# 1.10 Literature: Comparative Poetry Analysis

AQA 7712 · about 160 minutes · Write-in edition

Total Marks

Name: _____ Date: ____ / ____ / _____

**Answer ALL questions.**

## Two Original Poems for Comparison: 'Harvest at Aldbury' and 'The Last Days of Nightingale Row'

*Source written for Revision Library (original, copyright-free). Both poems below were written specifically for this worksheet and have not been previously published. Free for educational reproduction and study; not to be redistributed for commercial purposes.*

TEXT A: Harvest at Aldbury (a poem in four six-line stanzas, rhyming ABAB CC)

The combine crawls the amber field at dawn,
its blades a bright, indifferent kind of tide,
and where the hedgerow stood the light is drawn
down long stripped rows the tractor tracks divide.
I watch the swallows scattering like ash
above the stubble where the old ways clash.

My grandfather once swung a scythe by hand,
a rhythm learned before the engines came;
he read the wheat the way you'd read a land
you meant to leave your children with your name.
The whetstone sang each morning, soft and slow -
a sound this new machine will never know.

Now council vans have measured out the lane,
and stakes like small white crosses mark the ground
where houses rise on what was once the grain,
their scaffolding a cage around the sound
of engines idling, waiting to begin.
The topsoil's sold before the light comes in.

Yet something of the harvest still remains -

not lost in fields, but folded in my chest:

my grandfather's slow patience with the grains,

his calloused certainty, his quiet rest.

I cannot keep the land. I keep instead

the shape his shadow left on stubble-red.

TEXT B: The Last Days of Nightingale Row (a poem in free verse, six stanzas of irregular length)

They have already numbered the doors for skips -

21, 23, 25 - the odd side

still standing, waiting its turn, the way you wait

in a queue that only moves one house at a time.

My grandmother's step, worn pale as bone

by generations of feet wiped clean before entering,

sits under a film of yellow dust

that no one thinks worth sweeping now.

Inside, the paper she chose in 1962

still patterns the front room wall,

roses the colour of nothing, fading

toward whatever colour walls become

when nobody is left to notice them.

I have taken what I could carry:

the brass letterbox, stiff with fifty years of post,

a curtain ring, a chipped enamel jug,

the doorknob worn smooth in the shape

of every hand that ever came home.

Soon there will be a courtyard here, and railings,

and a nameplate reading something bright and new -

Nightingale Court, perhaps, in gold italics,

to remember, faintly, what it replaces.

I keep the doorknob on my desk.

Some nights I hold it, cold at first,

and wait for it to warm the way it always did,

under my grandmother's hand, then mine,

then, briefly, no one's.

**1** Refer to TEXT A, 'Harvest at Aldbury', for this question.

**(a)** Explain the effect of the simile 'the swallows scattering like ash' (stanza 1). **(4)**

**(b)** Analyse how the extended metaphor in stanza 2 ('he read the wheat the way you'd read a land / you meant to leave your children with your name') presents the grandfather's relationship with the land. **(6)**

**(Total for Question 1 is 10 marks)**

**2** Before you write a full comparative essay, plan your response. Identify three distinct points of comparison between the two poems, and briefly justify each one with reference to at least one poem. Short, note-form answers are acceptable.

**(Total for Question 2 is 6 marks)**

**3** Refer to TEXT B, 'The Last Days of Nightingale Row', for this question.

**(a)** Explain the effect of the list of objects in stanza 4 ('the brass letterbox... a curtain ring, a chipped enamel jug, / the doorknob worn smooth...'). **(5)**

**(b)** Analyse how the poet presents the redevelopment through the image of the 'queue' in stanza 1 ('the way you wait / in a queue that only moves one house at a time'). **(6)**

**(Total for Question 3 is 11 marks)**

**4** Refer to TEXT A, 'Harvest at Aldbury', for this question.

**(a)** Explain the effect of the simile 'stakes like small white crosses mark the ground' (stanza 3). **(5)**

**(b)** Analyse how the poet uses the poem's rhyme scheme, including the full rhyme of 'instead' and 'stubble-red' in the final couplet, to shape meaning across the poem. **(6)**

**(Total for Question 4 is 11 marks)**

**5** Refer to TEXT B, 'The Last Days of Nightingale Row', for this question.

**(a)** Explain the effect of the poem's use of free verse and irregular stanza lengths (ranging from four to five lines). **(5)**

**(b)** Analyse the effect of the final image, 'under my grandmother's hand, then mine, / then, briefly, no one's.' **(6)**

**(Total for Question 5 is 11 marks)**

**6** Compare the tone and mood created by the closing lines of each poem: 'I cannot keep the land. I keep instead / the shape his shadow left on stubble-red' (TEXT A) and 'under my grandmother's hand, then mine, / then, briefly, no one's' (TEXT B).

**(Total for Question 6 is 8 marks)**

**7** Both poems respond to real pressures on land and housing in Britain: rural development in TEXT A, and urban redevelopment in TEXT B. Discuss how an awareness of these contexts might shape a reader's response to each poem.

**(Total for Question 7 is 8 marks)**

**8** Compare how each poem presents those responsible for the change (the developers, planners or council) and the effect this has on the reader's sympathies.

**(Total for Question 8 is 8 marks)**

**9** 'Both poems suggest that a home or a way of life can be taken away, but never entirely erased.' Comparing the methods used by both poets, evaluate how far you agree with this view. In your answer you should consider: the poets' use of form, structure and language; relevant contexts; your own critical interpretation of both poems.

**(Total for Question 9 is 30 marks)**

**10** Refer to both poems for this question. Compare how the poets use imagery of hands or touch to present inheritance and loss.

**(Total for Question 10 is 10 marks)**

**11** Compare the structure and form the two poets choose, considering why each might suit their subject.

**(Total for Question 11 is 10 marks)**

**12** Compare how the two poets use naming and renaming to comment on the loss of identity and place: the fixed place name 'Aldbury' in TEXT A's title, and the demolished street's replacement name, 'Nightingale Court', in TEXT B.

**(Total for Question 12 is 8 marks)**

# Mark scheme · 1.10 Literature: Comparative Poetry Analysis

## Question 1

(a) **L2** Clear explanation of the effect of the simile, linking the image of scattering ash to loss, fragility or the ending of something, with relevant textual support. **3-4**

(a) **L1** Simple or general comment that the simile suggests movement or change, with little development of its wider effect. **1-2**

(a) **L0** No rewardable material. **0**

**(a) Indicative content:**

- Comparing the swallows to scattering ash suggests something delicate and combustible being dispersed, linking the birds' flight to ideas of ending or destruction rather than simple departure.
- Ash is the residue of something that has burned away, so the image quietly connects the swallows' movement to the wider sense of an ending taking place in the field below.
- The verb 'scattering' suggests a lack of control or order, contrasting with the disciplined, patterned movement of the combine described earlier in the same stanza.

**(a) Answer: The simile compares the swallows to scattering ash, associating their flight with fragility and the residue of something burned away or ended, reinforcing the stanza's wider sense of an ending taking place below them.**

(b) **L3** Perceptive analysis of how the reading metaphor presents the grandfather's relationship with the land as an act of careful interpretation and inheritance, with precise textual detail. **5-6**

(b) **L2** Clear explanation of the metaphor with some relevant textual reference, though development may be limited. **3-4**

(b) **L1** Simple or general comment that the grandfather understood the land well, with little reference to the reading metaphor itself. **1-2**

(b) **L0** No rewardable material. **0**

**(b) Indicative content:**

- Comparing the grandfather's understanding of the wheat to 'reading' suggests an acquired literacy, a skill built through years of close, attentive practice rather than casual observation.
- 'A land you meant to leave your children with your name' extends the metaphor into inheritance, presenting the land itself as a kind of text or document to be passed down, alongside the family name.
- The conditional, unfulfilled sense of 'meant to leave' quietly foreshadows the loss described later in the poem, since the land is not, in fact, successfully passed on.
- The comparison elevates manual, agricultural knowledge to the same status as literacy or scholarship, challenging any assumption that the grandfather's skill was simple or unskilled.

**(b) Answer: The extended metaphor presents the grandfather's relationship with the land as a form of hard-won literacy and intended inheritance, comparing his understanding of the wheat to reading a text meant to be passed down with the family name, while 'meant to leave' quietly foreshadows that this inheritance will not, in fact, survive.**

## Question 2

Valid comparative point 1 identified (e.g. imagery of hands or touch used to suggest inheritance) **B1**

Brief, relevant justification for point 1 with reference to at least one poem **B1**

Valid comparative point 2 identified (e.g. contrasting form: controlled rhymed stanzas versus free verse) **B1**

Brief, relevant justification for point 2 with reference to at least one poem **B1**

Valid comparative point 3 identified (e.g. contrasting context: rural agricultural development versus urban redevelopment) **B1**

Brief, relevant justification for point 3 with reference to at least one poem; accept any other genuine, textually supported point of comparison, oe **B1**

**Answer: Sample plan: (1) Imagery of hands/touch - TEXT A's grandfather's 'calloused certainty' versus TEXT B's doorknob worn by generations of hands. (2) Form - TEXT A's controlled ABAB CC rhyme versus TEXT B's irregular free verse. (3) Context - TEXT A's rural farmland development versus TEXT B's urban terrace demolition.**

## Question 3

(a) **L3** Perceptive explanation of the effect of the list, exploring how the accumulation of small, specific objects stands in for the larger, unsalvageable house and its history. **4-5**

(a) **L2** Clear explanation of the list's effect, with some relevant textual reference. **2-3**

(a) **L1** Simple or general comment that the speaker keeps some objects, with little exploration of effect. **1**

(a) **L0** No rewardable material. **0**

**(a) Indicative content:**

- The list of small, specific, domestic objects (letterbox, curtain ring, jug, doorknob) contrasts with the enormous scale of the demolition, suggesting the speaker can only rescue fragments of what is being lost.
- The precise, concrete nouns and small descriptive details ('brass', 'chipped enamel', 'worn smooth') give the objects individual weight and history, resisting the anonymity of the demolition process described elsewhere in the poem.
- The asyndetic listing (no conjunctions anywhere in the list) creates a sense of urgency and accumulation, as though the speaker is gathering as much as possible before it becomes impossible.
- Ending the list on 'the doorknob worn smooth in the shape / of every hand that ever came home' gives this final object particular emotional weight, preparing for its return as the poem's closing image.

**(a) Answer: The list of small, specific domestic objects lets the speaker rescue fragments of a much larger loss, and the precise, concrete detail given to each item resists the anonymity of the demolition, with the final item, the doorknob, given particular weight ahead of the poem's ending.**

(b) **L3** Perceptive analysis of how the queue metaphor presents the redevelopment as an impersonal, bureaucratic process, with precise textual detail. **5-6**

(b) **L2** Clear explanation of the queue metaphor's effect, with some relevant textual reference. **3-4**

(b) **L1** Simple or general comment that the houses are demolished one at a time, with little analysis of the image itself. **1-2**

(b) **L0** No rewardable material. **0**

**(b) Indicative content:**

- Comparing the demolition schedule to a queue makes an intimate, generational loss sound administrative and mundane, exposing a gap between the emotional scale of the event and the bureaucratic language used to manage it.
- The numbering of doors, '21, 23, 25', reinforces this idea, reducing individual homes to a sequence to be processed rather than places with distinct histories.
- 'Only moves one house at a time' suggests a slow, grinding inevitability, in contrast to the sudden, violent connotations of 'demolition', creating a tone of weary, ongoing dread rather than a single dramatic event.
- The everyday, familiar comparison to queuing (something the reader has personally experienced) makes the loss more relatable and unsettling, since a mundane process is shown to conceal something devastating.

**(b) Answer: The queue metaphor exposes a gap between the bureaucratic, mundane language used to manage the demolition and its real emotional scale, with the numbered doors reducing individual homes to a processed sequence and the slow, grinding pace creating ongoing dread rather than a single dramatic event.**

## Question 4

(a) **L3** Perceptive explanation of the effect of the simile, exploring the connotations of graves or mourning and linking this to the wider sense of loss in the poem. **4-5**

(a) **L2** Clear explanation of the simile's effect, with some relevant textual reference. **2-3**

(a) **L1** Simple or general comment that the stakes mark out the building plots, with little exploration of effect. **1**

(a) **L0** No rewardable material. **0**

**(a) Indicative content:**

- Comparing the surveying stakes to 'small white crosses' introduces connotations of graves and mourning, framing the housing development as something closer to a death than ordinary construction.
- The image anticipates the poem's later, more personal exploration of loss, connecting the death of the old rural way of life to the imagery of a burial ground.
- The word 'mark' can suggest both a practical, surveyor's marking-out and a memorial marking, allowing the line to operate on a literal and a symbolic level at once.

**(a) Answer: The simile compares the surveyors' stakes to small white crosses, giving the housing development connotations of graves and mourning and anticipating the poem's later, more personal treatment of loss.**

(b) **L3** Perceptive analysis of the completely regular ABAB CC rhyme scheme, sustained without exception into the final couplet, exploring how this unbroken control shapes the poem's meaning. **5-6**

(b) **L2** Clear explanation of the rhyme scheme's effect, with some relevant reference to its consistency. **3-4**

(b) **L1** Simple or general comment that the poem rhymes, with little exploration of effect. **1-2**

(b) **L0** No rewardable material. **0**

**(b) Indicative content:**

- The regular ABAB CC pattern, repeated in every stanza, creates a sense of order and control, appropriate to a speaker trying to make sense of, and give shape to, a loss that is otherwise disordering.
- The closing couplet in each stanza gives a sense of resolution or summary at the end of each stage of the argument, mirroring the way an elegy moves toward acceptance.
- The full rhyme of 'instead' and 'stubble-red' in the final couplet shows the pattern holding firm right to the poem's last line, with no imperfect rhyme anywhere in the poem to unsettle it.
- This unbroken regularity suggests that the resolution offered in the final couplet is genuinely complete, the form itself enacting the calm the speaker claims to have found in memory even as the land itself is lost.

**(b) Answer: The controlled ABAB CC rhyme scheme creates a sense of order that helps the speaker process loss, and the closing couplets give each stanza a feeling of resolution; the final couplet's full rhyme, 'instead'/'stubble-red', shows this control holding firm to the very end, so the form enacts the settled calm the speaker claims to have found.**

## Question 5

(a) **L3** Perceptive explanation of how the free verse and irregular stanzas reflect the unpredictable, fragmented experience of watching a home dismantled, with relevant textual support. **4-5**

(a) **L2** Clear explanation of the effect of the free verse, with some relevant textual reference. **2-3**

(a) **L1** Simple or general comment that the poem does not rhyme, with little exploration of effect. **1**

(a) **L0** No rewardable material. **0**

**(a) Indicative content:**

- The absence of a regular rhyme scheme or fixed stanza length denies the reader the sense of order or resolution that a more traditional form might offer, mirroring the disordered, ongoing process of demolition.
- Varying stanza lengths (four lines, then five, then five again) prevent the poem settling into a predictable pattern, enacting the piecemeal, unpredictable way memories and objects are gathered before they are lost.
- The lack of formal control contrasts with the highly organised, numbered, bureaucratic process of demolition described within the poem, suggesting the speaker's private grief resists the neat management being imposed on the street.
- Line lengths vary considerably within stanzas, and enjambment carries sense across line breaks (for example between 'still standing, waiting its turn, the way you wait' and 'in a queue'), creating a conversational, thinking-aloud quality.

**(a) Answer: The poem's free verse and irregular stanza lengths deny the reader a sense of formal resolution, mirroring the piecemeal, unpredictable process of losing a home, and contrasting with the highly organised, numbered demolition process described within the poem itself.**

(b) **L3** Perceptive analysis of how the final image extends the poem's sense of loss into the future as well as the past, with precise textual detail. **5-6**

(b) **L2** Clear explanation of the effect of the final image, with some relevant textual reference. **3-4**

(b) **L1** Simple or general comment that the ending is sad, with little exploration of the specific image. **1-2**

(b) **L0** No rewardable material. **0**

**(b) Indicative content:**

- The sequence 'grandmother's hand, then mine' traces a line of inheritance similar to the physical object passing between generations, briefly suggesting continuity rather than only loss.
- 'Then, briefly, no one's' undercuts this continuity, extending the poem's sense of impermanence forward into an unknown future, beyond the speaker's own lifetime, rather than locating loss only in the past.
- The word 'briefly' is doing significant work here, implying that even the speaker's own possession of the doorknob, and by extension their memories, will not last, and will eventually belong to nobody.
- Ending on the phrase 'no one's' rather than naming a future owner leaves the poem open and unresolved, in contrast to the more settled, accepting tone with which TEXT A concludes.

**(b) Answer: The final image traces the doorknob passing from the grandmother's hand to the speaker's, briefly suggesting continuity, before 'then, briefly, no one's' extends the poem's sense of loss forward into an unknown future, leaving the ending unresolved rather than settled.**

## Question 6

**Level 4** Perceptive comparison of tone and mood in both endings, supported by precise textual detail and a clear personal response to each. **7-8**

**Level 3** Clear comparison of tone and mood with relevant textual support from both poems. **5-6**

**Level 2** Some relevant comparative comment with reference to both poems, but analysis may be thin or one-sided. **3-4**

**Level 1** Simple, general or largely one-poem response with limited comparison. **1-2**

**Level 0** No rewardable material. **0**

**Indicative content:**

- TEXT A's ending is declarative and resolved: 'I cannot keep the land. I keep instead' offers a clear substitution, replacing one form of possession (the land) with another (memory), creating a calm, accepting tone.
- TEXT B's ending trails off into uncertainty, its final clause ('then, briefly, no one's') refusing to name a future owner, creating a more unsettled, open mood.
- Both endings rely on a single physical object as their final image, but TEXT A's shadow is fixed and past, while TEXT B's doorknob is still in active use ('I keep the doorknob on my desk'), extending its story into an uncertain present and future.
- The overall effect is that TEXT A achieves a bittersweet but settled resolution, while TEXT B's mood remains anxious and unfinished, appropriate to a loss that, unlike TEXT A's, has not yet fully happened by the poem's final line.

## Question 7

**Level 4** Perceptive discussion that draws convincingly on relevant contextual understanding of rural and urban development pressures and applies it precisely to both poems. **7-8**

**Level 3** Clear discussion with relevant contextual awareness and appropriate textual support from both poems. **5-6**

**Level 2** Some relevant contextual comment, though understanding may be generalised or only loosely applied to the poems. **3-4**

**Level 1** Simple or general response with little relevant contextual awareness. **1-2**

**Level 0** No rewardable material. **0**

**Indicative content:**

- TEXT A engages with ongoing pressure to build new housing on agricultural land at the edges of British towns and villages, a familiar and often contested feature of contemporary planning debates.
- Readers aware of this context might recognise the poem's sympathy for small-scale, family farming as part of a wider, real tension between housing need and the preservation of agricultural land and rural communities.
- TEXT B engages with the redevelopment or regeneration of older, working-class terraced housing, a process that has affected many British towns and cities and often displaces long-standing residents in the name of improvement.
- The ironic naming of the new development, 'Nightingale Court... in gold italics', may prompt readers aware of regeneration schemes to recognise a familiar pattern in which redevelopments are given attractive names that gesture toward what has been lost rather than genuinely honouring it.
- In both cases, awareness of real housing and land-use pressures encourages a reader to see the poems not simply as personal or nostalgic, but as engaging with wider, ongoing debates about who has a say over land and housing in Britain.

## Question 8

**Level 4** Perceptive comparison of how each poem presents those responsible for change and the effect on reader sympathy, with precise textual detail from both poems. **7-8**

**Level 3** Clear comparison with relevant textual support from both poems. **5-6**

**Level 2** Some relevant comparative comment with reference to both poems, but analysis may be thin or one-sided. **3-4**

**Level 1** Simple, general or largely one-poem response with limited comparison. **1-2**

**Level 0** No rewardable material. **0**

**Indicative content:**

- TEXT A presents those responsible mostly through impersonal machinery and processes ('council vans', 'engines idling', 'the topsoil's sold'), largely avoiding direct blame or characterisation of individuals, which creates a tone of resigned sadness rather than anger.
- TEXT B is similarly indirect, using the impersonal pronoun 'they' ('they have already numbered the doors') and bureaucratic language, but combines this with more pointed irony (the 'bright and new' nameplate 'in gold italics'), creating a sharper, more critical edge.
- Neither poem gives those responsible for change a voice or individual identity, which in both cases increases sympathy for the family figures (the grandfather, the grandmother) by contrast, since only they are given specific, humanising detail.
- The difference in tone, resigned in TEXT A versus quietly satirical in TEXT B, suggests TEXT A's speaker has made a kind of peace with an impersonal but understandable process (the economics of farming), while TEXT B's speaker remains more openly critical of a process that tries to disguise its impersonality with sentimental branding.

## Question 9

**Level 6** A sophisticated, well-substantiated evaluation that engages directly and critically with the statement, weaving together precise, wide-ranging analysis of both poets' methods (form, structure and language), relevant understanding of rural and urban development contexts, and a sustained, subtle comparison of both poems throughout; fluent, well-structured critical writing with assured technical vocabulary, reaching a clear, well-justified personal judgement. **26-30**

**Level 5** A convincing evaluation of the statement, comparing several methods across both poems with well-chosen textual support and relevant contextual awareness; clearly organised, controlled critical writing. **21-25**

**Level 4** A clear response to the statement with relevant comparison of methods and textual support from both poems, and some appropriate use of context, though development may be less consistent across the two poems. **16-20**

**Level 3** Some relevant engagement with the statement and some comparison of the poems, with occasional reference to context, but points may be underdeveloped or comparison limited. **11-15**

**Level 2** A largely descriptive or narrative response with limited engagement with the statement, thin contextual awareness and little effective comparison. **6-10**

**Level 1** A simple, general response with minimal reference to the poems, little or no relevant context, and no meaningful comparison. **1-5**

**Level 0** No rewardable material. **0**

**Indicative content:**

- Candidates might agree that both poems show a home or way of life being taken away (the sale of farmland in TEXT A; the demolition in TEXT B) while insisting something survives: TEXT A's closing image, 'I keep instead / the shape his shadow left on stubble-red', and TEXT B's closing image of the doorknob passing 'under my grandmother's hand, then mine' both locate survival in a small, physical trace rather than in the land or building itself.
- However, strong answers might complicate this agreement by noting that TEXT B's ending, 'then, briefly, no one's', places a time limit on this survival, suggesting the trace itself will eventually be lost too, which is a more pessimistic position than the statement implies.
- Candidates might compare how form supports each poem's argument: TEXT A's controlled rhyme scheme enacts a completed process of acceptance, while TEXT B's free verse and open ending suggest the process of loss is still ongoing and less resolved, meaning the two poems agree with the statement to different degrees.
- Relevant context (pressure on agricultural land in TEXT A; regeneration and demolition of older urban housing in TEXT B) can be used to explain why each poem reaches a different degree of resolution: TEXT A's rural change is gradual and, however sad, can be narrated as a completed event, while TEXT B's urban redevelopment is presented as still unfolding ('they have already numbered the doors'), which may explain its less settled ending.
- The strongest responses will directly interrogate the statement's claim that a home or way of life is 'never entirely erased', using precise, comparative evidence of form, imagery and tone from both poems, while also considering alternative readings (for example, that TEXT B's ending can be read as suggesting erasure is only delayed, not prevented), before reaching a clear, substantiated personal judgement.

## Question 10

**Level 4** Perceptive, well-developed comparison of how each poet uses imagery of hands or touch to present inheritance and loss, exploring subtle similarities and differences with sophisticated textual detail from both poems. **9-10**

**Level 3** Clear comparison of hand or touch imagery in both poems with relevant textual support. **6-8**

**Level 2** Some relevant comparative comment with reference to both poems, but analysis may be thin or one-sided. **3-5**

**Level 1** Simple, general or largely one-poem response with limited comparison. **1-2**

**Level 0** No rewardable material. **0**

**Indicative content:**

- TEXT A presents the grandfather's 'calloused certainty' as physical evidence of a lifetime's manual skill, associating his hands directly with competence, patience and authority over the land.
- TEXT B's doorknob, 'worn smooth in the shape / of every hand that ever came home', presents touch as a cumulative, collective trace left by generations rather than the mark of one individual's labour.
- Both poems use the idea of a physical trace left by touch (a shadow's shape in TEXT A, a worn shape in TEXT B) as evidence that a person's presence can outlast their physical absence.
- TEXT A's touch imagery is retrospective, describing hands that have already done their work, whereas TEXT B's final image extends touch into the future ('then mine, / then, briefly, no one's'), presenting inheritance as an ongoing, unfinished process rather than a completed one.
- This difference suggests TEXT A reaches a more settled sense of legacy, while TEXT B remains more anxious about how long any inherited trace, physical or otherwise, can actually last.

## Question 11

| | |
|---|---|
| **Level 4** Perceptive, well-developed comparison of structure and form, exploring subtle similarities and differences with sophisticated textual detail and critical vocabulary. | **9-10** |
| **Level 3** Clear comparison of structure and form with relevant textual support from both poems. | **6-8** |
| **Level 2** Some relevant comparative comment with reference to both poems, but analysis may be thin or one-sided. | **3-5** |
| **Level 1** Simple, general or largely one-poem response with limited comparison. | **1-2** |
| **Level 0** No rewardable material. | **0** |

**Indicative content:**

- TEXT A's four regular six-line stanzas, rhyming ABAB CC, create a controlled, ordered form appropriate to a rural, cyclical process (harvest) and to an elegy moving steadily toward acceptance.
- TEXT B's free verse and irregular stanza lengths (four, four, five, five, four, five lines) refuse this kind of pattern, appropriate to the more sudden, bureaucratic, and unresolved nature of urban demolition.
- TEXT A's rhyme scheme never falters, holding its ABAB CC pattern right through the final couplet ('instead'/'stubble-red', itself a full rhyme), giving the poem's ending a settled, completed quality, while TEXT B is consistently unrhymed throughout, making that kind of resolution unavailable to it.
- Both poems, however, use their final stanza to return to a small, physical object (the shadow on stubble in TEXT A; the doorknob in TEXT B) as a way of concluding, suggesting a shared structural strategy of ending on the concrete rather than the abstract.
- The differing regularity of form therefore reflects a difference in setting and process: TEXT A's rural change is gradual and generational, suiting an ordered form, while TEXT B's urban demolition is administrative and abrupt, suiting a looser, unresolved one.

## Question 12

| | |
|---|---|
| **Level 4** Perceptive comparison of how naming and renaming are used in each poem, exploring subtle similarities and differences with precise textual detail. | **7-8** |
| **Level 3** Clear comparison of naming and renaming with relevant textual support from both poems. | **5-6** |
| **Level 2** Some relevant comparative comment with reference to both poems, but analysis may be thin or one-sided. | **3-4** |
| **Level 1** Simple, general or largely one-poem response with limited comparison. | **1-2** |
| **Level 0** No rewardable material. | **0** |

**Indicative content:**

- TEXT A's title fixes the poem to a single, real-sounding place name, 'Aldbury', which persists unchanged even as the poem describes the land beneath it being sold and built upon, suggesting a continuity of place that outlasts a change of use.
- TEXT B instead dramatises an act of renaming: the street, previously identified by number ('21, 23, 25') and by its old name, 'Nightingale Row', is set to be replaced by 'Nightingale Court', a change that keeps a fragment of the old name while altering its meaning and status.
- The retained word 'Nightingale' in TEXT B's new name could be read as a gesture of continuity, but the poem's tone (the nameplate is 'bright and new', in 'gold italics') suggests this is closer to marketing than genuine memory, especially given the poem's own description of the name as remembering only 'faintly' what it replaces.
- TEXT A never questions or reinvents its place name, treating 'Aldbury' as a stable anchor throughout, whereas TEXT B foregrounds naming as an active, contested and potentially dishonest process.
- This contrast suggests TEXT A frames loss primarily as a change in use of an unchanging place, while TEXT B frames loss as also a change in language and identity, in which even the act of remembering can be commercialised.