoughtful/ anxious/ serious
'Hung a darkness"	Troubled/ worried.

8. What effect does nature have over Wordsworth from lines 31 -the end? (AO1)

Quotes	Effect
'Mighty forms'  ' Do not live like living men'	Huge size/ power of nature dominates him.  Unreal/ supernatural/ out of control

9. How is the poem structured? Why? (AO2)

Structure
<p>20 lines of continuous verse which tells a story.</p> <p>The continuous verse has more impact.. he couldn't stop 'til it was told...</p>

## Storm on the Island

Seamus Heaney (1966)

1. We are prepared: we build our houses squat,
2. Sink walls in rock and roof them with good slate.
3. This wizened earth has never troubled us
4. With hay, so, as you see, there are no stacks
5. Or stooks that can be lost. Nor are there trees
6. Which might prove company when it blows full
7. Blast: you know what I mean - leaves and branches
8. Can raise a tragic chorus in a gale
9. So that you listen to the thing you fear
10. Forgetting that it pummels your house too.
11. But there are no trees, no natural shelter.
12. You might think that the sea is company,
13. Exploding comfortably down on the cliffs
14. But no: when it begins, the flung spray hits
15. The very windows, spits like a tame cat
16. Turned savage. We just sit tight while wind dives
17. And strafes invisibly. Space is a salvo,
18. We are bombarded with the empty air.
19. Strange, it is a huge nothing that we fear.

1. Write in the definition of the underlined word

Word	Definition/synonym	Word	Definition/synonym
squat	Low	flung	Thrown
wizened	Old/ wrinkled'	savage	Wild
stooks	Hay stacks	strafes	Thrusts
tragic	Sad	salvo	Burst of gunfire
chorus	Group of voices	bombarded	Attacked/ over run
pummels	Beats		

2. Summarise lines 1-5 and explain the language devices (AO1/2)

Summary lines 1-5	Themes/message/context
<p>Establishes the scene - gives us a picture.</p> <p><b>Alliteration</b></p> <p><b>Personification</b></p> <p><b>Adjectives</b></p> <p><b>Adverbs</b></p>	<p>Man and nature living together. Man building on nature/ using nature</p>
Language	Quotes
<p>Adjectives and adverbs give the impression of man's weight and establishment on the land</p>	<p>Solid, squat, sink, rock, roof</p>

<b>Lines 6-10</b>	
<p>Describes the action and sight of the storm - the effects of the storm/ nature - destruction.</p> <p>The sound of the house being beaten</p>	
<b>Language</b>	<b>Quotes</b>
<b>Sounds of the storm</b>	<p>Tragic chorus of leaves and branches.</p> <p>pummel</p>
<b>Lines 11-16</b>	
<p>The behaviour of the sea - once was a comfort to know it was there. Now attacking the house</p>	
<b>Language</b>	<b>Quotes</b>
<b>Personification use of juxtaposition/ opposites</b>	<p>Strives and strafes</p> <p>Dives, bombarded</p> <p>Huge nothing.</p>
<b>16 - the end</b>	
<p>At the start we are the ones with power who can dominate but then nature overpowers us - all we can do is wait and cower.</p>	

<b>Language</b>	<b>Quotes</b>
<b>Military language - Attacking language. metaphor</b>	<b>Salvo Bombarded Space is a salvo</b>

3. How does the reaction to the storm change throughout the poem? (AO1)

At first they think they are prepared but by the end they realize that nature dominates and there is nothing they can do

4. Explain how the poem is about power and conflict? What message was Heaney sending about the power of nature? (AO1)

Who has the power?  
Conflict between man and nature

5. How formal is the poem? Why? (AO2)

Informal - telling a story wants the reader to

Quotes ' you know what I mean'

imagine and think	Use of 1 <sup>st</sup> / 3rd person pronouns.

## 6. Structure (AO2)

19 lines of plain verse - no rhyme, so no ' song effect - more serious.  
 Structure and rhythm reflect the power of nature.

Compare the ways poets present the power of nature in *Storm on the Island* and in one other poem from 'Power and conflict'

AO	Remains	
<b>AO1</b> <ul style="list-style-type: none"> <li>- Understanding of the poem</li> <li>- Understanding of the question</li> <li>- Quotations</li> <li>- Comparison</li> </ul>		
<b>AO2</b> <ul style="list-style-type: none"> <li>- Language</li> <li>- Form</li> <li>- Structure</li> <li>- Language terminology</li> </ul>		
<b>AO3</b> <ul style="list-style-type: none"> <li>- Context</li> <li>- Historical</li> <li>- Personal</li> </ul>		



**The émigree**  
**Carole Rumens (1993)**

1. There once was a country... I left it as a child
2. but my memory of it is sunlight-clear
3. for it seems I never saw it in that November
4. which, I am told, comes to the mildest city.
5. The worst news I receive of it cannot break
6. my original view, the bright, filled paperweight.
7. It may be at war, it may be sick with tyrants,
8. but I am branded by an impression of sunlight.
  
9. The white streets of that city, the graceful slopes
10. glow even clearer as time rolls its tanks
11. and the frontiers rise between us, close like waves.
12. That child's vocabulary I carried here
13. like a hollow doll, opens and spills a grammar.
14. Soon I shall have every coloured molecule of it.
15. It may by now be a lie, banned by the state
16. but I can't get it off my tongue. It tastes of sunlight.
  
17. I have no passport, there's no way back at all
18. but my city comes to me in its own white plane.
19. It lies down in front of me, docile as paper;
20. I comb its hair and love its shining eyes.
21. My city takes me dancing through the city
22. of walls. They accuse me of absence, they circle me.
23. They accuse me of being dark in their free city.
24. My city hides behind me. They mutter death,
25. and my shadow falls as evidence of sunlight.

1. Write in the definition of the underlined words

Word	Definition/synonym	Word	Definition/synonym
mildest		molecule	
tyrants		banned	
branded		docile	
graceful		accuse	

2. Stanza 1 (AO1/2)

Positive	Negative
Cannot break my original view Bright, filled paperweight Branded by an impression of sunlight	Worst news Be at war Sick with tyrants
Explanations/technique	
Metaphor 'branded' suggests her love and positive impression for her country is permanent; she feels as if that is home - that country owns her and she belongs to it	The metaphor 'sick with tyrants' highlights that it's a dangerous place that is sick with people who bully and create fear. The fact that it is plural shows there are number of powerful people who have ruined the country.

3. Stanza 2 - complete the table for stanza 2 (AO1/2)

Positive	Negative
Explanations/technique	

4. Stanza 3 - complete the table for stanza 3

Positive	Negative

Explanations/technique	

**5. Summarise the poem**

--

**6. How is the poem structured and why?**

--

**7. What power and conflict is referred to? Select a quote for each**

Power/conflict	Quote

**Checking Out Me History**  
**John Agard (2007)**

1. Dem tell me
2. Dem tell me
3. Wha dem want to tell me
  
4. Bandage up me eye with me own history
5. Blind me to me own identity
  
6. Dem tell me bout 1066 and all dat
7. dem tell me bout Dick Whittington and he cat
8. But Toussaint L'Ouverture
9. no dem never tell me bout dat
  
10. *Toussaint*
11. *a slave*
12. *with vision*
13. *lick back*
14. *Napoleon*
15. *battalion*
16. *and first Black*
17. *Republic born*
18. *Toussaint de thorn*
19. *to de French*
20. *Toussaint de beacon*
21. *of de Haitian Revolution*
  
22. Dem tell me bout de man who discover de balloon
23. and de cow who jump over de moon
24. Dem tell me bout de dish ran away with de spoon
25. but dem never tell me bout Nanny de maroon
  
26. *Nanny*
27. *see-far woman*
28. *of mountain dream*
29. *fire-woman struggle*
30. *hopeful stream*
31. *to freedom river*
  
32. Dem tell me bout Lord Nelson and Waterloo
33. but dem never tell me bout Shaka de great Zulu
34. Dem tell me bout Columbus and 1492
35. but what happen to de Caribs and de Arawaks too

36. Dem tell me bout Florence Nightingale and she lamp  
 37. and how Robin Hood used to camp  
 38. Dem tell me bout ole King Cole was a merry ole soul  
 39. but dem never tell me bout Mary Seacole  
  
 40. *From Jamaica*  
 41. *she travel far*  
 42. *to the Crimean War*  
 43. *she volunteer to go*  
 44. *and even when de British said no*  
 45. *she still brave the Russian snow*  
 46. *a healing star*  
 47. *among the wounded*  
 48. *a yellow sunrise*  
 49. *to the dying*  
  
 50. Dem tell me  
 51. Dem tell me wha dem want to tell me  
 52. But now I checking out me own history  
 53. I carving out me identity.

1. Write in the definition of the underlined words

Word	Definition/synonym	Word	Definition/synonym
blind		Revolution	
identity		struggle	
vision		wounded	
beacon		carving	

2. Explain what the following metaphors suggest about what has happened during Agard's education

Quote	Explanation
<i>Bandage up me eye with me own history</i>	
<i>Blind me to me own identity</i>	

3. Select 2 quotes for Touissant and 2 for Mary Seacole to explain the impression created

Quote	Technique	Explanation

4. Why has Agard used phonetic spelling? (include some examples) (AO2/3)

Quote	Explanation

5. Why are the following phrases repeated? (AO2)

Quote	Effect
<i>Dem tell me</i>	
<i>Dem never tell me</i>	

6. How does Agard feel and why? Include quotes to support your answer (AO1/3)

Quote	Feelings

7. What rhyme and rhythm have been used and what is the effect? (AO2)

8. How is the poem structured and why? (AO2)

9. What message is Agard sending the reader? (AO1/3)

10. How does this poem link to power and conflict? (AO1)

**War Photographer**  
**Carol Ann Duffy (1985)**

1. In his darkroom he is finally alone
2. with spools of suffering set out in ordered rows.
3. The only light is red and softly glows,
4. as though this were a church and he
5. a priest preparing to intone a Mass.
6. Belfast. Beirut. Phnom Penh. All flesh is grass.
- 
7. He has a job to do. Solutions slop in trays
8. beneath his hands, which did not tremble then
9. though seem to now. Rural England. Home again
10. to ordinary pain which simple weather can dispel,
11. to fields which don't explode beneath the feet
12. of running children in a nightmare heat.
- 
13. Something is happening. A stranger's features
14. faintly start to twist before his eyes,
15. a half-formed ghost. He remembers the cries
16. of this man's wife, how he sought approval
17. without words to do what someone must
18. and how the blood stained into foreign dust.
- 
19. A hundred agonies in black-and-white
20. from which his editor will pick out five or six
21. for Sunday's supplement. The reader's eyeballs prick
22. with tears between the bath and pre-lunch beers.
23. From the aeroplane he stares impassively at where
24. he earns his living and they do not care.



1. Write in the definition of the underlined words

Word	Definition/synonym	Word	Definition/synonym
spools		Sought	
intone		stained	
slop		agonies	
rural		supplement	
dispel		impassively	

2. Summarise Stanza 1 (AO1)

--

3. Select 2 quotes that have the greatest impact on the reader (AO1/AO2)

Quote	Technique	Effect on the reader

4. Summarise stanza 2 (AO1)

--

5. Select 2 quotes that have the greatest impact on the reader

Quote	Technique	Effect on the reader

--	--	--

**6. Summarise Stanza 3 (AO1)**

--

**7. Select 2 quotes that have the greatest impact on the reader**

Quote	Technique	Effect on the reader

**8. Summarise stanza 4 (AO1)**

--

**9. Select 2 quotes that have the greatest impact on the reader**

Quote	Technique	Effect on the reader

10. How do you think the photographer feels? Select two quotes to support your opinion

How does the photographer feel?	Quotes

11. What message is Duffy sending the reader about war? How does she want the reader to feel? Select two quotes that support your comments.(AO1/3)

What message is Duffy sending?	Quotes

12. How does the poem link to power and conflict?

--

13. How is the poem structured and why?

--

**Poppies**  
**Jane Weir (2009)**

1. Three days before Armistice Sunday
2. and poppies had already been placed
3. on individual war graves. Before you left,
4. I pinned one onto your lapel, crimped petals,
5. spasms of paper red, disrupting a blockade
6. of yellow bias binding around your blazer.
7. Sellotape bandaged around my hand,
8. I rounded up as many white cat hairs
9. as I could, smoothed down your shirt's
10. upturned collar, steeled the softening
11. of my face. I wanted to graze my nose
12. across the tip of your nose, play at
13. being Eskimos like we did when
14. you were little. I resisted the impulse
15. to run my fingers through the gelled
16. blackthorns of your hair. All my words
17. flattened, rolled, turned into felt,
18. slowly melting. I was brave, as I walked
19. with you, to the front door, threw
20. it open, the world overflowing
21. like a treasure chest. A split second
22. and you were away, intoxicated.
23. After you'd gone I went into your bedroom,
24. released a song bird from its cage.
25. Later a single dove flew from the pear tree,
26. and this is where it has led me,
27. skirting the church yard walls, my stomach busy
28. making tucks, darts, pleats, hat-less, without
29. a winter coat or reinforcements of scarf, gloves.
30. On reaching the top of the hill I traced
31. the inscriptions on the war memorial,
32. leaned against it like a wishbone.
33. The dove pulled freely against the sky,
34. an ornamental stitch. I listened, hoping to hear
35. your playground voice catching on the wind.

1. Write in the definition of the underlined words

Word	Definition/synonym	Word	Definition/synonym
Armistice		steeled	
lapel		graze	
crimped		resisted	
spasms		impulse	
blockade		intoxicating	
bias		reinforcements	
skirting		inscriptions	

2. Summarise the poem (AO1)

3. Select quotes that link to violence/war/injury and explain why they are used (AO1/AO2)

Quote	Technique	Effect

4. Select a quote/s from each stanza to describe how the mother feels (AO1/2)

Feelings	Quote (label the language device)


5. How does the son feel? (AO1/2)

Feelings	Quotes (label the language devices)

6. What style is the poem written in? Why?(AO2)

--

7. Why has enjambment been used? Give examples (AO2)

--	--

8. How does the poem link to power and conflict? (AO1)

--

**Remains**  
**Simon Armitage (2008)**

1. On another occasion, we got sent out
2. to tackle looters raiding a bank.
3. And one of them legs it up the road,
4. probably armed, possibly not.
  
5. Well myself and somebody else and somebody else
6. are all of the same mind,
7. so all three of us open fire.
8. Three of a kind all letting fly, and I swear
  
9. I see every round as it rips through his life -
10. I see broad daylight on the other side.
11. So we've hit this looter a dozen times
12. and he's there on the ground, sort of inside out,
  
13. pain itself, the image of agony.
14. One of my mates goes by
15. and tosses his guts back into his body.
16. Then he's carted off in the back of a lorry.
  
17. End of story, except not really.
18. His blood-shadow stays on the street, and out on patrol
19. I walk right over it week after week.
20. Then I'm home on leave. But I blink
  
21. and he bursts again through the doors of the bank.
22. Sleep, and he's probably armed, and possibly not.
23. Dream, and he's torn apart by a dozen rounds.
24. And the drink and the drugs won't flush him out -
  
25. he's here in my head when I close my eyes,
26. dug in behind enemy lines,
27. not left for dead in some distant, sun-stunned, sand-smothered land
28. or six-feet-under in desert sand,
  
29. but near to the knuckle, here and now,
30. his bloody life in my bloody hands.

1. Write in the definition of the underlined words

Word	Definition/synonym	Word	Definition/synonym
occasion		rips	
tackle		agony	
looters		guts	
raiding		patrol	
armed		distant	
broad			

2. Summarise stanzas 1, 2, 3 and 4 (AO1/2)

Summary	Language devices/key quotes
	<i>Probably armed, possibly not</i>

3. What quotes suggest the violence involved in the death of the looter(AO1/AO2)

Quote	Technique	Effect



4. Summarise stanzas 5, 6, 7, 8. How does the tone change in the second half of the poem? Why? (AO1/2)

Summary	Language devices/key quotes
	<i>End of story, except not really</i>

5. Give some examples of simple/informal language phrases and explain the overall effect

Quotes	Effect

6. How does the speaker feel throughout the poem? Use quotes to support your comments. Ensure you explain why he feels the way he does.

Feelings	Quote

7. What power and conflict is referred to?

Power/conflict	Quotes

8. Find some examples of enjambment that have been used for effect and explain them

Quote	Effect

9. How has the poem been structured and why?

10. What message was Armitage sending about war and the effects on the soldiers?  
How do you feel after reading the poem?

**Kamikaze**  
**Beatrice Garland (2013)**

1. Her father embarked at sunrise
2. with a flask of water, a samurai sword
3. in the cockpit, a shaven head
4. full of powerful incantations
5. and enough fuel for a one-way
6. journey into history
  
7. but half way there, she thought,
8. recounting it later to her children,
9. he must have looked far down
10. at the little fishing boats
11. strung out like bunting
12. on a green-blue translucent sea
  
13. and beneath them, arcing in swathes
14. like a huge flag waved first one way
15. then the other in a figure of eight,
16. the dark shoals of fishes
17. flashing silver as their bellies
18. swivelled towards the sun
  
19. and remembered how he and
20. his brothers waiting on the shore
21. built cairns of pearl-grey pebbles
22. to see whose withstood longest
23. the turbulent inrush of breakers
24. bringing their father's boat safe
  
25. *yes, grandfather's boat - safe*
26. to the shore, salt-sodden, awash

27. with cloud-marked mackerel,
28. black crabs, feathery prawns,
29. the loose silver of whitebait and once
30. a tuna, the dark prince, muscular, dangerous.
  
31. *And though he came back*
32. *my mother never spoke again*
33. *in his presence, nor did she meet his eyes*
34. *and the neighbours too, they treated him*
35. *as though he no longer existed,*
36. *only we children still chattered and laughed*
  
37. *till gradually we too learned*
38. *to be silent, to live as though*
39. *he had never returned, that this*
40. *was no longer the father we loved.*
41. And sometimes, she said, he must have wondered
42. which had been the better way to die.

**1. Write in the definition of the underlined words**

Word	Definition/synonym	Word	Definition/synonym
embarked		turbulent	
incantations		sodden	
swathed		withstood	
swivelled		presence	
cairns		exist	

2. What was a kamikaze? Explain the quote from stanza 1 (AO1/2)

The metaphor ' <i>One way journey into history</i> '

3. Select quotes that used effective imagery from stanzas 2-5 (AO2)

Quote	Technique	Effect
<i>Strung out like bunting</i>	simile	Bunting is often used for celebrations so this could remind her father of the happy events he will miss out on.

4. Select quotes that link to her father's family/happy memories (AO1/2)

Quote	Effect

5. How was the pilot treated? Why? (AO1/2/3)

Quote	Effect
Wife 'never spoke again in his presence' 'Nor did she meet his eyes'	
Neighbours	
Children (young and older)	

6. What power and conflict is referred to? Select a quote for each (AO1/3)

Power/conflict	Quote

7. What structural devices have been used? (enjambment, change in person, free verse)

Device	Effect

8. What is the tone and message of the poem?

Compare the ways poets present the effects of war and conflict on people in *Remains* and in one other poem from 'Power and conflict'

AO	Remains	
<b>AO1</b> <ul style="list-style-type: none"> <li>- Understanding of the poem</li> <li>- Understanding of the question</li> <li>- Quotations</li> <li>- Comparison</li> </ul>		
<b>AO2</b> <ul style="list-style-type: none"> <li>- Language</li> <li>- Form</li> <li>- Structure</li> <li>- Language terminology</li> </ul>		
<b>AO3</b> <ul style="list-style-type: none"> <li>- Context</li> <li>- Historical</li> <li>- Personal</li> </ul>		

**Tissue**  
**Imtiaz Dharker (**

1. Paper that lets the light
2. shine through, this
3. is what could alter things.
4. Paper thinned by age or touching,
- 
5. the kind you find in well-used books,
6. the back of the Koran, where a hand
7. has written in the names and histories,
8. who was born to whom,
- 
9. the height and weight, who
10. died where and how, on which sepia date,
11. pages smoothed and stroked and turned
12. transparent with attention.
- 
13. If buildings were paper,
14. I might feel their drift, see how easily
15. they fall away on a sigh, a shift
16. in the direction of the wind.
- 
17. Maps too. The sun shines through
18. their borderlines, the marks
19. that rivers make, roads,
20. railtracks, mountainfolds,
- 
21. Fine slips from grocery shops
22. that say how much was sold
23. and what was paid by credit card
24. might fly our lives like paper kites.
- 
25. An architect could use all this,
26. place layer over layer, luminous
27. script over numbers over line,
28. and never wish to build again with brick



29. or block, but let the daylight break  
 30. through capitals and monoliths,  
 31. through the shapes that pride can make,  
 32. find a way to trace a grand design

33. with living tissue, raise a structure  
 34. never meant to last,  
 35. of paper smoothed and stroked  
 36. and thinned to be transparent,

37. turned into your skin.

# 1. Write in the definition of the underlined words

Word	Definition/synonym	Word	Definition/synonym
alter		transparent	
sepia		luminous	
drift		Koran	
shift		monoliths	

**2. Summarise stanzas 1, 2, 3 (AO1/2)**

Summary	Language devices/key quotes

**3. Summarise stanzas 4, 5, 7, 6 (AO1/2)**

Summary	Language devices/key quotes

**4. Summarise stanzas 7, 8 (AO1/2)**

Summary	Language devices/key quotes

--	--

5. What structural devices have been used? (enjambment, change in person, free verse)

Device	Effect

6. What is the tone and message of the poem

--

7. How does the poem link to power?

--

## Glossary of poetic terms

[illegible]



## Section B Poetry Mark Scheme

(30 marks - AO1=12, AO2=12, AO3=6)

Mark	AO	Typical features of response	How to arrive at a mark
<b>Level 6</b>  <i>Convincing, critical analysis and exploration</i>  <b>26-30 marks</b>	<b>AO1</b>	<ul style="list-style-type: none"> <li>Critical, exploratory comparison</li> <li>Judicious use of precise references to support interpretation(s)</li> </ul>	<b>At the top of the level</b> , a candidate's response is likely to be a critical, exploratory, well-structured comparison. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.
	<b>AO2</b>	<ul style="list-style-type: none"> <li>Analysis of writer's methods with subject terminology used judiciously</li> <li>Exploration of effects of writer's methods on reader</li> </ul>	
	<b>AO3</b>	<ul style="list-style-type: none"> <li>Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task</li> </ul>	<b>At the bottom of the level</b> , a candidate will have Level 5 and be starting to demonstrate elements of exploratory comparison and/or analysis of writer's methods and /or contexts.
<b>Level 5</b>  <i>Thoughtful, developed consideration</i>  <b>21-25 marks</b>	<b>AO1</b>	<ul style="list-style-type: none"> <li>Thoughtful, developed comparison</li> <li>Apt references integrated into interpretation(s)</li> </ul>	<b>At the top of the level</b> , a candidate's response is likely to be thoughtful, detailed and developed. It takes a considered approach to the comparison with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings.
	<b>AO2</b>	<ul style="list-style-type: none"> <li>Examination of writer's methods with subject terminology used effectively to support consideration of methods</li> <li>Examination of effects of writer's methods on reader</li> </ul>	
	<b>AO3</b>	<ul style="list-style-type: none"> <li>Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task</li> </ul>	<b>At the bottom of the level</b> , a candidate will have Level 4 and be starting to demonstrate elements of thoughtful comparison and/or examination of writer's methods and/or thoughtful consideration of contexts.
<b>Level 4</b>  <i>Clear Understanding</i>  <b>16-20 marks</b>	<b>AO1</b>	<ul style="list-style-type: none"> <li>Clear comparison</li> <li>Effective use of references to support explanation</li> </ul>	<b>At the top of the level</b> , a candidate's response is likely to be clear, sustained and consistent. It is a focused comparison which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer's methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors.
	<b>AO2</b>	<ul style="list-style-type: none"> <li>Clear explanation of writer's methods with appropriate use of relevant subject terminology</li> <li>Understanding of effects of writer's</li> </ul>	

		methods on reader	<b>At the bottom of the level</b> , a candidate will Level 3 and be starting to demonstrate elements of clear comparison and/or clear explanation of writer's methods and/or clear understanding of contexts.
	<b>AO3</b>	<ul style="list-style-type: none"> <li>• Clear understanding of ideas/perspectives/contextual factors shown by specific links between context/text/task</li> </ul>	
<b>Level 3</b> <i>Explained, structured comments</i> <b>11–15 marks</b>	<b>AO1</b>	<ul style="list-style-type: none"> <li>• Some explained comparison</li> <li>• References used to support a range of relevant comments</li> </ul>	<p><b>At the top of the level</b>, a candidate's response is likely to be explanatory in parts. It includes a structured focus on comparison with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer's methods supported by some relevant terminology. Explanation of some relevant contextual factors.</p> <p><b>At the bottom of the level</b>, a candidate will have Level 2 and be starting to make some structured comparison and/or make relevant comments on writer's methods and/or contexts.</p>
	<b>AO2</b>	<ul style="list-style-type: none"> <li>• Explained/relevant comments on writer's methods with some relevant use of subject terminology</li> <li>• Identification of effects of writer's methods on reader</li> </ul>	
	<b>AO3</b>	<ul style="list-style-type: none"> <li>• Some understanding of implicit ideas/perspectives/contextual factors shown by links between context/text/task</li> </ul>	
<b>Level 2</b> <i>Supported, relevant comments</i> <b>6–10 marks</b>	<b>AO1</b>	<ul style="list-style-type: none"> <li>• Supported comparison</li> <li>• Comments on references</li> </ul>	<p><b>At the top of the level</b>, a candidate's response is likely to be relevant and supported by some explanation. It will include some focus on comparison with relevant comments and some supporting references from the text. There will be identification of effects of deliberate choices made by writer with some reference to subject terminology. Awareness of some contextual factors.</p> <p><b>At the bottom of the level</b>, a candidate's response will have Level 1 and be starting to focus on comparison and/or starting to show awareness of the writer making choices and/or awareness of contexts</p>
	<b>AO2</b>	<ul style="list-style-type: none"> <li>• Identification of writer's methods</li> <li>• Some reference to subject terminology</li> </ul>	
	<b>AO3</b>	<ul style="list-style-type: none"> <li>• Some awareness of implicit ideas/contextual factors</li> </ul>	
<b>Level 1</b> <i>Simple, explicit comments</i> <b>1–5 marks</b>	<b>AO1</b>	<ul style="list-style-type: none"> <li>• Simple comments relevant to comparison</li> <li>• Reference to relevant detail(s)</li> </ul>	<p><b>At the top of the level</b>, a candidate's response is likely to be narrative and/or descriptive in approach. It may include awareness of similarity or difference and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit.</p> <p><b>At the bottom of the level</b>, a candidate's response will show some familiarity with the text.</p>
	<b>AO2</b>	<ul style="list-style-type: none"> <li>• Awareness of writer making deliberate choices</li> <li>• Possible reference to subject terminology</li> </ul>	
	<b>AO3</b>	<ul style="list-style-type: none"> <li>• Simple comment on explicit ideas/contextual factors</li> </ul>	
<b>0 marks</b>		Nothing worthy of credit/nothing written	

