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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2019**

**A LEVEL (NEW)  
ENGLISH LITERATURE - UNIT 3  
1720U30-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2019 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

**GCE A LEVEL (NEW)  
ENGLISH LITERATURE**

**SUMMER 2019 MARK SCHEME**

**UNIT 3: Poetry Pre-1900 and Unseen Poetry**

**MARKING GUIDELINES**

**General Advice**

Examiners are asked to read and digest thoroughly all the information set out in the document "*Instructions for Examiners*" sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**. Particular attention should be paid to the following instructions regarding marking:

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
  - **'Notes' on the material which may be offered in candidates' responses**
  - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which mark band **best fits** the performance of the candidate **for each Assessment Objective** in response to the question set. Give a mark for each relevant Assessment Objective.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.

- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

E	expression
I	irrelevance
e.g. ?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition

- In this component, candidates are required to answer two questions, one from Section A and one from Section B. Questions in Section A are divided into two parts. Part (i) is to be marked out of 15 marks and Part (ii) is to be marked out of 45 marks. Section B is to be marked out of 60 marks. A total of 120 marks is the maximum possible for this unit.
- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless due credit is given for positive achievement where it is shown in each element of the examination.

### **Prior to the Conference**

Examiners are asked to go carefully through the examination paper prior to the conference and to consider all of the questions on the paper, so that any queries may be put to the Principal Examiner. **Then about 10 scripts should be provisionally assessed**, so that an idea of standards and of candidates' response to the paper is formed. If possible, these scripts should represent a range of ability and of question choice. Any marking on scripts at this stage must be in pencil, not in red.

### **At the Conference**

Duplicated specimen scripts will be marked at the conference and will form the basis for discussion, but it is important that a broader survey of scripts has been undertaken prior to the meeting by each examiner. This will underpin and inform the discussion and marking on the day.

**After the Conference**

After the standard has been set at the conference, re-mark your original scripts. Send a sample of 10 scripts to the Principal Examiner, ensuring they cover a wide spread of marks. Include a stamped, addressed envelope. Always record full details of any script sent to the Principal Examiner, including the mark. **Mark in red**, but when the Principal Examiner makes his/her response to your sample, be prepared to make whatever adjustment is necessary to the scripts marked so far.

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **Monday, 24<sup>th</sup> June 2019**.

The following guidelines contain an overview, notes, suggestions about possible approaches candidates may use in their response, and an assessment grid.

The mark scheme, however, should not be regarded as a checklist.

Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the texts other than those mentioned in the mark scheme.

### **Section A: Pre-1900 Poetry**

English Literature essays involve personal responses and arguments/discussions may be conducted in a wide variety of relevant and effective ways. Choices of material for discussion will vary from candidate to candidate and examiners must rely upon their professional judgement and subject expertise in deciding whether or not candidates' choices and approaches are effective and valid when they fall outside the boundaries of the examples noted below. Examiners are reminded that it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach.

We will reward well-informed and well-organised responses which are creatively engaged and which make use of appropriate terminology (AO1). Candidates will also need to demonstrate their analytical skills as they explore poets' use of language, imagery and literary devices (AO2).

In the rubric for this part (ii) questions, candidates are reminded to take account of relevant contexts, AO3 (this is the most heavily weighted single objective). We should expect to see significant reference to contextual materials but examiners must bear in mind that candidates should be writing a literary essay which is fully and relevantly supported by references to contexts. Context-led essays with scant attention to the texts will not be able to score highly because contextual references are useful here only insofar as they illuminate the critical reading and appreciation of texts.

The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then dictate a numerical mark.

### **Section A: Mark Allocation**

		<b>AO1</b>	<b>AO2</b>	<b>AO3</b>
<b>Part (i)</b>	<b>15</b>	<b>5</b>	<b>10</b>	
<b>Part (ii)</b>	<b>45</b>	<b>10</b>	<b>5</b>	<b>30</b>

Q1	Geoffrey Chaucer: <i>The Merchant's Prologue and Tale</i> (Cambridge)
(i)	Re-read lines 606 - 626 from "The bride was brought abedde..." to "...we mowe do no sinne". Examine Chaucer's presentation of the wedding night in these lines. [15]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of narrative poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• May's lack of enthusiasm and her silence</li> <li>• wedding night ceremonies such as the blessing</li> <li>• the unattractive presentation of Januarie</li> <li>• Januarie's predatory nature</li> <li>• Januarie's speech, unromantic and self-justifying.</li> </ul> <p><b>Band 1</b> responses might offer some basic descriptions of the wedding night. By <b>Band 2</b> we should see some accurate use of appropriate terminology and some awareness of the characters' behaviour and the narrator's attitudes. In <b>Band 3</b> expression will be coherent and mostly accurate with a clearer grasp of what the wedding night reveals about the attitudes to marriage of Januarie and May. <b>Band 4</b> responses should demonstrate a sound grasp of what the wedding night reveals with consistently fluent and appropriate expression. In <b>Band 5</b> we should see an increasingly sophisticated and creative response which shows a confident engagement with Chaucer's presentation of the wedding.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward.</p> <p>Some of the features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the effect of the simile in 'as stille as stoon'</li> <li>• the coarse physical language describing Januarie's face</li> <li>• the concentrated use of alliteration and similes</li> <li>• the use of contrasts such as 'sharp' and 'tendre'</li> <li>• Januarie's speech justifying lust and identifying marriage with sex</li> <li>• the use of ironic language such as 'trewe' and 'blessed'.</li> </ul> <p><b>Band 1</b> responses may offer a basic, descriptive/narrative approach with little support. In <b>Band 2</b> we should see some awareness of techniques with some textual support. <b>Band 3</b> work should demonstrate an organised, supported discussion with some clear points showing understanding of Chaucer's techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in a well organised and focussed response. <b>Band 5</b> should demonstrate increasingly perceptive analysis and evaluation.</p>

(ii)	<p><b>Consider some of the ways in which stories and religious ideas influence Chaucer’s presentation of the relationships between men and women in <i>The Merchant’s Prologue and Tale</i>.</b> [45]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this narrative poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of narrative poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• the relationships between Januarie and May, and Damyan and May</li> <li>• the relationship between the pagan gods, Pluto and Proserpina</li> <li>• more briefly on the relationship between the merchant and his wife as described in the Prologue</li> <li>• the part played by God’s gift of marriage (religion) in the relationship between Januarie and May</li> <li>• the role of lust in Januarie’s and Damyan’s attitudes to women</li> <li>• the role of the garden in the relationships and its connection to Eden</li> <li>• the parts played by female cunning and male violence in the relationships</li> <li>• the many references to Old Testament stories of, often cunning, women, such as Rebecca, Sara, Judith and Abigail</li> <li>• how courtly romance affects the relationship, in particular, of Damyan and May.</li> </ul> <p>Writing in <b>Band 1</b> is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas about relationships between men and women in the Tale. In <b>Band 2</b> we should see more sustained efforts to engage with the text and the task in relatively clear if not always accurate language. <b>Band 3</b> responses will be more consistently relevant, and clearly link religious ideas and stories to the relationships between men and women in the Tale. In <b>Bands 4 and 5</b>, ideas about the way in which religious ideas and stories influence the presentation of relationships will be more confidently handled in responses which are effectively organised and increasingly perceptive.</p>



<p><b>AO2</b></p>	<p>Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward.</p> <p>Some features candidates might discuss include:</p> <ul style="list-style-type: none"> <li>• the use made of religious language, such as proverbs</li> <li>• ironic references to the Bible, such as The Song of Solomon</li> <li>• the use of lively and realistic dialogue</li> <li>• the use made of the pear tree and the garden and their link to the Tree of Knowledge and Garden of Eden</li> <li>• constant use of ironies when describing the relationships</li> <li>• use of coarse, physical language in places and techniques such as alliteration</li> <li>• versatile use of rhyme, often for ironic purposes, such as 'wiket'/'cliket', 'disport'/'confort', 'wepe'/'kepe', 'vileynye'/'boterflye'.</li> </ul> <p><b>Band 1</b> responses are likely to take a narrative/descriptive approach with little textual support. In <b>Band 2</b> we should expect to see better support and some awareness of Chaucer's techniques. <b>Band 3</b> responses should demonstrate an organised and supported discussion and clear engagement with Chaucer's poetic techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in an effectively organised and focused response. <b>Band 5</b> should confidently demonstrate increasingly perceptive analysis and evaluation of Chaucer's poetic techniques.</p>
<p><b>AO3</b></p>	<p>Candidates must engage with the textual focus in the question, in this case religious ideas and stories. Some of the key contextual points which could be rewarded if used relevantly in response to this question are suggested below.</p> <p>Some of the key contexts might include:</p> <ul style="list-style-type: none"> <li>• Old Testament references, such as the use made of the Garden of Eden in Genesis</li> <li>• Stories of 'strong' women from the Old testament, such as Rebecca, Sara, Judith and Abigail</li> <li>• Key references to Solomon, his sayings and, in particular, his Songs</li> <li>• Claudian's 'The Rape of Proserpina', probable source for the story of the pagan gods later in the Tale</li> <li>• Rituals and language of courtly romance.</li> </ul> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b> there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b> contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of key contexts.</p>

Q2	John Donne, <i>Selected Poems</i> , (Penguin)
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(i)	Re-read 'Hymn to God my God, in my Sickness' on pages 195-196. Examine Donne's use of imagery in this poem. [15]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• Donne's preparation for death</li> <li>• his use of the map analogy to argue death and resurrection are the same</li> <li>• his use of the imagery of the 'straits'</li> <li>• his use of imagery to show Adam and Christ are one</li> <li>• the way he links himself to Adam and Christ</li> <li>• how he shows his sickness ('thorn') becomes the way to salvation ('crown').</li> </ul> <p>At <b>Band 1</b> candidates are likely to offer a largely descriptive/narrative approach with limited support. <b>Band 2</b> candidates are likely to show some awareness of imagery and some use of appropriate terminology. <b>Band 3</b> expression will be coherent and mostly accurate with a clearer grasp of Donne's use of imagery to write about his faith and the approach of death. <b>Band 4</b> responses should show a sound grasp of Donne's use of imagery with consistently fluent and appropriate expression. In <b>Band 5</b> we should see an increasingly sophisticated and creative response which shows a confident engagement with the poem.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward.</p> <p>Some of the features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the musical metaphor to suggest praise and preparation</li> <li>• the use of the metaphor of the room</li> <li>• the use of the extended map imagery to link death (West) and resurrection (East)</li> <li>• geographical imagery to show necessity of suffering ('straits')</li> <li>• the effect of physical imagery such as 'sweat' and 'blood'</li> <li>• the use of Biblical imagery and symbols as in a sermon.</li> </ul> <p><b>Band 1</b> responses may offer a basic descriptive/narrative approach with little support. In <b>Band 2</b> we should see some awareness of imagery with some relevant support. <b>Band 3</b> should demonstrate an organised supported discussion with some clear points showing understanding of Donne's use of imagery. By <b>Band 4</b> we should expect a sound grasp of Donne's imagery in a well-organised and focussed response. <b>Band 5</b> responses should demonstrate increasingly perceptive analysis and evaluation of Donne's use of imagery.</p>

(ii)	<p><b>Consider some of the ways in which Donne’s presentation of his attitudes to God reflects his religious beliefs and knowledge.</b> [45]</p>
<p><b>AO1</b></p>	<p><u>Informed</u> responses will demonstrate clear knowledge of the candidate's chosen poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• his awareness of sin and wasted past</li> <li>• his belief that only God can save him, that he cannot save himself</li> <li>• his belief in the centrality of the Crucifixion</li> <li>• his belief in his own inconstancy and the need for change leading to pleading with God</li> <li>• how he links himself to Adam.</li> </ul> <p>Writing in <b>Band 1</b> is likely to be brief and descriptive/narrative in approach but might assert some basic relevant ideas about Donne’s beliefs and attitudes. In <b>Band 2</b> we should see more sustained efforts to engage with the text and the task in relatively clear if not accurate language. <b>Band 3</b> responses will be more consistently relevant and clearly link Donne’s religious ideas to his attitudes to God. In <b>Bands 4 and 5</b> ideas about how Donne uses religious beliefs and knowledge to present attitudes to God will be more confidently handled in responses which are effectively organised and increasingly perceptive.</p>
<p><b>AO2</b></p>	<p>Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates’ success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward.</p> <p>Some of the features which candidates might discuss include:</p> <ul style="list-style-type: none"> <li>• use of pleading tone (‘ O Lord’) and extreme language, especially verbs (‘burn’, ‘spit’, ‘batter’)</li> <li>• language may appear blasphemous</li> <li>• the use of the Crucifixion as the central image in many of the poems ( Holy Sonnets XI, XIII, and ‘Good Friday’)</li> <li>• use of metaphysical conceits (‘usurped town’) and paradoxes (‘Nor ever chaste, except you ravish me’)</li> <li>• argument structure and language (‘if’, ‘and’, ‘but’, ‘how’).</li> </ul> <p><b>Band 1</b> responses are likely to take a narrative/descriptive approach with little textual support. In <b>Band 2</b> we should expect to see better support and some awareness of techniques. In <b>Band 3</b> well-organised supported discussion and clear engagement with Donne’s techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in an effectively organised and focussed response. <b>Band 5</b> responses should demonstrate increasingly perceptive analysis and evaluation of poetic techniques.</p>

**A03**

Candidates must engage with the contextual focus of the question, in this case Donne's religious beliefs and knowledge. Some of the key contextual points which could be rewarded if used relevantly in response to this question are suggested below.

Some of the key contexts might include:

- theological ideas relating to the body and soul, such as sin, soul, earth, angels, 'elements'
- contemporary views on salvation
- biblical references, both Old ('that tree') and New (Crucifixion) Testaments
- classical references
- scientific and cosmological ideas.

In **Band 1** we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In **Band 2** there should be some relevant connections between the text and some contexts but the approach might still be broad and largely assertive. By **Band 3** contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in **Bands 4 and 5** should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of key contexts.

Q3	John Milton: <i>Paradise Lost Book IX</i> (Oxford)
(i)	<p><b>Re-read lines 571 - 593 of <i>Paradise Lost Book IX</i> from “I was at first as other beasts...” to “...but could not reach”. Analyse Milton’s presentation of the Tree of Knowledge in these lines. [15]</b></p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of narrative poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• how Satan begins by presenting his previous lowly state</li> <li>• how Milton emphasises its attractiveness by arousing the reader’s senses especially sight and smell</li> <li>• Satan’s expressions of strong desire</li> <li>• how the fruit of the Tree is made to seem irresistible</li> <li>• how all creatures are described as longing for its fruit.</li> </ul> <p><b>Band 1</b> is likely to be narrative/descriptive in approach with little support. At <b>Band 2</b> expect some awareness of Milton’s presentation of the Tree and some appropriate terminology. At <b>Band 3</b> expression will be coherent and mostly accurate with a clear grasp of Milton’s use of Satan/the serpent to present the Tree. <b>Band 4</b> should demonstrate a sound grasp of the presentation of the Tree with consistently fluent and appropriate expression. In <b>Band 5</b> we should see an increasingly sophisticated and creative response which shows a confident engagement with Milton’s presentation of the Tree of Knowledge.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates’ success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward.</p> <p>Some of the features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the language of inferiority such as ‘trodden’ and ‘low’</li> <li>• the emphasis on the Tree’s fertility and attractiveness by use of assonance and alliteration</li> <li>• how Satan draws attention to the way it stands out, in ‘Ruddy’ and ‘gold’ for example</li> <li>• how Satan dramatizes his narrative; ‘I chanced...I nearer drew... I resolved.’ etc.</li> <li>• the constant appeal to the senses, especially smell but also sight and taste</li> <li>• the language of desire especially verbs such as ‘taste’, ‘quicken’d’, ‘urg’d’.</li> </ul> <p><b>Band 1</b> responses are likely to offer a narrative/descriptive approach with little support. In <b>Band 2</b> we should expect to see some awareness of Milton’s poetic techniques with some relevant support. <b>Band 3</b> responses should demonstrate an organised supported discussion with some clear points showing understanding of Milton’s techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in a well-organised and focussed response. <b>Band 5</b> should demonstrate increasingly perceptive analysis and evaluation of Milton’s poetic techniques.</p>

(ii)	<p><b>Consider some of the ways in which Milton makes use of Biblical and Classical knowledge in his presentation of Eden in <i>Paradise Lost Book IX</i>.</b></p> <p style="text-align: right;"><b>[45]</b></p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this narrative poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of narrative poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• the fertility and luxurious life of Eden, often expressed in water imagery and physical language</li> <li>• the magnificence of Eden, its beauty, the variety of plants</li> <li>• Eden as place of praise of God, 'sacred', the plants offer incense, Adam and Eve begin day with worship</li> <li>• Eden as also the home of the serpent, 'subtlest' of animals, and its use by Satan</li> <li>• the roles of Adam and Eve, gardeners who 'lop...prune, or prop, or bind'</li> <li>• comparisons to Classical gardens in stories of Adonis, the Odyssey, so far from a wilderness, but with coverts, bowers, walks and groves</li> <li>• a place of harmony and order until the Fall which is described in language of pain and destruction and the image of hands separating.</li> </ul> <p>Writing in <b>Band 1</b> is likely to be brief and narrative/descriptive but might assert some basic relevant ideas about the presentation of Eden. In <b>Band 2</b> we should expect to see more sustained efforts to engage with the text and the task in relatively clear if not accurate language. <b>Band 3</b> responses will be more consistently relevant and clearly link Biblical and Classical knowledge to the presentation of Eden. In <b>Bands 4 and 5</b> ideas about the ways in which Biblical and Classical knowledge influence Milton's presentation of Eden will be more confidently handled in an effectively organised and increasingly perceptive response.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward.</p> <p>Some of the features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• use of language appealing to the senses, especially smell, to show the richness of the garden</li> <li>• frequent use of water imagery, such as the fountain and rivers, rain as tears at the Fall</li> <li>• religious language and imagery, such as 'sacred, 'incense', 'worship'</li> <li>• the naming of plants and trees, to show fertility and variety, so woodbine, ivy, roses, myrtle, pansies, violets, hyacinth, asphodel, cedar and, in the case of the fig-tree to show shame</li> </ul>

	<ul style="list-style-type: none"> <li>• classical comparisons, of gardens, and of Eve who is linked to Diana and Ceres for example</li> <li>• biblical references, such as to Solomon, and echoes of Genesis.</li> </ul> <p><b>Band 1</b> responses are likely to take a narrative/descriptive approach with little textual support. In <b>Band 2</b> we should expect to see better support and more awareness of Milton's poetic techniques. <b>Band 3</b> responses should demonstrate organised well-supported discussions and clear engagement with Milton's techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in an effectively organised and focused response. <b>Band 5</b> should demonstrate increasingly perceptive analysis and evaluation of Milton's poetic techniques.</p>
<b>A03</b>	<p>Candidate must engage with the contextual focus in the question, in this case Milton's Biblical and Classical knowledge. Some of the key contextual points which could be rewarded if used relevantly in response to this question are suggested below.</p> <p>Some of the key contexts might include:</p> <ul style="list-style-type: none"> <li>• the Bible especially Genesis chapters 2 and 3 for roles of the serpent and Adam and Eve and the effect of the Fall</li> <li>• references to Classical gardens, as in the stories of Adonis and the Odyssey</li> <li>• Classical references to describe Eve, such as the comparison to a wood nymph, and to Diana and Ceres</li> <li>• influence of Renaissance images of gardens, places of harmony, with walks and bowers</li> <li>• other Biblical references, to Solomon for example.</li> </ul> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b> there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b> contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of key contexts.</p>

Q4	John Keats: <i>Selected Poems</i> (Penguin)
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(i)	Re-read ‘On First Looking into Chapman’s Homer’ on page 12. How does Keats present the experience of reading in this poem. [15]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• the references to travel and exploration throughout the poem</li> <li>• the acknowledgement of Classical Literature’s importance</li> <li>• the topical reference to the discovery of planets</li> <li>• the use of the discovery of the Pacific Ocean (even though wrongly attributed)</li> <li>• how Keats creates a physical experience of wonder.</li> </ul> <p><b>Band 1</b> is likely to be narrative/descriptive in approach with little support. At <b>Band 2</b> expect some awareness of how Keats responds to Chapman’s Homer with some appropriate terminology. At <b>Band 3</b> expression will be coherent and mostly accurate with a clear grasp of Keats response to reading the poem. <b>Band 4</b> should demonstrate a sound grasp of the experience of reading with a consistently fluent and appropriate expression. In <b>Band 5</b> we should see an increasingly sophisticated and creative response which shows a confident engagement with Keats’s creation of the experience of reading Chapman.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates’ success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward.</p> <p>Some of the features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the use of travel metaphor suggesting adventure extended throughout the poem</li> <li>• use of rich sounding language, such as ‘gold’ and ‘kingdom’</li> <li>• use of literary references, such as ‘bards’ and ‘Apollo’</li> <li>• use of long vowels and assonance to emphasise Homer’s greatness</li> <li>• the similes, small vignettes in lines 9 to 14</li> <li>• the emphasis on the excitement of seeing discoveries (planet and Pacific)</li> <li>• the effect of the rhythm’s stress falling on ‘Silent’</li> <li>• the effect of the arrangement of the sonnet.</li> </ul> <p><b>Band 1</b> responses are likely to offer narrative/descriptive approach with little support. In <b>Band 2</b> we should expect to see some awareness Keats’s techniques with some relevant support. <b>Band 3</b> should demonstrate an organised supported discussion with some clear points showing understanding of Keats techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in an effectively organised and focused response. <b>Band 5</b> should demonstrate increasingly perceptive analysis and evaluation of Keats’s poetic techniques.</p>



(ii)	<p><b>Consider some of the ways in which Keats makes use of the Classics and other literatures in his writing about beauty and wonder.</b> [45]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the candidate's chosen poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• his sense of wonder in relation to nature (in 'On the Sea' or in relation to the nightingale)</li> <li>• wonder in the form of visions and dreams ('St Agnes Eve')</li> <li>• the beauty of his heroines such as 'fair Isabella', La Belle Dame and Madeline who is compared to angels and mermaids</li> <li>• his identification of the urn (art) with beauty</li> <li>• his belief that beauty in the 'real' world doesn't last ('Nightingale')</li> <li>• the beauty of settings, such as the casement in 'St Agnes Eve', the altar to Psyche.</li> </ul> <p>Writing in <b>Band 1</b> is likely to be narrative/descriptive in approach but might assert some basic relevant ideas about Keats's use of his reading. In <b>Band 2</b> we should see a more sustained effort to engage with the text and the task in relatively clear if not accurate language. <b>Band 3</b> responses will be more consistently relevant and clearly link Keats's reading to ideas about beauty and wonder in the poetry. In <b>Bands 4 and 5</b> Keats's use of his reading to explore beauty and wonder will be more confidently handled in responses which are effectively organised and increasingly perceptive.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward.</p> <p>Some of the features which candidates might discuss include:</p> <ul style="list-style-type: none"> <li>• use of Classical language, such as 'nymph', 'vesper', 'zephyr'</li> <li>• Classical references, 'Olympus', 'Dryads', 'groves' and 'oracles'</li> <li>• Medieval language and references, 'poesy', 'lute', 'casements', 'faery lands',</li> <li>• the influence of writers such as Boccaccio, Spenser and Shakespeare</li> <li>• the language of visions and dreams, such as 'phantom', 'haunt'.</li> </ul> <p><b>Band 1</b> responses are likely to take a narrative/descriptive approach with little textual support. In <b>Band 2</b> we should expect to see better support and some awareness of Keats' techniques. <b>Band 3</b> responses should demonstrate an organised supported discussion and clear engagement with Keats's poetic techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in an effectively organised and focused response. <b>Band 5</b> should demonstrate increasingly perceptive analysis and evaluation of Keats' poetic techniques.</p>

**A03**

Candidates must engage with the contextual focus of the question, in this case Keats' reading of the Classics and other literatures. Some of the key contextual points which could be rewarded if used relevantly in response to this question are suggested below.

Some of the key contexts might include:

- 'the beautiful mythology of Greece'
- Classical legends and references
- influences of Spenser (mixture of classical and 'faery'), Shakespeare and Milton
- influences of medieval, chivalric stories and language (knights and ladies etc.), Boccaccio
- biblical references
- his own experiences of love, especially Fanny and friends
- his connection of poetry ('poesy') to dream and fancy and so to stories of romance and legend.

In **Band 1** we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In **Band 2** there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By **Band 3** contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in **Bands 4 and 5** should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of key concepts.

Q5	<b>Christina Rossetti: <i>Selected Poems</i> (Penguin)</b>
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(i)	<b>Re-read ‘The Greatest of these is Charity’ on page 187. Examine Rossetti’s presentation of love in this poem. [15]</b>
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<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• how the sonnet separates into two parts</li> <li>• how the pessimistic, negative octet contrasts with the positive, power of love in the final six lines</li> <li>• how the poem begins with images of a world in darkness</li> <li>• how despair is emphasised by physical weakness and failures in nature</li> <li>• how the final references to colour, life and light emphasise love</li> <li>• how the religious meaning is perhaps more implicit than explicit.</li> </ul> <p><b>Band 1</b> is likely to be narrative/descriptive in approach with little support. At <b>Band 2</b> expect some awareness of Rossetti’s presentation of love and some appropriate terminology. At <b>Band 3</b> expression will be coherent and mostly accurate with a clear grasp of Rossetti’s presentation of love. <b>Band 4</b> should demonstrate a sound grasp of Rossetti’s presentation of love with consistently fluent and appropriate expression. In <b>Band 5</b> we should see an increasingly sophisticated and creative response which shows a confident engagement with the poet’s presentation of love.</p>
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<b>AO2</b>	<p>Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates’ success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward.</p> <p>Some of the features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the use of the Biblical quotation from Corinthians</li> <li>• the use of sky imagery of darkness</li> <li>• the use of rhymes to emphasise states, such as darkness and pessimism in ‘curtailed/ veiled’ and ‘failed /paled’</li> <li>• the use of questioning</li> <li>• the strong stress on ‘Nay’ which picks up and negates a previous ‘no’ and changes mood of the poem</li> <li>• how love is linked to positive imagery, such as flowers and light</li> <li>• the clear and effective contrasting parts of the sonnet.</li> </ul> <p><b>Band 1</b> responses are likely to offer a narrative/descriptive approach with little support. In <b>Band 2</b> we should expect to see some awareness of Rossetti’s poetic techniques with some relevant support. <b>Band 3</b> should demonstrate an organised supported discussion with some clear points showing understanding of Rossetti’s techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in an effectively organised and focused response. <b>Band 5</b> should demonstrate increasingly perceptive analysis and evaluation of Rossetti’s poetic techniques.</p>
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(ii)	<b>Consider some of the ways in which Victorian attitudes and ideas influence Rossetti's poems about love.</b> [45]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the candidate's chosen poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• expressions of simple, romantic love, sometimes positive, sometimes vulnerable</li> <li>• loss of love or separation</li> <li>• particular occasions relating to love</li> <li>• the particular nature of a woman's feelings of love</li> <li>• the rejection of love, perhaps showing independence</li> <li>• love of God and God's love for man</li> <li>• Victorian attitudes to the position of women in society.</li> </ul> <p>Writing in <b>Band 1</b> is likely to be narrative/descriptive but might assert some basic relevant ideas about Rossetti's poems about love. In <b>Band 2</b> we should see more sustained efforts to engage with the task in relatively clear if not accurate language. <b>Band 3</b> responses will be more consistently relevant and clearly link Victorian attitudes and ideas to Rossetti's poems exploring love. In <b>Bands 4 and 5</b> ideas about the ways in which Rossetti's poems exploring love reflect Victorian attitudes and ideas will be more confidently handled in responses which are effectively organised and increasingly perceptive.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward.</p> <p>Some of the features which candidates might discuss include:</p> <ul style="list-style-type: none"> <li>• direct expressions of feeling, can show vulnerability, seems unembarrassed</li> <li>• can use physical language of the body, ('flushed', 'blushed')</li> <li>• use of colloquial language, such as 'you're mad to take offence'</li> <li>• use of Biblical references, sometimes direct, sometimes echoing</li> <li>• nature imagery and symbolism, especially flowers (rose, violet, haw, lily, cornflower etc.), and references to the seasons and the weather, to express range of feelings.</li> </ul> <p><b>Band 1</b> responses are likely to take a narrative/descriptive approach with little textual support. In <b>Band 2</b> we should expect to see better support and some awareness of Rossetti's techniques. <b>Band 3</b> responses should demonstrate an organised supported discussion and clear engagement with Rossetti's poetic techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in an effectively organised and focused response. <b>Band 5</b> should demonstrate increasingly perceptive analysis and evaluation of Rossetti's poetic techniques.</p>

**A03**

Candidates must engage with the contextual focus of the question, in this case Victorian attitudes and ideas. Some of the key contextual points which could be rewarded if used relevantly in response to this question are suggested below.

Some of the key contexts might include:

- influence of the Bible and Biblical imagery
- Victorian language of flowers
- influence of Petrarch and Dante
- influence of Romantic poets, Keats and Tennyson, and Shakespeare
- Rossetti's deep religious belief and influence of Oxford Movement and Tractarianism
- personal grief, deaths of family members, her own ill health, her relationship with Collinson
- Pre-Raphaelite influences, such as Medievalism
- Keble's poems, 'The Christian Year'.

In **Band 1** we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In **Band 2** there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By **Band 3** contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in **Bands 4 and 5** should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of key concepts.

### Unit 3 Poetry Section A part (i) Assessment Grid

Band	<p style="text-align: center;"><b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i></p> <p style="text-align: center;"><b>5 marks</b></p>	<p style="text-align: center;"><b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;"><b>10 marks</b></p>
<b>5</b>	<p style="text-align: center;"><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• sophisticated, creative and individual response to poem/extract; ideas are thoughtful and response is fully engaged and relevant</li> <li>• confident, perceptive application of literary concepts and terminology</li> <li>• effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>• confident and apt textual support</li> <li>• confident discussion of implicit meaning</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• clearly informed, engaged and well-structured response with clear knowledge of the poem/extract;</li> <li>• sound and apt application of literary concepts and terminology</li> <li>• expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>• secure, apt textual support</li> <li>• sound, secure grasp of implicit meaning</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>3 marks</b></p> <ul style="list-style-type: none"> <li>• clearly engages with poem/extract; and response is mostly relevant</li> <li>• some sensible use of key concepts and generally accurate use and application of terminology</li> <li>• reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning</li> <li>• generally clear and accurate textual support</li> <li>• grasps some implicit meanings</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>2 marks</b></p> <ul style="list-style-type: none"> <li>• attempts to engage with poem/extract; and structure response, though may not always be relevant to the question; response may be restricted to a literal reading</li> <li>• some, though may not always be relevant, use of terminology</li> <li>• expression may feature some inaccuracies</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• makes some valid points about use of writer's use of language and poetic techniques to create meaning</li> <li>• supports points by some appropriate reference to poems/extract</li> <li>• shows some grasp of implicit meaning</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1 mark</b></p> <ul style="list-style-type: none"> <li>• superficial approach to poem/extract; that may show only partial/simple understanding</li> <li>• some grasp of basic terminology, though this may be uneven</li> <li>• errors in expression and lapses in clarity</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• identifies basic language and stylistic features</li> <li>• discussion tends to be narrative/descriptive in nature</li> <li>• offers some support in the form of quotations or references to poem/extract which may not always be relevant</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted.	

**Unit 3 Section A part (ii) Assessment Grid**

Band	<p style="text-align: center;"><b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i></p> <p style="text-align: center;"><b>10 marks</b></p>	<p style="text-align: center;"><b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;"><b>5 marks</b></p>	<p style="text-align: center;"><b>AO3</b> <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i></p> <p style="text-align: center;"><b>30 marks</b></p>
<b>5</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• sophisticated, creative and individual response to poems; ideas are thoughtful and response is fully engaged and relevant</li> <li>• confident, perceptive application of literary concepts and terminology</li> <li>• effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<p style="text-align: center;"><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>• confident and apt textual support</li> <li>• confident discussion of implicit meaning</li> </ul>	<p style="text-align: center;"><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, productive discussion of significance and influence of contexts</li> <li>• confident analysis of the contexts in which texts are written and received</li> <li>• confident analysis of connections between texts and contexts</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>7 8-marks</b></p> <ul style="list-style-type: none"> <li>• clearly informed, engaged and well-structured response with clear knowledge of the poems</li> <li>• sound and apt application of literary concepts and terminology</li> <li>• expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<p style="text-align: center;"><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>• secure, apt textual support</li> <li>• sound, secure grasp of implicit meaning</li> </ul>	<p style="text-align: center;"><b>19-24marks</b></p> <ul style="list-style-type: none"> <li>• sound, secure appreciation and understanding of the significance and influence of contexts</li> <li>• sound, secure analysis of the contexts in which texts are written and received</li> <li>• sound, secure understanding of connections between texts and contexts</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• clearly engages with poems and response is mostly relevant</li> <li>• some sensible use of key concepts and generally accurate use and application of terminology</li> <li>• reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.</li> </ul>	<p style="text-align: center;"><b>3 marks</b></p> <ul style="list-style-type: none"> <li>• purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning</li> <li>• generally clear and accurate textual support</li> <li>• grasps some implicit meanings</li> </ul>	<p style="text-align: center;"><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>• clear grasp of significance and influence of contexts</li> <li>• clear grasp of the contexts in which texts are written and received</li> <li>• clear understanding of connections between texts and contexts</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• attempts to engage with poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading</li> <li>• some, though may not always be relevant, use of terminology</li> <li>• expression may feature some inaccuracies</li> </ul>	<p style="text-align: center;"><b>2 marks</b></p> <ul style="list-style-type: none"> <li>• makes some valid points about writer's use of language and poetic techniques to create meaning</li> <li>• supports points by some appropriate reference to poems</li> <li>• shows some grasp of implicit meaning</li> </ul>	<p style="text-align: center;"><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• acknowledges the importance of contexts</li> <li>• basic grasp of the contexts in which texts are written and received</li> <li>• makes some connections between texts and contexts</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• superficial approach to poems that may show only partial/simple understanding</li> <li>• some grasp of basic terminology, though this may be uneven</li> <li>• errors in expression and lapses in clarity</li> </ul>	<p style="text-align: center;"><b>1 mark</b></p> <ul style="list-style-type: none"> <li>• identifies basic language and stylistic features</li> <li>• discussion tends to be narrative/descriptive in nature</li> <li>• offers some support in the form of quotations or references to poems which may not always be relevant</li> </ul>	<p style="text-align: center;"><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>• attempts to acknowledge the importance of contexts</li> <li>• describes wider contexts in which poems are written and received</li> <li>• attempts to make superficial connections between texts and contexts</li> </ul>
<b>0</b>	<b>0 marks: Response not credit worthy or not attempted.</b>		

## Section B: Unseen Poetry

We will reward well-informed and well-organised responses which are creatively engaged and which make use of appropriate terminology (AO1). Candidates will also need to demonstrate their analytical skills as they explore poets' use of language, imagery and literary devices (AO2).

In the rubric for this section, candidates are also informed that they will need to make relevant connections between poems (AO4).

The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a **best fit** which will then dictate a numerical mark.

### Section B: Mark allocation

<b>AO1</b>	<b>AO2</b>	<b>AO4</b>
<b>15</b>	<b>15</b>	<b>30</b>



<p><b>Q6</b></p>	<p><b>Compare the presentation of Spring in Poem A: ‘The Trees are Down’ by Charlotte Mew and in one other poem, either Poem B: ‘in Just-/spring by e. e. cummings, or Poem C ‘Turning’ by John Ormond, or Poem D: ‘Spring’ by Edna St Vincent Millay.</b> [60]</p>
<p><b>AO1</b></p>	<p><u>Informed</u> responses will demonstrate clear understanding of the chosen poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> Responses are likely to describe some features of Spring with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the presentation of different views of Spring. <b>Band 3</b> responses will show a more consistently relevant focus with some clear exploration of the relationships between the speakers and the experience of Spring in the poems. <b>Bands 4 and 5</b> will show evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<p><b>AO2</b></p>	<p><b>Poem A ‘The Trees are Down’ by Charlotte Mew</b></p> <p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• clear opening statement, with ‘great’ suggesting poet’s attitude</li> <li>• the emphasis on the sounds of destruction, ‘grate’, ‘swish’, ‘crash’, ‘rustle’</li> <li>• use of rhyme to emphasise the key points, such as ‘fall’/’all’, ‘bough’/’now’</li> <li>• the contrasting sounds of the trees and the men, and poet’s attitudes to them</li> <li>• the use of the language of weather, especially wind and rain</li> <li>• the effect of the ‘religious’ ending, perhaps suggesting sacrilege</li> <li>• the effects of the form of the poem, especially the different line lengths, from very long to very short, especially in the third verse eg ‘(Down now! -).</li> </ul> <p><b>Poem B ‘in Just-/spring’ by e e cummings</b></p> <p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the effects of the absence of punctuation and capital letters (mostly)</li> <li>• effect of sudden opening, emphasis on ‘Just’, offering sense of something fresh starting</li> <li>• use of tactile language, soft sounds in ‘mud-luscious’, ‘puddle-wonderful’</li> <li>• use of hyphenated ‘made up’ words</li> <li>• the poem’s structure with repeated use of the ‘balloonman’ and his whistling</li> <li>• the effects of the short lines and deliberate, irregular spacings</li> <li>• the childlike qualities, especially the use of children’s names and games.</li> </ul> <p><b>Poem C ‘Turning’ by John Ormond</b></p> <p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the effect of the contrast between winter and spring</li> <li>• the poem’s structure, delaying the onset of spring by two verses devoted to winter</li> <li>• the effects of alliteration for emphasis</li> </ul>

- the effect of opening with a question, later repeated
- the use of colour and the absence of colour
- the use of close observation of details of the natural world, especially the aconites and crocuses
- the emphasised active words towards the poem's end, especially 'surprised' and 'Hurried'.

**Poem D 'Spring'** by Edna St. Vincent Millay

Some features which candidates might choose for analysis include:

- how the abrupt questioning opening sets negative tone
- the effects of the unpleasant tactile language such as 'stickily'
- the inversion of usual attitudes to Spring, and perhaps unpoetic qualities
- the use of ugly images such as 'eaten by maggots', 'uncarpeted stairs'
- the effect of very short lines, even as short as one word, 'April', and irregular form
- the effect of negatives such as 'not', 'no' and 'nothing' throughout the poem
- the effect of the final image

**Band 1** Responses are likely to be descriptive/narrative in approach and might identify basic features of the poems without further discussion. **Band 2** responses will show some grasp of techniques with some supporting evidence. **Band 3** responses will show some clear ideas about how the poets have used form and language choices. Responses at **Bands 4** and **5** will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which the poets have created effects and meanings.

**AO4**

Candidates are likely to consider some of the following connections:

In relation to **'The Trees are Down'** and **'in Just-/spring'**:

- the contrast between the sadness in Mew and the joy in cummings
- the cruelty towards and destruction of nature in Mew and the attractiveness and positivity of nature in cummings
- the ways in which both poems appeal to our senses
- the very different attitudes to people in the poems, to the workmen and to the children
- possible mystical/religious elements in the poems, 'an angel' in Mew and 'the balloonman' in cummings
- the very different forms of the poems: clear stanzas and regular rhymes in Mew, irregular and spontaneous form of cummings.

In relation to **'The Trees are Down'** and **'Turning'**:

- sad elements in both poems; destruction of trees in Mew, lingering on of winter in Ormond
- language in both poems appeal to our senses, sound in Mew, sight in much of Ormond
- both poets observe nature closely, quite small things, rat in Mew, the flowers in Ormond
- human activity largely absent from Ormond, but source of strong feeling in Mew
- the endings are very different; upbeat in Ormond, closer to despair in Mew
- absence of rhyme in Ormond but sound, especially alliteration important as in Mew

- the more regular line lengths and tight syntax of Ormond contrast with the variety of long and even very short lines in Mew producing different effects

In relation to **'The Trees are Down'** and **'Spring'**:

- spring seen as positive in Mew but negatively or of no importance in Millay
- rich sensuous language in Mew, appealing to senses, but mostly bleak, even abstract language in Millay
- Mew uses very poetic, rhyming stanzas, rhythmic lines; but Millay is almost prosaic, arranged more like an argument
- there is an appreciation of the beauty of nature in Mew, but nature is largely ugly and uncomfortable in Millay
- both use very short lines for striking effect
- humans let down nature, are harmful in Mew, but humans are disappointed by nature in Millay, can find no useful meaning in it.

At **lower bands** connections are likely to be asserted or described. At **Band 3** candidates will use relevant connections clearly supported by the texts. At **Bands 4** and **5** candidates will confidently support connections by detailed critical reference to the ways in which the poets write about Spring.

Unit 3 Poetry Section B Assessment Grid

Band	<p style="text-align: center;"><b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i></p> <p style="text-align: center;"><b>15 marks</b></p>	<p style="text-align: center;"><b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;"><b>15 marks</b></p>	<p style="text-align: center;"><b>AO4</b> <i>Explore connections across literary texts</i></p> <p style="text-align: center;"><b>30 marks</b></p>
<b>5</b>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• sophisticated and individual response to unseen poems; ideas are thoughtful and response is fully engaged and relevant</li> <li>• confident, perceptive application of literary concepts and terminology</li> <li>• effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, sophisticated analysis and evaluation of writers' use of language and poetic techniques to create meaning</li> <li>• confident and apt textual support</li> <li>• confident discussion of implicit meaning</li> </ul>	<p style="text-align: center;"><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>• productive and illuminating connections/comparisons between poems</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• clearly informed, engaged and well-structured response with clear understanding of the unseen poems</li> <li>• sound and apt application of literary terminology and concepts</li> <li>• expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• sound, secure analysis and evaluation of writers' use of language and poetic techniques to create meaning</li> <li>• secure, apt textual support</li> <li>• sound, secure grasp of implicit meanings</li> </ul>	<p style="text-align: center;"><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>• sound, secure and purposeful connections/comparisons between poems</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• clearly engages with unseen poems and response is mostly relevant</li> <li>• some sensible use of key concepts and generally accurate use and application of terminology</li> <li>• reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• purposeful, detailed and mostly relevant analysis of writers' use of language and poetic techniques to create meaning</li> <li>• generally clear and accurate textual support</li> <li>• grasps some implicit meanings</li> </ul>	<p style="text-align: center;"><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>• makes generally clear and appropriate connections/comparisons between poems</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• attempts to engage with unseen poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading</li> <li>• some, though may not always be relevant, use of terminology</li> <li>• expression may feature some inaccuracies</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• makes some valid points about writers' use of language and poetic techniques to create meaning</li> <li>• supports points by some appropriate reference to unseen text</li> <li>• shows some grasp of implicit meaning</li> </ul>	<p style="text-align: center;"><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• makes some superficial, usually valid connections/comparisons between poems</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• superficial approach to unseen poems that may show partial/simple understanding</li> <li>• some grasp of basic terminology, though this may be uneven</li> <li>• errors in expression and lapses in clarity</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• identifies basic language and stylistic features</li> <li>• discussion tends to be narrative/descriptive in nature</li> <li>• offers some support in the form of quotations from and references to unseen text which may not always be relevant</li> </ul>	<p style="text-align: center;"><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>• identifies superficial connections/comparisons between poems</li> </ul>
<b>0</b>	0 marks: Response not credit worthy or not attempted.		