

COMPONENT 1
GCSE ENGLISH LITERATURE
MARKING GUIDELINES
GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use both the generic assessment grid and the indicative content marking guidance when assessing a candidate's response.

Band Descriptors

When awarding a mark, examiners should select the band that most closely describes the quality of work being marked.

- Where the candidate's work convincingly meets the descriptors, the highest mark should be awarded.
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks for work that convincingly meets the descriptors in that band.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as English literature specialists to determine the validity of the response/interpretation in light of the text and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

In Section B question 7(b) the focus of the question is comparison. Therefore examiners must only credit points which are comparative.

Balanced Responses

Candidates are expected to produce a balanced response to the poetry comparison (Section B). Where responses are unbalanced, candidates will be self-penalising as they will not be able to access the higher bands of AO1, AO2 and AO3 which require a sustained focus on the task. All examiners will be provided with examples of balanced and unbalanced responses when marking is standardised, exemplifying how judgement is used.

Assessment Objectives

- AO1** Read, understand and respond to texts to:
- AO1:1a** maintain a critical style.
AO1:1b develop an informed personal response.
AO1:2 use textual references, including quotations, to support and illustrate interpretations.
- AO2** Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
- AO3** Show understanding of the relationships between texts and the contexts in which they were written.
- AO4** Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Assessment objective coverage in Component 1

Assessment objective	Section A (a)	Section A (b)	Section B
AO1:1a	✓	✓	✓
AO1:1b	✓	✓	✓
AO1:2	✓	✓	✓
AO2	✓	✓	✓
AO3			✓
AO4		✓	

SECTION A (SHAKESPEARE)

GENERIC ASSESSMENT OBJECTIVES GRIDS

Questions 1-5 (a) (extract)

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1 and AO2 are equally weighted in this question.

Total 15 marks

Band	AO1:1a+b, AO1:2	AO2
5 13-15 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 10-12 marks	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 7-9 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 4-6 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 1-3 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

Questions 1-5 (b) (essay)

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1 and AO2 are equally weighted in this question.

This assessment also includes 5 marks for accuracy in spelling, punctuation and the use of vocabulary and sentence structures (AO4). There is a separate assessment grid for AO4.

Total marks 20+5

Band	AO1:1a+b, AO1:2	AO2
5 17-20 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 13-16 marks	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 9-12 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 5-8 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 1-4 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

SECTION A (SHAKESPEARE)

INDICATIVE CONTENT

1. *Romeo and Juliet*

(a) Read the extract on the opposite page.

Look at how Juliet and her father speak and behave here. What does it reveal to an audience about their relationship at this point in the play? Refer closely to details from the extract to support your answer. [15]

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- An overview of how Juliet and her father speak and behave
- Juliet's feelings and despair, distress and grief
- Capulet's bewilderment, then increasing anger and impatience
- How their relationship is at its lowest point here

AO2

- Shakespeare's use of language to reveal the relationship
- Comments on the way Capulet's language changes to abusive name calling and threats
- The dramatic effect of Juliet begging on her knees
- The use of structure, e.g. the way Capulet's speech dominates the extract and how the use of broken lines suggests their feelings
- The use of exclamatory statements

This is not a checklist. Please reward valid alternatives.

- *(b) 'Even though Mercutio dies at the beginning of Act 3, he is very important to the play as a whole.' Show how Mercutio could be described as important to the play as a whole. [20 + 5]

*5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- His attitude to love
- His friendship with and loyalty to Romeo
- His wit, imagination and humour, e.g. as show in the Queen Mab speech and in the scene with the Nurse
- His anger towards Tybalt and their subsequent fight
- How his death sets up the rest of the events of the play
- The significance of his dying words

AO2

- Comments on Shakespeare's use of language in the presentation of the character of Mercutio
- The use of imagery in his Queen Mab speech, showing his wit and imagination
- His bawdy teasing of Romeo and the Nurse and how this adds humour to the play
- How his attitudes to love are in contrast with those of Romeo
- How structure is revealed e.g. how his death and dying words change the atmosphere of the play and lead on to its tragic outcome

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

2. Macbeth

(a) Read the extract on the opposite page.

What does this extract show an audience about Lady Macbeth's state of mind at this point in the play? Refer closely to details from the extract to support your answer. [15]

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- An overview of Lady Macbeth's increasing ambition for her husband
- Her response to Macbeth's letter
- Her excitement, ambition and drive
- Her assessment of her husband's character
- The part she will have to play if Macbeth is to be King

AO2

- Comments on Shakespeare's use of language in the extract, e.g. the extended use of metaphor
- The use of the second person in her response to Macbeth's letter
- The ways in which she avoids using the word "king"
- How her speech patterns are broken, suggesting how her ideas are developing
- How the structure shows her increasingly excited state of mind

This is not a checklist. Please reward valid alternatives.

*(b) Write about Banquo and the way he is presented in *Macbeth*. [20+5]

*5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- Comments on Banquo's character and behaviour, e.g. his loyalty to the King
- His meeting with the weird sisters and his reaction to them
- His conversations with Macbeth
- His relationship with Fleance
- His murder
- The appearance of his ghost at the banquet

AO2

- Comments on Shakespeare's use of language in the presentation of Banquo
- Comments on his reactions to the weird sisters and their predictions
- Comments on the use of positive imagery in Banquo's speeches when with Duncan
- His growing suspicions of Macbeth shown through his repeated questions
- The impact of the appearance of his ghost at the banquet

This is not a checklist, please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

3. *Othello*

(a) Read the extract on the opposite page.

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- An audience's anger at Iago's presence and duplicity to Desdemona
- An audience's frustration with Emilia's blindness to Iago's character
- An appreciation of Emilia's genuine concern for Desdemona
- An audience's sympathy with Desdemona

AO2

- Comments on Shakespeare's use of language in the extract
- Comments on Iago's insincere, solicitous addresses to Desdemona shown through his questions
- Iago's lack of response to Emilia
- Comments on Emilia's anger towards Othello shown through her vehement expressions
- An awareness of structure such as the dramatic irony of Emilia unwittingly condemning her husband

This is not a checklist, please reward valid alternatives.

- *(b) Write about times in the play when the audience may feel sympathy for Othello.
Give reasons for what you say. [20+5]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- An overview of the character of Othello and how an audience may feel sympathy for him
- Comments on his passion and love for Desdemona
- An appreciation of his initial greatness
- How he is manipulated by Iago
- Comments on his vulnerability and how this leads to his increasing jealousy and insecurities
- Comments on his misjudgements of characters and his catastrophic final actions

AO2

- Comments on Shakespeare's use of language in the presentation of Othello
- His measured, poetic language at the beginning of the play and how this deteriorates under Iago's influence
- His use of animal imagery in later parts of the play
- His noble diction prior to his suicide
- The dramatic irony of the audience observing his systematic manipulation by Iago
- His tragic fall

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

4. Much Ado About Nothing

(a) Read the extract on the opposite page.

How does Shakespeare create mood and atmosphere for an audience here? Refer closely to details from the extract to support your answer.

[15]

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- An overview of the changing mood and atmosphere created by the situation
- The friction between Claudio and Benedick at the beginning of the extract
- The dramatic impact of the masked women
- The effect of Hero's unmasking
- The swift decision to marry

AO2

- Comments on Shakespeare's use of language in the extract
- Comments on the awkward atmosphere at the beginning of the extract
- Comments on the extended imagery of the bull
- The way the characters speak and behave differently before and after Hero's unmasking
- Stage directions, e.g. the dramatic effect of the entry of the masked women

This is not a checklist. Please reward valid alternatives.

- *(b) How does Shakespeare present relationships between men and women in *Much Ado About Nothing*? [20+5]

*5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- An overview of relationships between men and women in the play
- The different attitudes to courtship and marriage in the play
- Claudio and Hero's conventional view of marriage compared to Beatrice and Benedick's view
- Beatrice and Benedick's comfortable familiarity
- The different stages of Hero and Claudio's courtship and eventual marriage
- Margaret and Borachio's relationship and/or attitudes to relationship, such as those of Don John

AO2

- Comments on Shakespeare's use of language in the presentation of the relationships between men and women
- The contrast between the speech and behaviour of Beatrice and Benedick and Hero and Claudio
- Comments on Hero's relative reticence towards Claudio
- The dramatic effects of the parallel scenes of the shaming and unmasking, and Hero's apparent death
- Comments on the contrasting relationships presented in the play

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

5. Henry V

(a) Read the extract on the opposite page.

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- An overview of the impact Fluellen's speech and behaviour would have on an audience
- The audience's response to the humour in the extract
- How the humour gives relief from the tension of the build up to the battle
- How Fluellen's cruelty towards Pistol creates sympathy
- Pistol's response to Fluellen

AO2

- Comments on Shakespeare's use of language in the extract
- Comments on the stereotyped presentation of Fluellen's Welsh accent, and his rapid responses to Gower and Pistol and the effect this has on an audience
- The effect of the quick fire speech of the characters, dominated by Fluellen
- Comments on the light relief in this part of the play through the comic imagery

This is not a checklist. Please reward valid alternatives.

- *(b) Write about how King Henry inspires and leads his men at different points in the play. [20+5]

*5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content.

Responses may include:

AO1

- An overview of Henry V as leader and inspirer of men
- The range of skills and techniques he employs in order to inspire his soldiers
- Comments on his leadership qualities
- His speeches in Act 3 Scene 1, Act 4 Scene 3, as well as his success in convincing Bates to fight, despite being outnumbered
- His proven success in the negotiation of peace between France and England

AO2

- Comments on Shakespeare's use of language in the presentation of the character of Henry V as a leader
- His use of rhetorical skills in his speeches to the British army, as well as his more personal interactions with individuals, such as Bates
- His use of terms such as "dear friends" in order to identify with his men
- The dramatic irony of his moving amongst his men in disguise
- The use of contrast showing his charm alongside his ruthlessness, e.g. in his treatment of traitors

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

6. *The Merchant of Venice*

(a) Read the extract on the opposite page.

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- How the characters' speech and behaviour affects an audience
- The audience's reaction to how the women are establishing control over the men
- How an audience may respond to the inherent humour of the situation
- How the women have trapped the men by their actions and the effect this has on the audience

AO2

- Comments on Shakespeare's use of language in the extract
- Comments on the women's mockery in their descriptions of the men and the effect this has on the audience
- The testing of the men by the women and how this would affect an audience
- Comments on the repeated references to the ring
- The way Portia describes the men mockingly and the men's discomfort and how an audience would respond to this

This is not a checklist. Please reward valid alternatives.

- *(b) Write about how Shakespeare presents the relationship between Shylock and Antonio at different points in the play. [20+5]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- An overview of the relationship between Shylock and Antonio
- The way Shylock traps Antonio through the lending of the money
- Antonio's contempt for Shylock
- The trial and what it reveals about the characters and their relationship
- Antonio's vindictiveness at the end of the play

AO2

- Shakespeare's use of language in the presentation of the relationship between Shylock and Antonio
- How language is used to convey Antonio's contempt for Shylock
- Antonio's naivety at the beginning of the play and how the tables are turned during the trial
- Comments on the repeated imagery linked to flesh
- Comments on the structure, such as how the balance of power between them changes

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

SECTION B (POETRY)

GENERIC ASSESSMENT OBJECTIVES GRID

Question 7 (a)

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1, AO2 and AO3 are equally weighted in this question.

Total 15 marks

Band	AO1:1a+b, AO1:2	AO2	AO3
5 13-15 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure, make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.	Candidates: show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
4 10-12 marks	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure, make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.	Candidates: show a secure understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
3 7-9 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure, make some reference to meanings and effects; use relevant subject terminology.	Candidates: show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
2 4-6 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure, may make limited reference to meanings and effects; may use some relevant subject terminology.	Candidates: show some understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
1 1-3 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure, may make basic reference to meanings and effects; may use some subject terminology but not always accurately.	Candidates: show limited understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.

SECTION B (POETRY)

GENERIC ASSESSMENT OBJECTIVES GRID

Question 7 (b)

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands. In Section B question 7(b) the focus of the question is comparison. Therefore examiners must only credit points which are comparative.

AO1, AO2 and AO3 are equally weighted in this question.

Total 25 marks

Band	AO1:1a+b, AO1:2	AO2	AO3
5 21-25 marks	Comparison is critical, illuminating and sustained across AO1, AO2 and AO3. There will be a wide ranging discussion of the similarities and/or differences between the poems.		
	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the texts critically; show a perceptive understanding of the texts, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the texts, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure, make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.	Candidates: show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
4 16-20 marks	Comparison is focussed, coherent and sustained across AO1, AO2 and AO3. There will be a clear discussion of the similarities and/or differences between the poems.		
	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the texts, with considerable engagement; support and justify their responses by well-chosen direct reference to the texts, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure, make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.	Candidates: show a secure understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
3 11-15 marks	Comparison is focussed across AO1, AO2 and AO3 with some valid discussion of the similarities and/or differences between the poems.		
	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the texts, with engagement; support and justify their responses by appropriate direct reference to the texts, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure, make some reference to meanings and effects; use relevant subject terminology.	Candidates: show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
2 6-10 marks	Comparison is general with some discussion of the obvious similarities and/or differences between the poems.		
	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the texts, with some engagement; support and justify their responses by some direct reference to the texts, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure, may make limited reference to meanings and effects; may use some relevant subject terminology.	Candidates: show some understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
1 1-5 marks	Comparison is very limited. There may be a basic awareness of the obvious similarities and/or differences between the poems.		
	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the texts, with a little engagement; may support and justify their responses by some general reference to the texts, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure, may make basic reference to meanings and effects; may use some subject terminology but not always accurately.	Candidates: show limited understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.

SECTION B POETRY
INDICATIVE CONTENT

7.

(a) Read the poem below, *To Autumn*, by John Keats.

In this poem Keats explores ideas about nature. Write about the ways in which Keats presents nature in this poem.

[15]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

<p>AO1</p> <ul style="list-style-type: none"> • An understanding of Keats' appreciation and acceptance of the beauty of nature • The inevitability of time passing in <i>To Autumn</i> • The abundance of nature referred to in the poem • The inevitability of death
<p>AO2</p> <ul style="list-style-type: none"> • Comments on Keats' use of language to present nature • The use of the three stanza structure in <i>To Autumn</i> to reveal the poet's acceptance of time passing and death • The poet's use of imagery, such as the extended personification of autumn in its different stages • The use of rhyme and structure to present the passing of time • The use of language to suggest the richness and fecundity of nature
<p>AO3</p> <ul style="list-style-type: none"> • How the approach to nature is presented in relation to the literary context of the Romantic tradition • The influence of Keats' awareness of his own mortality • Keats' relationship with nature • The place of agriculture in the presentation of nature.

This is not a checklist. Please reward valid alternatives.

- (b) Choose **one** other poem from the anthology in which the poet also writes about nature.

Compare the presentation of nature in your chosen poem to the presentation of nature in *To Autumn*. [25]

In your answer to part (b) you should compare:

- the content and structure of the poems – what they are about and how they are organised;
- how the writers create effects, using appropriate terminology where relevant;
- the contexts of the poems, and how these may have influenced the ideas in them.

Indicative content

For the second poem candidates may choose any other appropriate poem from the anthology that explores the presentation of nature. For example if candidates choose *Death of a Naturalist* then responses may include:

AO1

- An understanding of a child's view of nature in *Death of a Naturalist* and how this compares with the view of nature in *To Autumn*
- The child's engagement and excitement in his discovery of the natural world in *Death of a Naturalist* and a comparison with the narrator's viewpoint in *To Autumn*
- How both poems deal with the theme of nature

AO2

- How Heaney uses language to achieve specific effects and how this compares to Keats' use of language in *To Autumn*
- The use of childlike imagery and the appeal to the senses in *Death of a Naturalist* and how this compares with the use of imagery in *To Autumn*
- How iambic pentameter and division into stanzas, contribute to the overall meaning of *Death of a Naturalist* and how this compares with the structural features of *To Autumn*

AO3

- An understanding of the contexts of *Death of a Naturalist* and the contexts of *To Autumn*
- Comments on context such as *Death of a Naturalist*'s 20th century Irish rural setting compared to the rural setting of *To Autumn*
- Valid comparisons of both poems' autobiographical elements, such as the poets' awareness of the passing of time
- A comparison of the contextual factors affecting *To Autumn* and *Death of a Naturalist*, e.g. the importance of the natural world to the poets

This is not a checklist. Please reward valid alternatives.