

Oxford Revise | AQA English Literature: Worlds and Lives Poetry Anthology | Answers

Mark Scheme

Behind each exam question is a set of assessment objectives (AOs). The examiner will use these AOs to help mark your answer. If you answer the question accurately, you will automatically cover all the AOs.

Level	Marks	Explanation
1	1–5	<p>A <i>simple</i> response, with a mainly <i>narrative</i> or <i>descriptive</i> approach</p> <ul style="list-style-type: none"> • AO1 – simple comments relevant to comparison, reference to relevant detail(s) • AO2 – awareness of writer making choices, possible reference to subject terminology • AO3 – simple comment on explicit ideas/contextual factors
2	6–10	<p>A <i>relevant</i> response <i>supported</i> by some explanation</p> <ul style="list-style-type: none"> • AO1 – supported comparison, comments on references • AO2 – identification of writers’ methods, some reference to subject terminology • AO3 – some awareness of implicit ideas/contextual factors
3	11–15	<p>An <i>explained, structured</i> response</p> <ul style="list-style-type: none"> • AO1 – some explained comparison, references used to support a range of relevant comments • AO2 – explained/relevant comments on writers’ methods with some relevant use of subject terminology, identification of effects of writers’ methods to create meanings • AO3 – some understanding of implicit ideas/perspectives/contextual factors shown by links between context/text/task
4	16–20	<p>A <i>clear</i> response showing <i>understanding</i></p> <ul style="list-style-type: none"> • AO1 – clear comparison, effective use of references to support explanation • AO2 – clear explanation of writers’ methods with appropriate use of relevant supporting subject terminology, understanding of effects of writers’ methods to create meanings • AO3 – clear understanding of ideas/perspectives/contextual factors shown by specific links between context/text/task
5	21–25	<p>A <i>thoughtful</i> and <i>developed</i> response</p> <ul style="list-style-type: none"> • AO1 – thoughtful, developed comparison, apt references integrated into interpretation(s)

		<ul style="list-style-type: none"> • A02 – examination of writers’ methods with some relevant use of supporting subject terminology, examination of effects of writers’ methods to create meanings • A03 – thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task
6	26–30	<p>A <i>convincing, critical, and exploratory</i> response</p> <ul style="list-style-type: none"> • A01 – critical, exploratory, well-structured comparison, appropriate use of precise references to support interpretation(s) • A02 – analysis of writers’ methods with subject terminology used appropriately, exploration of effects of writers’ methods to create meanings • A03 – exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task

2 'Lines Written in Early Spring' by William Wordsworth

Relevant content may include:

AO1

- Any valid comparison of nature being a comforting force to humans, such as in 'With Birds You're Never Lonely' or 'A Portable Paradise'.
- Any valid comparison/treatment of the damage that humans have done to nature or their natural selves, as in 'In a London Drawingroom' or 'Like an Heiress'.
- Comparison of the impact of being connected or disconnected to nature, as in 'Shall earth no more inspire thee' and 'A Wider View'.
- Possible comparison of the representation of nature being something more powerful and significant than humans, such as 'Shall earth no more inspire thee' or 'With Birds You're Never Lonely'.

AO2

- Any valid comparisons of the use of imagery or semantic fields to present ideas about the joy nature can give, such as the use of figurative language used to convey pleasure in 'Shall earth no more inspire thee'.
- Possible treatment of the use of person, such as first person in 'Shall earth no more inspire thee'.
- Comparison between the use of perspective, for example, in 'A Wider View' where the first part of the poem is from the perspective of the speaker's great-great-grandfather.
- The use of structural techniques, such as the effects of the beginning/ending, the shaping of tone or juxtaposition of images.

AO3

- Any valid comparisons between the ways ideas/feelings/attitudes about humans' relationships with nature are explored/presented, and what influences these ideas/feelings/attitudes.
- Ideas about the impact of the industrialisation or urbanisation of England/the UK and how it is presented in poems like 'In a London Drawingroom', for example, ideas about how nature has been damaged and humans have become separated from the natural world.
- Any valid points about modern damage to the environment and what it means, such as pollution, climate change, and the destruction of habitats, for example, as in 'Like an Heiress'.
- Any valid points about literary/generic conventions.

3 'England in 1819' by Percy Bysshe Shelley

Relevant content may include:

AO1

- Any valid comparison of representations of powerful people or institutions controlling, oppressing, or stealing from other people, such as in 'pot', 'A century later', and 'Homing'.
- Any valid comparison/treatment of the unfairness of power imbalances and the experience of powerlessness, as in 'The Jewellery Maker' or 'A Wider View'.
- Comparison of the impact of corrupt power, as in 'Thirteen'.
- Possible comparison between human power and nature's power both acting as forces against or in control of weaker people, such as in 'Shall earth no more inspire thee'.

AO2

- Any valid comparisons of the use of imagery or semantic fields to present ideas about powerful people or institutions, such as the use of violent language in 'A century later'.
- Possible treatment of the use of person, such as second person in 'Thirteen'.
- Comparison between the use of perspective, for example, the perspective of the absent relative in 'Homing' where they are forced to give up their dialect/accent.
- The use of structural techniques, such as the effects of the beginning/ending, the shaping of tone, or juxtaposition of images.

AO3

- Any valid comparisons between the ways ideas/feelings/attitudes about power and powerlessness are explored/presented and what influences these ideas/feelings/attitudes.
- Ideas about social class or social inequalities and how this is presented in poems, such as 'Homing' or 'A Wider View', for example, ideas about poverty, desire for a better future, disenfranchisement/loss of opportunity ('A century later').
- Any valid points about colonialism or racial inequalities and what it means, such as enslavement, oppression, theft, violence, discrimination, and prejudice, as seen in 'pot' and 'Thirteen'.
- Any valid points about literary/generic conventions.

Example answer

The answer given below is a full, top-level answer.

Shelley's 'England in 1819' and Dharker's 'A century later' both explore how people in positions of power prevent others from accessing basic human rights. However, while both poems initially show power as a negative force of oppression and control, each poem does offer a glimmer of hope where those who have suffered at the hands of the powerful demonstrate the strength of will to face up to their oppressors.

In 'England in 1819', Shelley initially explores the various ways that powerful institutions exploit people living in poverty for their own gain. The opening line, 'An old, mad, blind, despised, and dying King', immediately establishes the speaker's feelings of outrage at the exploitative ruling family. This is both captured by the abrupt way in which the poem commences (as though the speaker is part way through an angry outburst) and by the extensive list of negative qualities attributed to 'mad' King George. The use of strong plosive sounds within this list of qualities intensifies the suggestion that the line is said with forceful vehemence. The qualities that are described build a powerful picture of a ruler who is so frail in body and mind that they cannot possibly act in the best interest of their people – perhaps suggesting why the king was 'despised'. Additionally, in a figurative sense, the presentation of the king as 'blind' suggests that he is unaware or uncaring about the troubles that his people face.

Shelley continues to explore the negative qualities of the Habsburg royal family by focusing on the many failings of the Prince Regent. The Prince is presented as the 'dregs' of an already 'muddy spring' and as 'leechlike', suggesting that he was similarly unfit to rule and that, like all rulers, he sucked out the vitality of the people he ruled. The verb 'cling' in line 5 creates a sense that rulers feed on their people until 'they drop...without a blow', suggesting rulers get to die peacefully in their beds having been satiated with the 'blood' (the nourishment) that they steal from their people. Line 7 contrasts the peaceful deaths of monarchs with the violent and unjustifiable killing of those living in poverty. Here, Shelley references the St Peter's Massacre where the army was called in to end an uprising where people were protesting for the right to vote. The reference to people being 'stabbed in th' untilled field' describes the violence of the army in controlling the unrest, and the pathos is increased in the presentation of these people as being 'starved'. The army is seen to have committed 'liberticide' (the murder of freedom) in their immoral use of power.

Shelley is similarly condemning of other powerful institutions including the English Church, the government ('senate'), and the law, suggesting that none of these perform their duties to protect all people, and instead increase the suffering of those who should be able to rely on them. The Church is viewed to be 'Christless' and 'Godless' in that they do not behave with Christian charity to aid the poor in times of distress; instead, they withhold the words and acts of comfort they are meant to provide ('a book sealed'). The law is seen to be corrupt – 'tempt[ing]' people to believe they are protected and instead being used to 'slay' vulnerable, powerless people. Shelley therefore paints a very damning picture of those who hold power, calling them out for their terrible treatment of ordinary people. However, there is a note of hope within the poem in the final two lines, as Shelley says that through the death ('graves') of these powerful institutions, ordinary people can secure a fairer society – and therefore hope ('a glorious Phantom') 'may Burst, to illumine our tempestuous day.'

In 'A century later', Dharker responds to the attack on Malala Yousafzai who was shot in the head after campaigning for girls' right to education in Pakistan. The nameless girl is representative of all the victims of this inequality, which exists purely because of a profound power imbalance between men and women in Pakistani society (and indeed in other parts of the world). The fragility of the victim in the poem is immediately shown as she is described as a 'target' and as having the 'fine skin' and 'cheek still rounded' of a 'fifteen'-year-old. The reader is also told from the outset that 'The school-bell is a call to battle' and the schoolgirl's walk to school is 'a step into the firing-line'. The juxtaposition of the seemingly ordinary and unobtrusive act of going to school with the extremely violent imagery linked to battle highlights the level of oppression the girl faces. The girl's

vulnerability is again shown in the second stanza where she is a solitary figure ‘surrounded’ by attackers. The description that she is ‘surrendered’ and that ‘she takes the bullet in the head’ shows she has very little control over her fate.

However, while the acts of violence are extreme and unjustified, Dharker introduces the moment of resistance and presents the notion of a future hope far earlier than Shelley does in his poem. By the third stanza, the reader can see already that this girl (much like Malala Yousafzai) is unwilling to be deterred from achieving her aims. The stanza starts on the enjambed line ‘and walks on’, symbolically suggesting that though the bullet to her head should have stopped her, instead the action seems to have galvanised her will to keep fighting. The juxtaposition of the physical damage caused by the ‘missile cut[ting] a pathway into her mind’ and the figurative impact it had, which is determination to resist these powerful forces, is especially poignant. The new-found resilience is described as ‘an orchard in full bloom’ and compared to ‘a field...full of poppies’, suggesting that this resistance is alive and potent. The idea of hope is consolidated in the next stanza where it simply states, ‘This girl has won’. Dharker again draws on the powerful contrast between the violence, intimidation, and cruelty adopted by those in power and the very ‘ordinary’ and humble symbols of freedom that the girl is willing to fight for – ‘wear bangles to a wedding, paint her fingernails, go to school’. These are all things that in many other countries, girls can do freely without fear of reprisals. To more powerfully show the girl’s intellectual liberation, Dharker creates the girl’s voice in the lines: ‘*Bullet...you are stupid. You have failed.*’ This enables her to directly address her attackers, clearly stating that violence cannot kill hope and it cannot kill ideas, as suggested by the line ‘*You cannot kill a book or the buzzing in it*’. Here, Dharker shows us that once ideas are alive (‘buzzing’) they cannot be controlled any longer.

Dharker ends the poem on the image of a growing resistance where the ‘murmur’ of the first girl’s resistance grows into ‘a swarm’ and ‘one by one, the schoolgirls are standing up’ to join the ‘front line’ to gain their rights. The appropriation of the battle language for their cause creates a strong message of hope: that through a collective resistance and a commitment to fight for their ‘ordinary’ freedoms, there will come a time when girls will no longer be controlled by powerful men intent on preventing them from living rich and full lives on their own terms.

Therefore, both poets show how powerful forces control and exploit those weaker than themselves. However, both end with the hopeful message that freedom, equality, and basic human rights can be gained if the weak harness their own individual and collective power to overcome their oppressors, thus securing a better and fairer society for all.

4 'Shall earth no more inspire thee' by Emily Brontë

Relevant content may include:

AO1

- Any valid comparison of humans showing emotional vulnerability/weakness (such as grief, loss, isolation, loneliness), as in 'Name Journeys' or 'A Portable Paradise'.
- Any valid comparison/treatment of powerless people, as in 'Thirteen', where the powerless young person is treated with carelessness and discrimination by those in power.
- Comparison of the presentation of weak countries or groups being oppressed by those who are more powerful, as in 'pot', 'A century later', and 'England in 1819'
- Possible comparison of examples of people overcoming their human weaknesses or powerlessness, such as in 'A century later', which explores human weakness and strength.

AO2

- Any valid comparisons of the use of imagery or semantic fields to present ideas about human weakness, such as the use of language around feelings of loneliness or isolation in 'Name Journeys' or 'A Portable Paradise'.
- Possible treatment of the use of person, such as second person in 'Thirteen', where the weakness and vulnerability of the young person is made more personal through the poem being directed at the reader.
- Comparison between the use of perspective, for example, in 'A century later', where the perspective of the girl is given as both a victim of oppression and as someone who is determined to overcome it. This poem also shares the aims of the oppressors.
- The use of structural techniques such as the effects of the beginning/ending, the shaping of tone, or juxtaposition of images.

AO3

- Any valid comparisons between the ways ideas/feelings/attitudes about human weakness are explored/presented and what influences these ideas/feelings/attitudes.
- Ideas about the impact of colonisation, oppression of different races, genders and social groups in some countries/periods of time. For example, how colonised people are presented in 'pot', such as ideas about how people were too weak to protect themselves from being colonised by powerful nations and to prevent their resources from being stolen.
- Any valid points about racial discrimination and what it means, such as in 'Thirteen' where the boy's weakness and vulnerability is exploited during an unfair and illegitimate police stop.
- Any valid points about literary/generic conventions.

Example answer

The answer given below is a full, top-level answer.

'Shall earth no more inspire thee' and 'Thirteen' explore human weaknesses in different ways, but both poems are concerned with the ways these weaknesses cause individuals to suffer feelings of fear, isolation, and a loss of hope.

In Brontë's poem, the reader is instantly introduced to an omnipotent, anthropomorphised 'Nature', who addresses a forlorn and distressed human. The poem opens on two directly addressed rhetorical questions, which seek to understand why the human addressee is no longer able to find pleasure in their relationship with 'Nature'. This breakdown in the relationship is seen to cause the human to become a 'lonely dreamer', so establishing the sense that this person is alone and suffering. They are also described as having lost their 'passion', suggesting that they no longer feel a sense of joy or have a reason to exist. Here, Brontë connects with the Romantic poets' concepts about the fundamental challenge of the human experience: the need to understand ourselves and our place in the world. The idea that this person is in a state of extreme mental anguish is further captured in the second stanza in the metaphor that their 'mind is ever moving in regions dark to thee.' This creates the sense that the person's mind is restless and is plagued by dark thoughts. This restlessness is also captured in the line 'useless roving', the word 'roving' suggesting their inability to find a place of comfort.

The poem's tone suggests that 'Nature' is a gently consoling and comforting friend who seeks to make the person feel better, offering the solace of the natural world as an antidote for these complex and disturbing human emotions. In the third and fourth stanzas, Brontë lists the range of wonderful things that 'Nature' has to offer: 'mountain breezes', 'sunshine', 'summer sky', and 'evening' sunsets; these have the power to 'enchant', 'soothe', and 'please' the disenchanted human and perhaps offer them the peace of mind that currently escapes them. However, while the beauty of Nature is meant to console the human to help them overcome the 'wayward will' that is not serving their best interests, in many ways the majesty of 'Nature' more starkly illustrates the fragility, and perhaps meaninglessness, of human lives. This idea is encapsulated in the sense that humans should worship 'Nature' 'in fond idolatry' because it is so much greater than humans are. Indeed, stanza five intensifies the sense that humans are meagre and powerless beings in comparison to the magnitude of 'Nature'. 'Nature' is described as having a confidence in their 'mighty sway' and 'magic power' (shown from the repetition of the phrase 'I know') that serves as a reminder of how little confidence humanity has in its own sense of worth and belonging. Here, Brontë intensifies the sense that despite the willingness of 'Nature' to protect and 'watch' over people, they are unable to find a sense of their own value or solace in their relationship with a benign 'Nature'.

Human weakness is also alluded to in the references to 'mortals' and 'heaven', reminding the reader that human lives are short and insignificant in comparison to the endless, renewing existence of 'Nature'. The poem's final ideas produce mixed feelings in the reader, who is forced to acknowledge that all people will die, but is offered the tentative hope that if humans embrace their short-term existence and understand they have a place within a greater and eternal natural world, then humanity will find a kind of peace – 'a heaven'.

In contrast to Brontë's poem, which is a highly conceptual exploration of human weakness, Femi's poem explores a very real, everyday example of human powerlessness in the face of prejudice and

discrimination. The poem 'Thirteen' is drawn from the poet's own experience of having been stopped at the age of thirteen by police officers who accused him of a crime, but it also engages with the anecdotal experiences of many Black people who have been stopped and searched without justifiable cause (which happens to Black people disproportionately). The poem therefore engages with the institutionalised racism that has been reported within various police forces (and indeed other powerful institutions) in the UK and elsewhere (namely the US, which is referenced in the use of the word 'fed').

The poem commences by describing that the boy was 'cornered' 'four minutes from home', which shows that even in the places they should feel most safe, young Black men remain at risk of the impact of prejudice and the threatening and predatory police officers. The accusation ('*You fit the description of a man?*') is shown to be unjustifiable given that the youth is only 'thirteen', suggesting that the police think nothing of targeting any Black person.

In the poem's second stanza, Femi juxtaposes the role of police officers to protect and educate young people with the threatening behaviour they have just demonstrated. Here, the speaker describes how the second officer had previously visited his school and given an inspirational speech about how these young people were '*supernovas*' and therefore symbolically had bright futures full of endless potential. Femi seems to reference the hypocrisy of police forces who partake in outreach and engagement work in communities, pretending to celebrate the positive 'horizon' of potential that young people represent, but who then treat them with discrimination when they become older.

In stanza four, Femi contrasts the image of the innocent children of 'Gloucester Primary School', who listen earnestly to an authority figure they respect and trust, with the awakening feelings of terror of the adolescent who has been unfairly accused of a crime. In stanza three, the young person's sense of fear is shown using the word 'praying', which indicates that he knows that he is 'powerless' to defend himself against the officers' actions, suggesting that only a divine intervention could prevent the officers from doing what they want with him. Femi also indicates that, in a very real way, the adolescent is not simply afraid to be questioned or even arrested; he is afraid that the officers will use violence against him – 'the two men cast lots for [his] organs'. Femi's use of 'casting lots' demonstrates that it would be a momentary decision from the officers that would determine whether they chose to harm him or not, and the young person would not have any power to prevent it. The idea of the adolescents powerlessness is further captured in the poem's final stanza, where the speaker is shown to have 'fear condens[ing] on [his] lips', showing that he is fully aware he may not be able to escape harm. The stark reality of the level of threat is captured in the speaker's final realisation that '*supernovas...are, in fact, dying stars*', suggesting that both the young person's hope of escaping unscathed and, more importantly, his hopes for his future are slipping into a 'black hole'.

It is clear, therefore, that human weakness is explored in very different ways in each of the poems, with Brontë focusing on the feelings of purposelessness and insignificance that is part of the human experience, and Femi focusing on how social inequalities and injustices force people into positions of powerlessness.

5 'In a London Drawingroom' by George Eliot

Relevant content may include:

AO1

- Any valid comparison of how the buildings and the sites of the places are represented, such as in 'A Wider View', where the buildings and sites are seen to be both symbols of wealth and working-class poverty.
- Any valid comparison of the representation of the natural world and the urban environment.
- Comparison of the presentation of the impact of human actions/activities on places, as in 'Like an Heiress'.
- Possible comparison between how places can be represented as a centre of pride/belonging ('Homing'), comfort and pleasure ('Lines Written in Early Spring'), or as causes of isolation and displacement ('Name Journeys').

AO2

- Any valid comparisons of the use of imagery or semantic fields to present ideas about the places poets inhabit, such as the use of the negative language to describe the poor living and working conditions for working-class people in 'A Wider View'.
- Possible treatment of the use of person, such as first person being used in 'Lines Written in Early Spring' to convey the speaker's joy of being in 'Nature'.
- Comparison between the use of perspective, for example, the perspective of absent relatives in 'Homing' and 'A Wider View', where their experience or place differs to that of the poems' speakers.
- The use of structural techniques, such as the effects of the beginning/ending, the shaping of tone, or juxtaposition of images.

AO3

- Any valid comparisons between the ways ideas/feelings/attitudes about the presentation of the places the poets inhabit are explored/presented, and what influences these ideas/feelings/attitudes.
- Ideas about industrialisation and urban growth and how it is presented, for example, in 'A Wider View', ideas about the impact on living and working conditions.
- Any valid points about immigration and what it means, such as difficulties integrating, racial discrimination, and loss of cultural links/identity.
- Any valid points about literary/generic conventions.

6 'On an Afternoon Train from Purley to Victoria, 1955' by James Berry

Relevant content may include:

AO1

- Any valid comparison of positive forces in shaping identity, such as family, community, or class connections, as in 'The Jewellery Maker' and 'Homing'.
- Any valid comparison/treatment of how places shape identity, as in 'Homing'.
- Comparison of the impact of migration on identity, as in 'pot', 'A Portable Paradise', and 'Name Journeys'.
- Possible comparison of poems that explore the power of group identity in combatting oppressors, such as in 'A century later'.

AO2

- Any valid comparisons of the use of imagery or semantic fields to present ideas about identity, such as the use of language to describe belonging in 'The Jewellery Maker'.
- Possible treatment of the use of person, such as third person in 'A century later' to create the sense that the girl could be one of any of the group who has decided to stand up for their rights.
- Comparison between the use of perspective, for example, the use of the absent relative's experience of childhood in 'Homing'.
- The use of structural techniques, such as the effects of the beginning/ending, the shaping of tone, or juxtaposition of images.

AO3

- Any valid comparisons between the ways ideas/feelings/attitudes about identity are explored/presented and what influences these ideas/feelings/attitudes.
- Ideas about how migration can impact someone's identity and how it is presented in 'Name Journeys', for example, ideas about feeling disconnected from your spiritual home and culture.
- Any valid points about communities, class, and families and what it means, such as shared experiences, shared concerns, attitudes and beliefs, solidarity, and connection.
- Any valid points about literary/generic conventions.

Example answer

The answer given below is a full, top-level answer.

In 'On an Afternoon Train from Purley to Victoria, 1955', Berry explores the tensions that exist between racialised identities, which are often magnified through the experience of migration, and an idealised all-inclusive human identity that is suggested in the concept of 'racial brotherhood'. By contrast, in 'The Jewellery Maker', Adjoa Parker explores the ways in which a person's sense of identity is positively

shaped through family traditions, expertise in a craft, and their sense of belonging within a local community.

In the opening of 'On an Afternoon Train', the speaker recollects a conversation with a stranger during a train journey. Berry initially establishes the sense of separation through the polite pleasantries the two strangers exchange, and the familiarity and repetition of the phrase 'Nice day' would resonate with all readers who have experienced similar daily exchanges. There is something characteristically British in such an exchange, as the British are often described as being obsessed with the weather, and this establishes a shared sense of Britishness, a shared cultural identity.

While initially the conversation is shallow, one passenger then makes two profound comments about her identity: first, she defines herself as 'a Quaker', therefore aligning herself with a specific faith system; second, she introduces the concept of 'racial brotherhood' as a subject that she recently felt moved to 'speak' on. In this, the passenger shares her belief in a shared humanity, which she sees as the most significant identity of all. This is an unusual conversation to introduce to a stranger on a train; there is a sense that the passenger has been 'moved' to speak on this topic within the safe confines of her spiritual community, and also to live out the values of 'racial brotherhood' in her everyday life. The passenger seems to suggest that brotherhood is achieved through reaching out to strangers and seeking connections with others; by defining ourselves through fraternity rather than through our differences.

In the poem's second stanza, the speaker responds to the passenger's declarations. The speaker appears 'thoughtful' about what 'racial brotherhood' means to them – how it impacts on their own sense of identity. They seem less certain of their identity as the conversation moves them to think about the homeland they left behind to migrate to the UK. The poem's third stanza offers a confused juxtaposition of images, referencing the seemingly unwelcoming 'empty city streets' of London, which perhaps reflects the person's feelings of isolation, in contrast to their 'father's big banana field', which is a comparatively vibrant image of a place full of life. Yet in London, the 'empty streets' are 'lit dimly in a day's first hours', connoting a bustling and thriving city where opportunities can be found (and thereby referencing the economic motivations for migration to the UK), whereas the fields in Jamaica are cast in 'darkness', as though they are barely remembered or are symbolically a place where there were few moments of hope and few opportunities. The confusion of these images suggests the speaker's insecurity about their place in the world arising from their dual identities.

The poem's fourth stanza offers a powerful reminder of some people's ignorance about places and circumstances from which migrants have come, and Berry suggests that this ignorance can easily be a barrier to migrants feeling accepted into their new communities and to them being able to establish new, positive identities within their new countries. The passenger's ignorance around where the speaker originally came from shows that many people rarely think about the world outside of their own country, and Berry may be suggesting here that this is why we create such narrow, localised identities (those linked to our regions or nations, or ethnicity). However, the grace with which the speaker accepts the passenger's misconception, shown through their use of humour ('Where Ireland is near Lapland'), shows that 'racial brotherhood' can be achieved with patience and understanding. The final word, the collective pronoun 'us', suggests the speaker has come to understand they are part of a shared identity that exists above those that are shaped by individual places, faith systems, or the colour of a person's skin.

In 'The Jewellery Maker', Adjoa Parker explores how generational connections with one place and community establish a strong sense of identity, which is also linked to a sense of purpose generated through developing skill in a craft. The poem powerfully references the sense of timelessness through the opening words 'Each day', suggesting that the familiarity of the routine is a significant part of the

Jewellery Maker's confidence in their place in the world. The poem's first stanza then continues to describe the experiences of the Jewellery Maker as he journeys to work 'like his father before him, and his father too', establishing a sense of generational continuity. The detail with which the Jewellery Maker's sensual experiences are described intensifies the impression that not only is the place familiar, but the Jewellery Maker delights in the vibrancy of the sights and sounds (for example, the feel of the 'heat-baked stone', 'the slap of [his] sandalled feet', the 'smell of blossom'). His pleasure is also shown in the way in which he 'greet[s] his neighbours with a smile'.

In the poem's second stanza, the speaker focuses on the care and skill the Jewellery Maker applies to his craft, establishing again how the routine actions give the Jewellery Maker a secure confidence in himself. The level of preparation the Jewellery Maker undertakes is linked to the prestigious career of surgeons or to the regimented approach of soldiers, and this – in turn – elevates the significance of the Jewellery Maker's own profession. The stanza again provides considerable detail about the physical experience of creation, describing the smells, the feel, and the visual senses. There is a detailed description of his skilful actions, such as the way the metal 'yields to his touch' and his 'deft fingers'. The beauty of the Jewellery Maker's creations – which are all natural things such as butterflies, flowers, and the moon – also indicates that this is a man who takes great pleasure in his craft. The reader is therefore given a strong impression that the Jewellery Maker knows the calibre of his work, and that this recognition is central to his identity.

In the poem's final stanza, the speaker explores a more complex presentation of the Jewellery Maker's identity – as though we see more details about the quality of his work ('tiny loops and curls'). The reader also comes to see that, despite his skill and the recognition of this skill by the rich women who buy his pieces, the Jewellery Maker lacks wealth, and this causes him regret. For example, the Jewellery Maker's inner regrets are shown in the lines 'he'd decorate his house in this, drape his wife in fine-spun gold' – if only he had the wealth to do so. This is contrasted by the reality of the situation as his wife is dressed in a 'simple cotton dress' and her wedding ring is 'a plain gold band, worn thin'. However, his regrets, and the suggestion that perhaps the Jewellery Maker works hard for financial reasons rather than simply for love of his craft, do not detract from the strong sense of his place in his community, and the pride and pleasure he takes in his craft, from which he clearly draws meaning and a sense of self-worth.

Therefore, both poems offer insights into the complex factors that feed into one's sense of identity, showing that connections, a sense of belonging and purpose, as well as the way we are seen by others, all impact who we are.

7 'Name Journeys' by Raman Mundair

Relevant content may include:

AO1

- Any valid comparison of how individuals struggle to define their identity after migrating to/coming to another country, such as in 'pot'.
- Any valid comparison/treatment of how people have fought to be able to define their own identity, as in 'A century later'.
- Comparison of the impact of belonging on identity, as in 'Homing'.
- Possible comparison between people having identities forced upon them, such as in 'Thirteen'.

AO2

- Any valid comparisons of the use of imagery or semantic fields to present ideas about identity, such as the use of nostalgic language in 'A Portable Paradise'.
- Possible treatment of the use of person, such as second person in 'Thirteen' to convey how the police officer's prejudice has imposed an identity profile upon the young person.
- Comparison between the use of perspective, for example, the feelings of pride in the local identity that are conveyed by the speaker in 'Homing' are contrasted with the absent relative's feelings of embarrassment in their authentic dialect and accent.
- The use of structural techniques, such as the effects of the beginning/ending, the shaping of tone, or juxtaposition of images.

AO3

- Any valid comparisons between the ways ideas/feelings/attitudes about the struggle for identity are explored/presented and what influences these ideas/feelings/attitudes.
- Ideas about migration and how it is presented in 'A Portable Paradise', for example, ideas about cultural disconnection, loss of identity, and feelings of not belonging.
- Any valid points about prejudice, discrimination, and oppression and what it means, such as loss of identity, loss of freedoms, and forced removal from community identity.
- Any valid points about literary/generic conventions.

8 'pot' by Shamshad Khan

Relevant content may include:

AO1

- Any valid comparison of negative experiences of migration, such as in 'Name Journeys'.
- Any valid comparison/treatment of how migration impacts one's sense of belonging, as in 'A Portable Paradise'.
- Comparison of the impact of migration on inter-racial relationships and cultural enrichment, as in 'On an Afternoon Train from Purley to Victoria, 1955'.
- Possible comparison between how the 'homeland' is presented nostalgically and positively, such as in 'Name Journeys', 'A Portable Paradise', and 'Like an Heiress'.

AO2

- Any valid comparisons of the use of imagery or semantic fields to present ideas about migrant experiences, such as the use of allusions to religious figures in 'Name Journeys'.
- Possible treatment of the use of person, such as the use of first person and reported second person in 'A Portable Paradise' to capture the sense of nostalgia and connections despite distance and time.
- Comparison of the use of perspective, for example, between those who perceive migration negatively, such as in 'Name Journeys', and those who feel more positively about migration, such as in 'An Afternoon Train from Purley to Victoria, 1955'.
- The use of structural techniques such as the effects of the beginning/ending, the shaping of tone, or juxtaposition of images.

AO3

- Any valid comparisons between the ways ideas/feelings/attitudes about migrant experiences are explored/presented and what influences these ideas/feelings/attitudes.
- Ideas about migration and the events that might trigger them and how these are presented in 'Name Journeys', for example, ideas about large-scale migration to the UK from India/Pakistan, and issues with assimilation and acceptance into communities.
- Any valid points about multiculturalism and what it means, such as mixing of cultures, religions, attitudes, and experiences.
- Any valid points about literary/generic conventions.

Example answer

The answer given below is a full, top-level answer.

In both 'pot' and 'A Portable Paradise', the poems focus on some of the negative impacts of migration – namely the sense of isolation and feelings of disconnection from one's original heritage.

In 'pot', the speaker of the poem explores their own sense of disconnection due to migration by considering the forced displacement of a pot that is displayed in a museum, symbolically serving as a symbol of colonisation. The speaker starts by establishing the types of the semi-truthful excuses that are used by colonising nations and museums to prevent items taken during war or colonisation from being returned to their origin countries. The poem's first words – 'so big' – seem to start mid-sentence and certainly mid-conversation; this references the fact that the debate about returning items has been going on for many decades. There is a certain irony in the fact that while the items are too 'big' or too 'fragile' to return, they certainly weren't considered to be so when they were taken. Khan goes on to suggest that the pot might have been 'from anywhere', and that there is a whole range of ways that the pot was caused to be forcefully moved to the UK. The ways in which the item might have been removed from the origin country reflects the ways in which colonised peoples were forcefully displaced from their homelands, through enslavement, or through land and resources being seized by colonisers, or through enticement or economic necessity. Khan suggests that the pot (a symbol of resources and people taken from colonised lands) might have been part of 'a looter's deal', referencing that the pot could likely have been stolen and then sold for profit. The fact that the pot was bought by a 'gentleman' at a public auction directly references how goods were sold but also symbolically references slave markets, where people of high social standing engaged openly in trading abducted people. There is also an ironic reference to the pot having 'slipped onto' the yacht or having been 'lost', again addressing the lies and deceit that surrounded the trade or illegal/immoral movement of these items. In the single line 'bound for England', Khan captures the dual meanings of the word 'bound', referencing both a sense of the inevitability that England would be the destination as well as the chains that were used to bind enslaved people who were taken to the UK to be sold.

The concept of enslavement or forced displacement is captured in the next section of the poem where Khan explores the impact on those who were left behind who 'have missed' the pot and searched for it in vain. Khan describes the love that went into creating the pot and leaves us with the impression of how painfully the pot (or symbolically an enslaved person) would be missed. The speaker of the poem then goes on to suggest that 'if [they] could shatter this glass' they would return the pot to their homeland – and in this line the impotency of the speaker to aid the pot mirrors the powerlessness of colonised and enslaved people to withstand the British Empire.

Until this point there is no indication that the speaker is also a person who is displaced from their homeland, though we might have guessed this due to their sympathy for the pot and the colonised people that it symbolises. However, the line 'I've been back to where my family's from' shows that the speaker's empathy is drawn from their own experience of being separated from their homeland. Just prior to this line the speaker mentions 'diaspora'; this explains that the speaker is likely to be one of many migrants who arrived in the UK as a result of campaigns to draw in workers from across the old British Empire. Khan explores the speaker's fears that once someone has left their homeland, they will never be accepted back as they are considered no longer 'one of us'. Furthermore, when the return visit is described, there is a sense that the speaker was not considered authentically Asian anymore ('more Asian than the Asians'). This sense of isolation is strongly captured in the final words from the speaker where they seek a response from the pot – only to be ignored.

In 'A Portable Paradise', Robinson explores how one can draw on memories of their homeland and their familial connections to develop resilience to the isolation caused by migration. The poem

commences mid-conversation, as though the speaker is recalling the advice they had been given by their grandmother as an act of self-comfort, a way to symbolically connect to their family, or to offer the advice to someone else who might be struggling. In the poem's opening line, the speaker characterises their homeland as 'Paradise', which both describes a place of exquisite beauty and also has religious connotations of the Garden of Eden or Heaven, thereby establishing the idea that the speaker views their homeland as their spiritual centre.

The speaker recalls that they were advised to keep the memory of 'Paradise' with them, to secrete it away so 'no one else would know but me'. This suggests that not only should they always seek 'Paradise[']' comfort, but also recognise that others may wish to 'steal it' away because it is so precious. In this, Robinson may be suggesting that migrants can feel that their cultural identity is unwelcomed by people in their new country and so they feel forced to hide their original heritage in order to be accepted there. However, Robinson goes on to suggest that 'if life puts you under pressure', you should recall memories of Paradise to help you overcome those 'stresses'. Robinson juxtaposes the idea of 'sustained and daily' struggles (suggesting they are frequent and long-lasting) with vivid and sensual language to describe the beauty of 'Paradise' ('trace its ridges', 'smell its piney scent', 'white sands, green hills'), and this reinforces how precious their 'Paradise' is. The link of 'fresh fish' with 'fresh hope' also creates a sense that the memory of home is emotionally and spiritually nourishing, just as a meal of fresh fish would be.

While Robinson establishes the beauty and rejuvenating power of the memory of 'Paradise' for the migrant speaker, this sense of hope is contrasted with the unwelcoming and sub-standard accommodation that the speaker resides in: 'an empty room – be it hotel, hostel or hovel'. Each of these places are examples of temporary accommodation, which is likely to be unclean, cramped, and uncomfortable. Robinson references how many migrants travel to new countries like the UK only to find that their living conditions are deeply unpleasant, insecure, and often on the fringes of communities. Here, Robinson powerfully compares the positive emotions and circumstances associated with their home nation with the dismal and isolating experience of being an immigrant. The poem's final line is therefore ambiguous as, while there is a mention of hope in the penultimate line, the final line could be read as describing someone falling asleep through exhaustion rather than having been soothed to rest.

Both poems offer a conflicted view of what it means to be a migrant, or indeed of being forcefully removed from one's homeland. Both poems portray how migrants can struggle to find a sense of belonging in their new home while also struggling to hold on to a meaningful connection to their homeland.

9 'A Wider View' by Seni Seneviratne

Relevant content may include:

AO1

- Any valid comparison of presentation of the buildings and the sites of cities where they can be a source of pride, such as in 'Homing', or a source of regret, such as in 'In a London Drawingroom'.
- Any valid comparison/treatment of how experiences in cities (especially new ones) make people feel lonely or homesick, as in 'Name Journeys' and 'A Portable Paradise'.
- Comparison of the impact of city life (poverty, squalor, ill-health), as in 'In a London Drawingroom'.
- Possible comparison between how cities cause a disconnection with the natural world, such as 'With Birds You're Never Lonely'.

AO2

- Any valid comparisons of the use of imagery or semantic fields to present ideas about the conditions in cities, such as the use of imagery around pollution in 'In a London Drawingroom'.
- Possible treatment of the use of person, such as first person in 'Homing'.
- Comparison between the use of perspective, for example, those who find belonging or meaning in the experience of living in a city such as in 'Homing', and those who find being in a city to be lonely or an 'exile' from their spiritual home as in 'Name Journeys'.
- The use of structural techniques, such as the effects of the beginning/ending, the shaping of tone, or juxtaposition of images.

AO3

- Any valid comparisons between the ways ideas/feelings/attitudes about experiences of cities that are explored/presented and what influences these ideas/feelings/attitudes.
- Ideas about industrialisation and how it is presented in 'Homing', for example, ideas about how industry shaped cities, local and regional identities, language, and culture.
- Any valid points about how conditions in cities cause(d) harm and what it means, such as poverty, disease, squalor, and death (as in 'In a London Drawingroom') or loneliness and isolation (such as for migrants in 'A Portable Paradise').
- Any valid points about literary/generic conventions.

Example answer

The answer given below is a full, top-level answer.

In the poems 'A Wider View' and 'In a London Drawingroom', the poets explore the ways in which humans experience life in cities. Both poems are written or set in the industrial age, and as such, the cities are presented as being polluted, crowded, and full of disease and poverty; thus, the city is presented as being synonymous with human suffering.

In 'A Wider View', Seneviratne opens the poem describing the experiences of the speaker's 'great-great-grandad' while living in industrial Leeds. The speaker describes the cramped 'back-to-back' homes that lack the luxury of gardens where residents could find 'spaces'. The speaker describes the sky as 'smoke-filled', suggesting air so polluted that the whole sky is impacted, and capturing the idea of smoke making it hard to breathe or see. The risk of living in the city is also presented in the reference to 'cholera', a contagious disease spread through polluted water that killed thousands of people in cities during the Victorian period, a painful death that could take days. The contrast of this very real threat with the fragile 'newborn' heightens the reader's understanding of the horrors of living in a polluted city. So, too, does the great-great-grandad's humble 'dream' to keep his child 'safe from harm'; however, the reader gets the sense that this dream may be unobtainable for him.

After establishing the horrors of living conditions in the city, the speaker focuses on the challenging and dangerous working conditions that the great-great-grandfather faced in the year 'eighteen sixty-nine'. The speaker provides a powerful description of 'Marshall's Temple Mill', where working shifts lasted 'twelve hours' in dusty conditions and in poor light ('conicals of light'). The references to the 'din of engines, looms and shuttles' in stanza three also indicate how noisy and oppressive the working environment was. The speaker presents the grim reality of these conditions in contrast to the way the great-great-grandad 'craved the comfort of' a literal and symbolic 'wider view'. The great-great-grandad's dream for 'a wider view' is described in terms of height and expansiveness: he wishes to rise 'high enough above the cholera', he travels a greater distance ('the long way') to get home, and 'his sights' are set 'beyond the limits of his working life'. The suggestion is that the man feels trapped and stifled by his life in the city, by its squalor and the dismal conditions in which he works. The speaker ends the third stanza focusing on the great-great-grandad's dreams of a better life, associated with 'imagined peals of ringing bells', perhaps symbolic of times of celebration.

The poem's fourth stanza moves to the present day and a shift in focus to the speaker's time and images of modern-day Leeds. At this point, the city is no longer shown to be polluted and inhospitable, but as having been shaped by its industrial past, which 'echo[es]' through time. The speaker names several key landmarks that symbolise the wealth of the city of Leeds during the industrial age; they include references to the canals and railway bridge that drew wealth to the city and connected it to the rest of the UK and the world. The irony is that Leeds did have many opportunities, the type the great-great-grandad had dreamed of, but they were only available to the wealthy. The final set of images is one of a connection across generations, the great-great-grandad and the speaker connected by their personal family history, built on the hard work and dreams of the forefather, and also connected by the city's physical presence and landmarks. As the speaker concludes, 'the curve of past and future generations arcs between us', against the backdrop of their city home.

Similarly, in 'In a London Drawingroom', Eliot describes the pollution and squalor of city life, exploring the ways in which the city has destroyed human relationships with nature and with one another. Initially, Eliot creates a range of images around the destruction caused by pollution: the sky is described as 'cloudy, yellowed by the smoke', which shows both the extent of the smog and how unnatural it is. In this unnatural sky, 'no bird can make a shadow' because the fog is so thick that the Sun cannot penetrate it. Indeed, the Sun is figuratively 'clothed in hemp', as though a heavy fabric has been draped over the sky. In this city, the speaker suggests, the natural world is corrupted and shut out; only human-made things have a lasting presence, such as the 'one long line' of houses, which in their uniformity offer an uninspiring sight.

However, Eliot is not only concerned with how badly the natural world is impacted by industrial pollution, she is also concerned by how the people living in the city ‘glance unmarking at the passers by’, as though no longer able to show interest in those around them. Even the ‘multiplied identity’ lacks reassurance, as there is no sense that this identity is based on positive feelings of community spirit; rather, it reflects the monotony and the quickened pace of city living that defines everyone. In a city where people no longer feel connection, Eliot suggests it becomes a ‘prison-house’ – a place where everyone is trapped, ‘where men are punished’ for crimes no one had committed. The poem’s final line reminds the reader that in this industrial city there is no ‘colour, warmth & joy’ to raise one’s spirits or ‘feed the hunger of the eye’; there is only the dismal, disconnected, and dreary monotony the speaker describes. Unlike in ‘A Wider View’, no hope of a better future and no immediate relief is offered, and, as such, ‘In a London Drawingroom’ offers an unforgiving criticism of city life and the human suffering it causes.

10 'Homing' by Liz Berry

Relevant content may include:

AO1

- Any valid comparison of how language is linked to identity, such as in 'Name Journeys'.
- Any valid comparison/treatment of language as being linked to place, as in 'Name Journeys'.
- Comparison of the impact of migration on native languages, as in 'On an Afternoon Train from Purley to Victoria, 1955'.
- Possible comparison between how language is unifying or can be used to spread lies, such as in 'pot' or the police talk in 'Thirteen'.

AO2

- Any valid comparisons of the use of imagery or semantic fields to present ideas about the importance of language, such as the use of negative language to describe how the speaker's name is used in 'Name Journeys'.
- Possible treatment of the use of person, such as second person in 'pot' to convey the range of lies that were told.
- Comparison between the use of perspective, for example, the negative perspective of the speaker in 'Name Journeys' on the impact of migration on their native language.
- The use of structural techniques such as the effects of the beginning/ending, the shaping of tone, or juxtaposition of images.

AO3

- Any valid comparisons between the ways ideas/feelings/attitudes about the importance of language are explored/presented and what influences these ideas/feelings/attitudes.
- Ideas about migration's impact on language and how it is presented in 'Named Journeys', for example, ideas about how native languages are lost or corrupted.
- Any valid points about how language is used by powerful people to control the narrative of colonisation and oppression of weaker people and what it means, such as how lies are told about how 'pot' has come to the UK.
- Any valid points about literary/generic conventions.

11 'A century later' by Imtiaz Dharker

Relevant content may include:

AO1

- Any valid comparison of how prejudice makes people victims, such as in 'Thirteen'.
- Any valid comparison/treatment of how prejudice on an international/national level can cause the enslavement and exploitation of weaker nations and people, as in 'pot'.
- Comparison of the impact of prejudice on human relationships and how this might be overcome, as in 'On an Afternoon Train from Purley to Victoria, 1955'.
- Possible comparison between explicit examples of prejudice and more subtle forms, such as in 'Name Journeys', where the girl's name is often mispronounced due to cultural ignorance.

AO2

- Any valid comparisons of the use of imagery or semantic fields to present ideas about prejudice, such as the use of violent language in 'Thirteen'.
- Possible treatment of the use of person, such as second person in 'Thirteen'.
- Comparison between the use of perspective, for example, the perspective of a stolen item that is a symbol of colonised and enslaved people in 'pot'.
- The use of structural techniques, such as the effects of the beginning/ending, the shaping of tone, or juxtaposition of images.

AO3

- Any valid comparisons between the ways ideas/feelings/attitudes about prejudice are explored/presented and what influences these ideas/feelings/attitudes.
- Ideas about colonisation and how it is presented in 'pot', for example, ideas about racial prejudice, slavery, and empires.
- Any valid points about gender/racial inequalities in some countries and what it means, such as loss of everyday freedoms, lack of access to education or other opportunity, the risk of violence, etc.
- Any valid points about literary/generic conventions.

12 'The Jewellery Maker' by Louisa Adjoa Parker

Relevant content may include:

AO1

- Any valid comparison of how continuity across time is shown through families, such as in 'A Wider View' and 'Homing'.
- Any valid comparison/treatment of how places become a symbol of endurance through time, as in 'A Wider View'.
- Comparison of the impact of mortality on how significant time is seen to be, as in 'Shall earth no more inspire thee' or 'A century later', where reminders of death are used to force people to act in the present (creating a sense of urgency).
- Possible comparison between past and present lives, such as in 'Name Journeys', 'Like an Heiress', or 'A Portable Paradise', or moments of change such as in 'England in 1819'.

AO2

- Any valid comparisons of the use of imagery of semantic fields to present ideas about the importance of time, such as the use of nostalgic language in 'Like an Heiress'.
- Possible treatment of the use of person, such as third person in 'England in 1819' to show the significance of this historical moment.
- Comparison between the use of perspective, for example, the timeless/immortal perspective of 'Nature' in 'Shall earth no more inspire thee'.
- The use of structural techniques such as the effects of the beginning/ending, the shaping of tone, or juxtaposition of images.

AO3

- Any valid comparisons between the ways ideas/feelings/attitudes about the importance of time are explored/presented and what influences these ideas/feelings/attitudes
- Ideas about moments of historical change and how it is presented in 'England in 1819', for example, ideas about how revolutions and protests have been used to trigger social change.
- Any valid points about migration and what it means, such as feelings of nostalgia for a past life, a sense of disconnection from the past life, or potential hope for the future.
- Any valid points about literary/generic conventions.

13 'With Birds You're Never Lonely' by Raymond Antrobus

Relevant content may include:

AO1

- Any valid comparison of the presentation of natural spaces as comforting locations or having the potential to comfort, such as in 'Lines Written in Early Spring', 'A Portable Paradise', and 'Shall earth no more inspire thee'.
- Any valid comparison/treatment of natural spaces having a spiritual presence/quality, as in 'Lines Written in Early Spring' and 'Shall earth no more inspire thee', or as being precious/majestic as in 'A Portable Paradise' and 'Like an Heiress'.
- Comparison of the impact of being separated from nature/the presentation of natural spaces as being something that is yearned for, as in 'Shall earth no more inspire thee' and 'A Wider View'.
- Possible comparison between the presentation of nature's beauty and the impact humans have had on natural spaces, such as 'In a London Drawingroom', 'Like an Heiress', and 'A Wider View'.

AO2

- Any valid comparisons of the use of imagery or semantic fields to present ideas about the importance of natural spaces, such as the use of semantic fields linked to precious items/wealth in 'Like an Heiress'.
- Possible treatment of the use of person, such as third person in 'In a London Drawingroom', which reflects the speaker's distance from the natural world.
- Comparison between the use of perspective, for example, in 'With Birds You're Never Lonely', the speaker's pleasure in nature being disturbed and damaged by the realisation of humanity's separation from their natural state.
- The use of structural techniques such as the effects of the beginning/ending, the shaping of tone, or juxtaposition of images.

AO3

- Any valid comparisons between the ways ideas/feelings/attitudes about the importance of natural spaces are explored/presented and what influences these ideas/feelings/attitudes.
- Ideas about the Romantics' love of 'Nature' and how it is presented in 'Lines Written in Early Spring', for example, ideas about the comfort 'Nature' gives and its beauty, spiritual presence, and eternal qualities.
- Any valid points about pollution, urban growth, or climate change and what it means, such as the loss of natural spaces, a loss of our connection with nature, or a loss of hope for our future or the planet.
- Any valid points about literary/generic conventions.

14 'A Portable Paradise' by Roger Robinson

Relevant content may include:

AO1

- Any valid comparison of how meaningful connections to other people can create hope, such as 'On an Afternoon Train from Purley to Victoria, 1955' and 'A century later'.
- Any valid comparison/treatment of hope being sustained or restored by nature, as in 'Lines Written in Early Spring' and 'With Birds You're Never Lonely'.
- Comparison of the impact of a having greater purpose on creating hope, as in 'England in 1819', 'A century later', and 'A Wider View'.
- Possible comparison to poems that explore the loss of hope, such as 'Thirteen' and 'Like an Heiress'.

AO2

- Any valid comparisons of the use of imagery or semantic fields to present ideas about hope, such as the use of bee colony imagery in 'A century later'.
- Possible treatment of the use of person, such as the second person in 'Thirteen' where the loss of hope is personalised as if the reader is also experiencing it.
- Comparison between the use of perspective, for example, the conflicted feelings in 'Lines Written in Early Spring' where nature represents hope, but the speaker is concerned about the state of humanity.
- The use of structural techniques such as the effects of the beginning/ending, the shaping of tone, or juxtaposition of images.

AO3

- Any valid comparisons between the ways ideas/feelings/attitudes about hope are explored/presented and what influences these ideas/feelings/attitudes.
- Ideas about challenges to hope and how it is presented in 'Like an Heiress', for example, ideas about pollution and climate damage.
- Any valid points about Romantic poetic qualities and what it means, such as hope in 'Nature', calls for resistance, finding a spiritual truth.
- Any valid points about literary/generic conventions.

15 'Like an Heiress' by Grace Nichols

Relevant content may include:

AO1

- Any valid comparison of how humans have sought out nature as a place of refuge, such as in 'Lines Written in Early Spring'.
- Any valid comparison/treatment of how we have constricted the natural world, as in 'A Wider View' and 'With Birds You're Never Lonely'.
- Comparison of the impact of pollution and urbanisation in damaging the environment, as in 'In a London Drawingroom' and 'A Wider View'.
- Possible comparison between untouched natural spaces and those that have been lost, such as in 'With Birds You're Never Lonely'.

AO2

- Any valid comparisons of the use of imagery or semantic fields to present ideas about the impact of human activities on the natural world, such as the use of language related to pollution in 'In a London Drawingroom'.
- Possible treatment of the use of person, such as first person in 'Like an Heiress' to convey the sense of shock and alarm about damage to the environment.
- Comparison between the use of perspective, for example, in 'A Wider View' the great-great-grandfather who struggles in the polluted conditions of the city while wishing for a view of the natural world.
- The use of structural techniques such as the effects of the beginning/ending, the shaping of tone, or juxtaposition of images.

AO3

- Any valid comparisons between the ways ideas/feelings/attitudes about the impact of human activities on the natural world are explored/presented and what influences these ideas/feelings/attitudes.
- Ideas about industrialisation and how it is presented in 'In a London Drawingroom', for example, ideas about pollution, poor living and working conditions, and separation from the natural world.
- Any valid points about the symbolic significance of nature and what it means, such as nature as a place of growth, renewal, hope, and simple, clean living; why some people seek it out, and why there is such a strong sense of grief when natural spaces are lost or damaged.
- Any valid points about literary/generic conventions.

16 'Thirteen' by Caleb Femi

Relevant content may include:

AO1

- Any valid comparison of the presentation of authority figures as being careless of others, such as in 'England in 1819'.
- Any valid comparison/treatment of people in authority using violence to oppress others, as in 'A century later'.
- Comparison of the impact of oppression on the people who are oppressed, as in 'England in 1819' and 'A century later'.
- Possible comparison between representations of social class and how someone's position in society shapes their lives, such as in 'A Wider View', where wealth inequalities mean people who have authority and power can exploit those in poverty.

AO2

- Any valid comparisons of the use of imagery or semantic fields to present ideas about authority, such as the use of violent imagery in 'A century later'.
- Possible treatment of the use of person, such as third person in 'England in 1819' to provide an outsider's insight into the vast number of ways people with authority exploit those living in poverty.
- Comparison between the use of perspective, for example, the absent relative's experience of authority figures stopping them using their authentic accent/dialect in 'Homing'.
- The use of structural techniques, such as the effects of the beginning/ending, the shaping of tone, or juxtaposition of images.

AO3

- Any valid comparisons between the ways ideas/feelings/attitudes about authority are explored/presented and what influences these ideas/feelings/attitudes.
- Ideas about gender and/or race inequalities, for example, how gender inequalities are presented in 'A century later', ideas about people in authority stopping girls from accessing education.
- Any valid points about class systems and what it means, such as wealth inequalities, lack of opportunities, and powerlessness.
- Any valid points about literary/generic conventions.

17 Exam skills

Relevant content may include:

AO1

- Any valid comparison of nature as a place of beauty, such as in ‘Shall earth no more inspire thee’ and ‘A Portable Paradise’.
- Any valid comparison/treatment of nature as having a spiritual presence or qualities, as in ‘Shall earth no more inspire thee’.
- Comparison of the impact of human actions on nature, as in ‘In a London Drawingroom’ and ‘Like an Heiress’.
- Possible comparison between poems that explore a connection or disconnection with nature, such as ‘With Birds You’re Never Lonely’ or ‘Shall earth no more inspire thee’.

AO2

- Any valid comparisons of the use of imagery or semantic fields to present ideas about nature, such as the use of a semantic field linked to wealth in ‘Like an Heiress’.
- Possible treatment of the use of person, such as first person in ‘With Birds You’re Never Lonely’, where the significance of the event is captured via the firsthand account of the speaker.
- Comparison between the use of perspective, for example, in ‘Shall earth no more inspire thee’ where ‘Nature’ speaks.
- The use of structural techniques such as the effects of the beginning/ending, the shaping of tone, or juxtaposition of images.

AO3

- Any valid comparisons between the ways ideas/feelings/attitudes about nature are explored/presented and what influences these ideas/feelings/attitudes.
- Ideas about Romantic poetry and how ‘Nature’ is presented in ‘Shall earth no more inspire thee’, for example, ideas about the beauty, power, and spiritual qualities of nature.
- Any valid points about the impacts of industrialisation and urban living and what it means, such as a loss of connection with nature and a lower quality of life.
- Any valid points about literary/generic conventions.