



Mark Scheme (Results)

Summer 2023

Pearson Edexcel Level 3 GCE

in English Literature(9ET0)

Paper 3: Poetry

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme - not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked unless the candidate has replaced it with an alternative response.

Marking guidance - specific

The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors. One bullet point is linked to one Assessment Objective, however please note that the number of bullet points in the level descriptor does not directly correlate to the number of marks in the level descriptor.

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used: Examiners should first decide which descriptor most closely matches the answer and place it in that level.

- examiners should first decide which descriptor most closely matches the answer and place it in that level
- the mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level
- in cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points
- examiners of Advanced GCE English should remember that all Assessment Objectives within a level are equally weighted. They must consider this when making their judgements
- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors
- indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Section A

| Question number | Indicative content |
|-----------------|---|
| 1 | <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the settings in which the poets explore thoughts and feelings evoked by places, e.g. by Capildeo through the closure of the 'inessential park'; for Burnside in the way history intrudes on a family visit to the beach • comparison of the ways in which the poets develop their explorations, e.g. Capildeo's listing of what is hidden, e.g. 'Cigs, wasteful pansies' or denied, e.g. 'The wrong romances will not fall'; Burnside's introspection as he observes the scene before him • ways in which threats to security are presented, e.g. Burnside's mention of 'war planes'; Capildeo's reference to 'escape/from beatings' • ways in which the structure of the poems reflects the nature of the poets' thoughts and feelings, e.g. Burnside's longer form with constantly varying line lengths to express the hesitant, unfolding nature of his thought-process; Capildeo's shorter lines, focused mainly on what is denied • comparison of language choices, e.g. Capildeo's use of 'no place', 'not', 'only', reflecting what is no longer possible or is considered 'inessential'; Burnside's mixture of the physical detail, e.g. 'that gasoline smell', 'snail shells' and the abstract, e.g. 'fear', 'the irredeemable' • how the poets conclude their explorations, e.g. Burnside's reflection of the tension between fear and 'the irredeemable' in the image of the kite; how Capildeo moves on from repetition of the opening line to contrasting the 'visible, unusable/park' with the 'imagined bridge' as a way to 'things invisible'. <p>These are suggestions only. Reward any valid alternative response.</p> |
| 2 | <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the ways in which transformations are presented, e.g. Feaver's opening statement that 'Bringing a gun into a house/changes it'; how Capildeo lists what is lost through the closure of the park • comparison of ways in which the poets develop the transformations, e.g. how Capildeo includes both physical features no longer visible, e.g. 'gratuitous/marigolds' and the human impact, e.g. 'no place to lose the words/of crazymakers'; how Feaver's gun moves from 'something dead/itself... casting a grey shadow' to something that 'brings the house alive' • comparison of point of view, e.g. the voice in Feaver's poem is first 'you' and finally, when the house is 'alive', an excited 'I'; Capildeo's introduction of 'you', whose 'inward silence' must now grow 'indoors' • comparison of language choices, e.g. Feaver describes how 'creatures/that have run and flown' become 'fur and feathers'; effect of Capildeo's repetition of 'the inessential park' alongside the ways in which it has been a refuge for the 'homeless' or those 'craving escape/from beatings' • structural comparisons, e.g. ways in which Feaver varies stanza and line length for emphasis; effect of Capildeo's short lines and use of line breaks for emphasis, e.g. 'grow/your inward silence' • comparison of ways in which the poems end, e.g. Feaver's introduction of the mythical 'King of Death'; Capildeo's transition to an 'imagined' place; the enigmatic final line, echoing the title. <p>These are suggestions only. Reward any valid alternative response.</p> |

| Please refer to the Specific Marking Guidance on page 3 when applying this marking grid. | | |
|--|-------|--|
| AO1 = bullet point 1 | | AO2 = bullet point 2 |
| | | AO4 = bullet point 3 |
| Level | Mark | Descriptor (AO1, AO2, AO4) |
| | 0 | No rewardable material. |
| Level 1 | 1–6 | <p>Descriptive</p> <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. Demonstrates limited awareness of connections between texts. Describes the texts as separate entities. |
| Level 2 | 7–12 | <p>General understanding/exploration</p> <ul style="list-style-type: none"> Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. Identifies general connections between texts. Makes general cross-references between texts. |
| Level 3 | 13–18 | <p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. Makes relevant connections between texts. Develops an integrated approach with clear examples. |
| Level 4 | 19–24 | <p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples. |
| Level 5 | 25–30 | <p>Critical and evaluative</p> <ul style="list-style-type: none"> Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. Evaluates connections between texts. Exhibits a fully integrated approach with sophisticated use of examples. |

Section B

| Question number | Indicative content |
|-----------------|---|
| 3 | <p>Medieval Poetic Drama</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriate selection of similar length passage presenting marriage to accompany the specified lines, e.g. the argument between Noah and his wife over entering the ark • ways in which marriage is presented as 'mickle woe', e.g. in the Second Shepherd's description of his wife as 'sharp as thistle' • presentation of marriage as 'shackles' as a comic theme deemed appropriate for the carnival humour of plays for public performance • ways in which marriage is presented, e.g. from the perspective of the Shepherd husband or through the on-stage arguments between Noah and his wife • marriage in the Medieval context of the plays, e.g. in the details of everyday life for the working-class shepherds • complications of married life in contrast to the revelation of the divine at the heart of the plays. <p>These are suggestions only. Reward any valid alternative response.</p> |
| 4 | <p>Medieval Poetic Drama</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriate selection of similar length passage presenting craft skills to accompany the specified lines, e.g. the account of the building of the ark in <i>Noah</i> • ways in which the crucifixion is presented through details of craft in action, e.g. locating the nail holes in the cross • ways in which the practicalities of craft skills make the realities of crucifixion more graphic and credible for a Medieval audience • contextual links to the work of the Medieval craft guilds performing the plays • ways in which dialogue between the characters develops the presentation of the tasks involved, e.g. attaching nails; pulling cords to attach Christ to the cross • language used by the workers, interspersed with oaths and sarcasm, e.g. 'full snelly as a snail'. <p>These are suggestions only. Reward any valid alternative response.</p> |

| Question number | Indicative content |
|-----------------|--|
| 5 | <p>Medieval Poet: Geoffrey Chaucer</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriate selection of similar length passage to accompany the specified lines, e.g. the Wife's account of her relationships with her first four husbands • the war between the sexes in the context of the status of women in Medieval society • Jankin's book as representative of the attitudes of the religious authorities and many men towards women • ways in which Chaucer dramatises the war between the sexes in the specified extract, e.g. in the fight between Alisoun and Jankin • effect on Chaucer's presentation of women in the description of the Wife's victory over Jankin as 'maistrie' and 'soveraintee' • effect of Chaucer's language in presenting strife, e.g. 'as dooth a wood leoun'; 'he yaf me all the bridel in myn hond'. <p>These are suggestions only. Reward any valid alternative response.</p> |
| 6 | <p>Medieval Poet: Geoffrey Chaucer</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriate selection of similar length passage to accompany the named lines, e.g. the argument between the Friar and Summoner at the end of the Prologue • ways in which Chaucer uses the pilgrimage setting to introduce additional characters during the Prologue, creating dramatic tension in order to hold the reader's attention • ways in which the reader's attention is held by the Wife's forthright and earthy language • Chaucer's use of religious figures and their rivalries in the context of the Medieval church, including criticism of clerical abuses • creation of dramatic interest through dialogue, e.g. the Pardoner's interjection • Chaucer's use of a cast of characters such as the Wife with strong views, holding the reader's attention while distancing the teller from their views and conduct, e.g. the Wife's 'myn intende is nat but for to pleye'. <p>These are suggestions only. Reward any valid alternative response.</p> |

| Question number | Indicative content |
|-----------------|--|
| 7 | <p>The Metaphysical Poets</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>The Collar</i>, e.g. Donne's <i>Elegy: To his Mistress Going to Bed</i> • different ways in which pleasure is presented, e.g. as worldly temptation or as something to be seized • Herbert's arresting first line and series of rhetorical questions typical of ways in which Metaphysical poets dramatise feelings and thoughts; influence of contemporary theatre • ways in which the elaborate conceit of rebellion and the conflict between pleasure and devotion are typical of both Metaphysical poetry and the social and religious context of the period • effect of Herbert's language to describe pleasure and constraint, e.g. 'my lines and life are free'; 'sigh-blown age' • ways in which Herbert shapes the narrative to resolve the argument. <p>These are suggestions only. Reward any valid alternative response.</p> |
| 8 | <p>The Metaphysical Poets</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>The Flea</i>, e.g. Marvell's <i>To His Coy Mistress</i> • ways in which poets employ persuasion, e.g. to seduce by appealing to apparent logic based on the flea's drawing blood from both poet and the woman; by flattery, threat and <i>carpe diem</i> appeal • poets' uses of hyperbole, typical of poetry of the period, e.g. comparison of the flea to a 'marriage temple'; references to 'self-murder' and 'sacrilege' • ways in which persuasion is based on 17th century attitudes towards women and sex, e.g. absence of the female voice; beliefs about 'honour' • poets' use of learning in support of persuasive argument as typical of Metaphysical poetry, e.g. trope of the flea based on Ovid; parody of theological reasoning with references to marriage and the Trinity; use of sexual innuendo • rhetorical devices to persuade, including use of poetic structure, e.g. Donne's apparent concession of the woman's 'triumph' only to turn the argument against her in final rhyming triplet. <p>These are suggestions only. Reward any valid alternative response.</p> |

| Question number | Indicative content |
|-----------------|---|
| 9 | <p>Metaphysical Poet: John Donne</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Hymn to God my God, in my Sickness</i>, e.g. <i>Goodfriday, 1613. Riding Westward</i> • Donne's different purposes in combining learning and devotion, e.g. to express his faith in God; to display the depth of devotion to a lover • Donne's use of devices such as paradox typical of poetry of the period, e.g. 'that He may raise the Lord throws down' • use of language of exploration reflects voyages of the time and displays Donne's learning, e.g. 'Magellan'; 'As West and East/In all flat maps (and I am one) are one' • reflection of Donne's learning as a cleric, familiar with religious teachings of the time, e.g. 'Christ's cross, and Adam's tree, stood in one place' • ways in which Donne combines learning and devotion through his rhetorical skills, advancing his argument by carefully structured steps throughout the poem. <p>These are suggestions only. Reward any valid alternative response.</p> |
| 10 | <p>Metaphysical Poet: John Donne</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>A Nocturnal upon St Lucy's Day, Being the Shortest Day</i>, e.g. <i>A Valediction Forbidding Mourning</i> • different causes of mourning, e.g. for the death of the lover or on the parting of lovers • ways in which Donne portrays mourning by mirroring it in his descriptions of 'the year's midnight' • dramatic expressions of overwhelming emotion typical of Donne and Metaphysical poetry generally, e.g. 'Oft a flood/Have we two wept' • the language used to present mourning typical of period when focussing on death was an element of religious thought and practice, e.g. 'epitaph', 'grave', 'vigil' • ways in which Donne structures the poem to keep the focus on literal and emotional gloom, e.g. by echoing (with subtle changes) the first line in the last. <p>These are suggestions only. Reward any valid alternative response.</p> |

| Question number | Indicative content |
|-----------------|---|
| 11 | <p>The Romantics</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Ode on a Grecian Urn</i>, e.g. Blake's <i>The Tyger</i> • different ways in which the power of the creative mind is displayed, e.g. in the creation of beautiful objects; in creating a fearsome creature • ways in which the creative power of the artist reflects Romantic beliefs in the individual • Keats' veneration of the urn reflecting Romantic ideas of the ability of the imagination to create eternal truths, e.g. 'Beauty is truth' • Keats' recreation of the scenes depicted on the urn demonstrates both the creativity of the original artist and his own imaginative powers • Keats' portrayal of the contrast between the eternal beauty created by art and the harsh realities of life, e.g. 'When old age shall this generation waste,/Thou shalt remain'. <p>These are suggestions only. Reward any valid alternative response.</p> |
| 12 | <p>The Romantics</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Songs of Innocence: Holy Thursday</i>, e.g. Wordsworth's <i>Ode: Intimations of Immortality</i> • different aspects of innocence presented, e.g. through the portrayal of young children; by contrast with the corruption of experience • the innocence of childhood as a time of delight in and learning from the natural world as a feature of Romantic thought • how the context of the annual charity schools service in St Paul's Cathedral affects interpretations of the poem • use of imagery to present innocence, e.g. the children as 'lambs' • how the description of the children's singing emphasises the spiritual power of innocence, able to reach heaven and teach adults to 'cherish pity'. <p>These are suggestions only. Reward any valid alternative response.</p> |

| Question number | Indicative content |
|-----------------|---|
| 13 | <p>Romantic Poet: John Keats</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>On Sitting Down to Read King Lear Once Again</i>, e.g. <i>Ode to a Nightingale</i> • Keats' presentation of different causes of strong feelings, e.g. tragedy; romantic love; the prospect of death • Keats' acknowledgement of the influence of Shakespeare as 'Chief Poet!' in the context of his own ambitions as a poet • expression of strong feelings as an important feature of the Romantic Movement • ways in which Keats contrasts the 'serene flute' of Romance with the 'fierce dispute' of <i>King Lear</i> • how Keats uses the sonnet form to shape his argument and bring it to a conclusion, linking 'fire' with 'desire' in the final couplet. <p>These are suggestions only. Reward any valid alternative response.</p> |
| 14 | <p>Romantic Poet: John Keats</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Ode to a Nightingale</i>, e.g. <i>On First Looking into Chapman's Homer</i> • different ways in which Keats demonstrates the power of poetry, e.g. to transport to other worlds; to explore the limits of imagination • the power of poetry as a central concern in Keats' development of his own ideas and practice • use of shifts in tone to explore the limits of the power of poetry, e.g. 'the fancy cannot cheat so well'; 'Do I wake or sleep?' • power of poetry to evoke a world of romance, a typical theme of the Romantic movement, e.g. 'perilous seas, in faery lands forlorn' • ways in which Keats demonstrates the power of his own poetry to carry readers from the song of the nightingale, through its apparent power to overcome the ravages of time, e.g. 'the sad heart of Ruth' to personal reflection and finally back to the garden. <p>These are suggestions only. Reward any valid alternative response.</p> |

| Question number | Indicative content |
|-----------------|---|
| 15 | <p>The Victorians</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>From Sonnets from the Portuguese XXIV</i>: 'Let the world's sharpness, like a closing knife', e.g. Robert Browning's <i>Love in a Life</i> • approaches to the role of women, e.g. from woman's perspective, embracing protection; as an elusive creature • ways in which the sonnet form is used by Elizabeth Barrett Browning to shape her argument, from 'the world's sharpness', to divine protection in the final line • contextual background of the poet's own life and of the sequence of <i>Sonnets from the Portuguese</i> • ways in which the sonnet may reflect, or question, Victorian attitudes to women, e.g. the idea of 'the angel in the house' • Browning's language to describe the woman's role, e.g. 'soft and warm'; 'as safe and guarded by a charm'. <p>These are suggestions only. Reward any valid alternative response.</p> |
| 16 | <p>The Victorians</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany '<i>I Look into My Glass</i>', e.g. <i>Maud II.iv</i>: 'O that 'twere possible' • ways in which poets approach passage of time, e.g. regret; grief at loss • possible links to Hardy's own biography and relationships • how Hardy presents the effects of the passage of time, including the contrast between his ageing appearance and the passion and regret he still feels • effect of Hardy's personification of Time as an imperfect thief, e.g. 'part steals, lets part abide' • apparent simplicity of the poetic structure, in contrast to much verse earlier in the Victorian period, used to emphasise Hardy's point. <p>These are suggestions only. Reward any valid alternative response.</p> |

| Question number | Indicative content |
|-----------------|---|
| 17 | <p>Victorian Poet: Christina Rossetti</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Memory</i>, e.g. <i>The World</i> • Rossetti's presentation of different aspects of self-denial, e.g. resisting worldly temptation; emotional self-denial • ways in which the description of self-denial relates to aspects of Rossetti's own life, e.g. her commitment to firmly held High Church Anglican beliefs • temptation, guilt and self-denial, particularly in relation to women, as features of Victorian social attitudes • ways in which Rossetti presents the choice made by the ever-present 'I' of the poem, e.g. as a living and then dead thing; as something to be 'weighed' and found wanting; as a memory hidden in 'a room whereinto no one enters' • use of imagery to present the effect of self-denial on the poem's subject, e.g. compared to the passage of the seasons, 'my worn life's autumn weather'. <p>These are suggestions only. Reward any valid alternative response.</p> |
| 18 | <p>Victorian Poet: Christina Rossetti</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>What Would I Give?</i>, e.g. <i>Goblin Market</i> • ways in which guilt is described, e.g. as a 'stain'; as a kind of sickness • ways in which guilt reflects Victorian social standards • relevance of Rossetti's own life and beliefs, e.g. Christian concepts of guilt and redemption • use of imagery to embody the effects of guilt, e.g. 'this heart of stone ice-cold'; a 'dumb' spirit • how Rossetti structures the poem to emphasise the effects of guilt, e.g. repetition of the plea 'What would I give...'; the internal rhymes stressing first misery, then in the last line a glimmer of hope. <p>These are suggestions only. Reward any valid alternative response.</p> |

| Question number | Indicative content |
|-----------------|--|
| 19 | <p>Modernism</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Stopping by Woods on a Snowy Evening</i>, e.g. <i>The Love Song of J. Alfred Prufrock</i> • different ways in which indecision is presented, e.g. at a single decisive moment or through an indecisive character • Frost's use of point of view, presenting the situation through the relaxed voice of a rider who seems at ease, yet hesitant, in the surroundings • indecision in the context of the Modernist period, with its rejection of old certainties and uncertainty about the future • how the moment of indecision is foreshadowed, e.g. in the choice of an isolated location on 'the darkest evening of the year' • effect of Frost's final stanza, with the tension between the pull of the 'dark and deep' woods and the ambiguity of 'promises', further emphasised by the repetition. <p>These are suggestions only. Reward any valid alternative response.</p> |
| 20 | <p>Modernism</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>what if a much of a which of a wind</i>, e.g. Auden's <i>Lullaby</i> • ways in which poets use contradiction, e.g. through a running series of contrasts or to embody the difference between reality and what is longed for • contradictions as a reflection of the absurdities of the times, e.g. as experienced by Cummings during his service in the First World War • how Cummings contradicts expectation through the absence of punctuation and capitalisation • effect of the stream of unanswered questions, each based on a contradiction • effect of Cummings' use of increasingly improbable and threatening contradictions, e.g. from 'summer's lie' to 'blow hope to terror'. <p>These are suggestions only. Reward any valid alternative response.</p> |

| Question number | Indicative content |
|-----------------|---|
| 21 | <p>Modernist Poet: T S Eliot</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>The Hollow Men</i>, e.g. <i>The Burial of the Dead (The Waste Land)</i> • ways in which Eliot represents death, e.g. as a desolate landscape; as 'That corpse you planted last year in your garden' • contextual hints of the shattered landscapes of the Great War and the consequent shattering of illusions of civilisation's progress • effect of Eliot's imagery of death, e.g. of 'rat's feet over broken glass'; 'this broken jaw of our lost kingdoms' • shifting and ambiguous points of view, from the 'we' of the 'hollow men' to 'I' and the liturgical chorus of the final section • ways in which Eliot ends the poem with incantatory repetition and echoes of religious language, concluding with 'the way the world ends'. <p>These are suggestions only. Reward any valid alternative response.</p> |
| 22 | <p>Modernist Poet: T S Eliot</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>What the Thunder Said (The Waste Land V)</i>, e.g. <i>Gerontion</i> • different ways in which Eliot uses a deliberately fragmented style, e.g. to hold on to shards of wisdom in a desolate landscape; as a reminder of what has been lost in the modern world • effect of the various kinds of fragments from other texts Eliot uses, e.g. Biblical allusions; fragments from Hindu scripture, nursery rhymes and Dante • the fragmentation of society and beliefs reflecting the time of composition, following the destruction and deaths of the Great War • fragmentation as a Modernist theme, both as a method of construction and a response to the questioning of old certainties • fragmentary nature of Eliot's poetic construction and its effect on the reader. <p>These are suggestions only. Reward any valid alternative response.</p> |

| Question number | Indicative content |
|-----------------|---|
| 23 | <p>The Movement</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Take One Home for the Kiddies</i>, e.g. <i>A Song about Major Eatherly</i> • varieties of cruelty, e.g. children's thoughtless lack of care; deliberate mass destruction • ways in which the choice of language expresses cruelty, e.g. 'No dark, no dam, no earth, no grass'; 'living toys' • reflections of Larkin's own views on 20th century human and animal worlds • Larkin's use of voice, e.g. in the contrast between the voice of the title and of the children and the tone of the rest of the poem, 'living toys...' • ways in which Larkin's construction conveys thoughtless cruelty, e.g. repetition; how the final line echoes line 4. <p>These are suggestions only. Reward any valid alternative response.</p> |
| 24 | <p>The Movement</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>The Wasps' Nest</i>, e.g. <i>Au Jardin des Plantes</i> • ways in which humans regard animals, e.g. as pests; as objects of passing interest in a zoo • ways in which the post-War context is reflected in language choices, e.g. 'droning bombers'; 'exterminate/An unborn generation'; 'genocide' • how Macbeth describes the wasps, as both dangerous yet fascinating, e.g. 'Like Helen combing her hair'; 'angry sting' • how poets convey the human perspective, e.g. as anxious observer of the wasps' activities, uncertain how to respond • ways in which the poem's construction conveys attitudes to the animal world, e.g. the uncertain ending. <p>These are suggestions only. Reward any valid alternative response.</p> |

| Question number | Indicative content |
|-----------------|--|
| 25 | <p>Movement Poet: Philip Larkin</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Coming</i>, e.g. <i>Spring</i> • ways in which Larkin presents change, e.g. 'like child'; as an adult 'threading my pursed-up way across the park' • contextual links to mid-century suburbia and the 'forgotten boredom' of Larkin's childhood in contrast to his adult reflections • language choices that convey change, e.g. 'light, chill and yellow'; the thrush's 'fresh-peeled voice/Astonishing the brickwork' • Larkin's structural choices to convey the pleasure of the changes brought by arrival of spring, e.g. short lines; choice of line breaks • way that the repeated lines in the middle mark a shift in the poem from the wider view to personal reflection on change. <p>These are suggestions only. Reward any valid alternative response.</p> |
| 26 | <p>Movement Poet: Philip Larkin</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>If, My Darling</i>, e.g. <i>Reasons for Attendance</i> • different ways in which Larkin presents the inner life, e.g. by inviting 'my darling' into an unwholesome room; in reflections on life seen as an outsider • ways the inner life is first described by what it is not, e.g. not a cosy old-fashioned room, and the effect of this • use of imagery to describe his mental states as a gloomy, unsettling room, e.g. 'a string of infected circles'; 'a Grecian statue kicked in the privates' • how the contrast between outward appearance and the inner life reflects 20th century psychological theories, e.g. 'double-yoked with meanings and meaning's rebuttal' • ways in which the poet structures his mental inventory, e.g. short stanzas, half-rhymes. <p>These are suggestions only. Reward any valid alternative response.</p> |

| Please refer to the Specific Marking Guidance on page 3 when applying this marking grid. | | |
|--|-------|---|
| AO1 = bullet point 1 | | AO2 = bullet point 2 |
| | | AO3 = bullet point 3 |
| Level | Mark | Descriptor (AO1, AO2, AO3) |
| | 0 | No rewardable material. |
| Level 1 | 1–6 | <p>Descriptive</p> <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. Shows limited awareness of contextual factors. |
| Level 2 | 7–12 | <p>General understanding/exploration</p> <ul style="list-style-type: none"> Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. |
| Level 3 | 13–18 | <p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. |
| Level 4 | 19–24 | <p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. |
| Level 5 | 25–30 | <p>Critical and evaluative</p> <ul style="list-style-type: none"> Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. |