GCSE English Literature

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Unseen Poetry

Higher Tier

**Unit 2 Mark Scheme**

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| Band 6  16-18 marks | (AO1, AO2)  (AO1)  (AO2) | 6.1 Insightful exploratory response to ideas/themes  6.2 close analysis of detail to support interpretation  6.3 evaluation of writer’s use of language and/or structure and/or form and effects on readers |
| Band 5  13-15 marks | (AO1, AO2)  (AO1)  (AO2) | 5.1 exploratory response to ideas/themes  5.2 analyses details  5.3 analysis of writer’s language and/or structure and/or form and effects on readers |
| Band 4  10-12 marks | (AO1, AO2)  (AO1)  (AO2) | 4.1 considered/qualified response to ideas/themes  4.2 details linked to interpretations  4.3 consideration of writer’s use of language and/or structure and/or form and effects on readers |
| Band 3  7-9 marks | (AO1, AO2)  (AO1)  (AO2) | 3.1 sustained response to ideas/themes/feelings/attitudes  3.2 effective use of details to support interpretation  3.3 explanation of effect(s) of writer’s choices of language and/or structure and/or form intended/achieved |
| Band 2  4-6 marks | (AO1, AO2)  (AO1)  (AO2) | 2.1 explained response to element(s) of ideas/themes/feelings/attitudes  2.2 details used to support a range of comments  2.3 identification of effect(s) of writer’s choices of language and/or structure and/or form intended/achieved |
| Band 1  1-3 marks | (AO1, AO2)  (AO1)  (AO2) | 1.1 supported response to ideas/themes/feelings/attitudes  1.2 comment(s) on details  1.3 awareness of writer making choice(s) of language and/or structure and/or form |
| 0 marks |  | Nothing worthy of credit. |

AO1 respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations

AO2 explain how language, structure and form contribute to writers’ presentation of ideas, themes and settings

Jan 2012 H Tier

**How to Leave the World that Worships Should**

Let faxes butter-curl on dusty shelves.

Let junkmail build its castles in the hush

of other people’s halls. Let deadlines burst

and flash like glorious fireworks somewhere else.

As hours go softly by, let others curse

the roads where distant drivers queue like sheep.

Let e-mails fly like panicked, tiny birds.

Let phones, unanswered, ring themselves to sleep.

Above, the sky unrolls its telegram,

immense and wordless, simply understood:

you’ve made your mark like birdtracks in the sand –

now make the air in your lungs your livelihood.

See how each wave arrives at last to heave

itself upon the beach and vanish. Breathe.

Ros Barber

What do you think is the poet’s attitude towards the way we live and work in the modern world **and** how does she present this attitude to the reader? (18 marks)

Jan 2013 H Tier

**A Marriage**

You are holding up a ceiling  
with both arms. It is very heavy,  
but you must hold it up, or else  
it will fall down on you. Your arms  
are tired, terribly tired,  
and, as the day goes on, it feels  
as if either your arms or the ceiling  
will soon collapse.  
  
But then,  
unexpectedly,  
something wonderful happens:  
Someone,  
a man or a woman,  
walks into the room  
and holds their arms up  
to the ceiling beside you.  
  
So you finally get  
to take down your arms.  
You feel the relief of respite,  
the blood flowing back  
to your fingers and arms.  
And when your partner's arms tire,  
you hold up your own  
to relieve him again.  
  
And it can go on like this  
for many years  
without the house falling.

Michael Blumenthal

What do you think are the feelings about marriage in this poem **and** how does the poet present these feelings to the reader? (18 marks)

**Slow Reader**

He can make sculptures  
and fabulous machines,  
invent games, tell jokes,  
give solemn, adult advice -  
but he is slow to read.  
When I take him on my knee  
with his *Ladybird* book  
he gazes into the air,  
sighing and shaking his head  
like an old man  
who knows the mountains  
are impassable.

He toys with words,  
letting them go cold  
as gristly meat,  
until I relent  
and let him wriggle free:  
a fish returning  
to its element,  
or a white-eyed colt - shying  
from the bit\* - who sees  
that if he takes it  
in his mouth  
he'll never run  
quite free again.

Vicky Feaver

\*bit = the metal mouthpiece of a bridle, used to control a horse

How do you think the speaker feels about the child and his experience of learning to read **and** how does the poet present the speaker’s feelings? (18 marks)

June 2012 H Tier

**Children In Wartime**

Sirens ripped open  
the warm silk of sleep;  
we ricocheted to the shelter

moated by streets

that ran with darkness.

People said it was a storm,

but flak\*

had not the right sound  
for rain;  
thunder left such huge craters

of silence,  
we knew this was no giant

playing bowls.  
And later,  
when I saw the jaw of glass,

where once had hung  
my window spun with stars;  
it seemed the sky  
lay broken on my floor.

Isobel Thrilling

\*flak: anti aircraft fire

How does this poet present the ways children are affected by war? (18 marks)

**To a Daughter Leaving Home**

When I taught you  
at eight to ride  
a bicycle, loping along  
beside you  
as you wobbled away  
on two round wheels,  
my own mouth rounding  
in surprise when you pulled  
ahead down the curved  
path of the park,  
I kept waiting  
for the thud  
of your crash as I  
sprinted to catch up,  
while you grew  
smaller, more breakable  
with distance,  
pumping, pumping  
for your life, screaming  
with laughter,  
the hair flapping  
behind you like a  
handkerchief waving  
goodbye.

Linda Pastan

What do you think the speaker feels about her daughter growing up **and** how does she present these feelings to the reader? (18 marks)