



Mark Scheme (Results)

Summer 2024

Pearson Edexcel 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.

Paper 3 Mark scheme

Question number	Indicative content
1	Candidates may refer to the following in their answers: • comparison of the narrative first-person viewpoint to allow the reader to share in the personal nature of the childhood memory • comparison of locations in the poem to root the memory to a place, e.g. the location of Stillwater Cove; the scullery, the bedroom in <i>Out of the Bag</i> • comparison of ways in which the speakers reveal their maturity since the time of childhood, e.g. Heaney's use of humorous imagery of how his younger self thought babies were made; Limón's realisation that the spotting of the whales was a 'trick' • use of form and structure to present the childhood memory, e.g. Heaney's circular structure to present the importance of the memory; Limón ending the poem with the question revealing a desire to return to the cove • comparison of diction used by the poets to explore the memories, e.g. listing of flora and fauna in <i>Stillwater Cove</i>; Heaney's unconventional coining of hyphenated compound words 'teat-hued' • comparison of ways in which loss is implied but not explicit in the poems, adding weight to the memory, e.g. Heaney standing 'alone' in the final section; Limón with 'leafless' trees and pleading to the unnamed whale spotter. These are suggestions only. Reward any valid alternative response.
2	Candidates may refer to the following in their answers: • comparison of how the act of observing is presented by the observer, e.g. the 'furtive magic' in <i>Stillwater Cove</i>; the personal, diaristic observations in <i>From the Journal of a Disappointed Man</i> • ways in which language is used to present the act of observing, e.g. repetition of 'massive' in the Motion poem to show the limits of the speaker's observation; listing of flora and fauna to demonstrate the keen observation of the speaker in <i>Stillwater Cove</i> • ways in which poets use tone to express their observations, e.g. exaggerated importance attached to the actions of the men in <i>From the Journal of a Disappointed Man</i>; rueful observation of the older speaker looking back in <i>Stillwater Cove</i> 'we had no time for the waiting/that was required' • comparison of the poets' use of setting of the observations, e.g. the spring time visit to the cove; the pier in <i>From the Journal of a Disappointed Man</i> • ways in which imagery is used in the poems, e.g. the significance of the pile left in 'mid-air' in the Motion poem; the unhealthy air and 'leafless' trees in the speaker's present in <i>Stillwater Cove</i> • comparison of ways in which the act of observing is frustrating, e.g. the speaker not seeing the whales in <i>Stillwater Cove</i>; the speaker not able to understand the 'secret' he is observing in <i>From the Journal of a Disappointed Man</i>. These are suggestions only. Reward any valid alternative response.

Please refer to the Specific Marking Guidance 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	Descriptive - 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	General understanding / exploration - 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	Clear relevant application / exploration - 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	Discriminating controlled application / exploration - 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	Critical and evaluative - 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.

Question number	Indicative content
3	Medieval Poetic Drama Candidates may refer to the following in their answers: • appropriate selection of similar length passage presenting God's instructions, e.g. God's instructions for the building of the Ark • presentation of God in the Mystery plays as a way of making the Bible and Christian message accessible and present for the contemporary audience • ways in which the judgement and punishment of God is presented, e.g. 'Now think I to destroy' • ways in which the poetic language of God's instructions move from anger and vengeance towards forgiveness and hope by the end of the Noah story and in the Mystery cycle as a whole • ways in which God's language is similar to biblical diction, e.g. anaphora of 'Of beasts' 'Of fowls' • ways in which God's language and instructions convey dramatic action and setting, e.g. 'Forty days and forty nights/Rain shall fall for their unrights'. These are suggestions only. Reward any valid alternative response.
4	Medieval Poetic Drama Candidates may refer to the following in their answers: • appropriate selection of similar length passage on presentation of suffering and hardship, e.g. First and Third Shepherds' lament on the weather; Jesus' suffering in <i>The Crucifixion</i> • ways in which the Shepherd uses language to express his suffering and hardship, e.g. 'weathers are spitous'; 'frosts so hideous' • humorous presentation of married men as suffering and in distress, e.g. 'Woe is him that has bun' • ways in which suffering and hardship of the shepherds' lives would reflect the hardship of the contemporary audience, adding to the relevance of the Medieval Mystery dramas • ways in which suffering and hardship are part of the cycle of forgiveness and redemption throughout the whole drama • ways in which the dramatic nature of the Shepherd's monologue helps enhance the poetry of the speech. These are suggestions only. Reward any valid alternative response.

Question number	Indicative content
5	Medieval Poet: Geoffrey Chaucer Candidates may refer to the following in their answers: • appropriate selection of similar length passage to accompany the named lines, e.g. lines 1236–1264 • importance of marriage and marital love to the Wife of Bath's character and the majority of her Prologue and Tale • ways in which the Wife of Bath uses argument to defend her marrying as a widow and enjoying marital love, e.g. it is advice and not commandment to remain unmarried 'Al nys but conseil to virginitee' • ways in which the Wife uses imagery to convey her argument, e.g. comparison of herself to a wooden utensil 'Somme been of tree, and doon hir lord servyse' • ways in which the Wife uses sexual imagery and innuendo to defend the pleasures of marital love, e.g. 'in fruit of our mariage' • ways in which the Wife of Bath challenges patriarchy and contemporary religious beliefs by giving voice to female desire. These are suggestions only. Reward any valid alternative response.
6	Medieval Poet: Geoffrey Chaucer Candidates may refer to the following in their answers: • appropriate selection of similar length passage to accompany the named lines, e.g. lines 1058–1082 • humorous description of the Wife enjoying the physical appearance of Jankin as he carries her fourth husband's coffin, e.g. 'me thoughte he hadde a paire/Of legges and of feet so clene and faire' • ways in which the Wife's physical appearance and sensual nature challenges conventional ideals for women at the time • ways in which the Wife puts physical appearance and attraction above status and riches in matters of love, e.g. 'But evere folwede myn appetit' • ways in which the Wife uses euphemisms to describe her physical appearance and her nature, e.g. significance of the 'Martes mark' on her face and of it being in another 'private place' • ways in which this passage reflects the Wife's contradictory nature, e.g. her piety evident in her being on the pilgrimage and her love of physical pleasures. These are suggestions only. Reward any valid alternative response.

Question number	Indicative content
7	The Metaphysical Poets Candidates may refer to the following in their answers: • appropriately selected second poem to accompany <i>The Pulley</i>, e.g. <i>To His Coy Mistress</i> • use of conceit, typical of Metaphysical poetry, e.g. the pulley as a symbol of the longing for rest which will pull humanity back to God • playful nature of the imagery of God deliberately creating humanity without rest, to leave them with longing for spiritual peace • ways in which human nature is explored in the poem, e.g. creation of man as equal parts strength, beauty, wisdom, honour and pleasure • ways in which form and structure represent the to and fro of longing, e.g. alternate rhyme scheme and quinquains • ways in which longing is suffused with biblical allusions throughout the poem, e.g. last stanza alludes to Jesus' promise the 'weary' will get 'rest' if they come to Him. These are suggestions only. Reward any valid alternative response.
8	The Metaphysical Poets Candidates may refer to the following in their answers: • appropriately selected second poem to accompany <i>To My Mistress Sitting by a River's Side: An Eddy</i>, e.g. <i>The Sun Rising</i> • ways in which Carew uses the natural imagery of water as the central conceit throughout the poem, e.g. channels of water to signify people and relationships • ways in which narrative structure is used to convey ideas, e.g. shift in line 19 to first-person to create a personal feel to the natural imagery • ways in which sensuous language of natural imagery is used as typical of Metaphysical poetry, e.g. the mistress' flirtatious nature is portrayed through how she 'courts the banks'; 'strokes their sides' • ways in which form and structure represent the natural imagery of the river, e.g. use of enjambement and continuous stanza to represent the flow of water • ways in which the poem reflects the Metaphysical poets' connection of love with physical desire. These are suggestions only. Reward any valid alternative response.

Question number	Indicative content
9	Metaphysical Poet: John Donne Candidates may refer to the following in their answers: • appropriately selected second poem to accompany <i>Song ('Sweetest love I do not go')</i>, e.g. <i>Woman's Constancy</i> • ways in which Donne uses the conceit of the sun to reassure his lover that their separation is temporary, and he will return • personal nature of the 'song' through use of first-person narrative • ways in which language is used to convey the emotional response to the separation, e.g. repetition of 'sigh'st'; imagery of 'My life's blood doth decay' • ways in which form and structure are used by Donne to suggest the separation, e.g. separation of each octave into two quatrains with the shorter fifth line • ways in which Donne uses Metaphysical combination of reason with passion in the poem, e.g. consolatory concluding image of the poem for his lover to think of the two of them in bed with their backs to each other. These are suggestions only. Reward any valid alternative response.
10	Metaphysical Poet: John Donne Candidates may refer to the following in their answers: • appropriately selected second poem to accompany <i>The Apparition</i>, e.g. <i>The Canonization</i> • Donne's use of extravagant, dramatic address to express his emotion as typical of Metaphysical poetry • ways in which form and structure is used to convey the depth of emotion, e.g. lack of consistent rhyme and metre to mimic the emotional turmoil of the speaker • ways in which imagery is used to portray emotion, e.g. hyperbolic imagery of death; sexual imagery of the lover as a 'feign'd vestal'; description of his lover as a 'murd'ress' • Donne's emotional plea for revenge in the poem as influenced by Jacobean revenge tragedies • ways in which tone of the poem conveys emotions, e.g. cool contempt through use of second person 'thy'; 'thou'. These are suggestions only. Reward any valid alternative response.

Question number	Indicative content
11	The Romantics Candidates may refer to the following in their answers: • appropriately selected second poem to accompany <i>So We'll Go no more A Roving</i>, e.g. <i>Ode: Intimations of Immortality</i> • presentation of physical response to ageing through metaphor, e.g. 'the heart must pause to breathe'; 'the sword outwears its sheath' • ways in which symbolism is used, e.g. passions and excitement of 'night' shortened by the too soon return of 'day' • ways in which the poem reflects the subjective nature of Romantic poetry and the impulse to look for truth inwardly, e.g. the biographical nature of the writing of the poem in a letter to Thomas More after period of Carnival in Venice • use of anaphora to suggest a weariness with life through ageing, e.g. 'And'; 'So' • ways in which ending of the poem suggests attitudes to ageing, e.g. subtle change of conjunction from 'So' to 'Yet' to suggest the speaker is not wholly resigned to the inevitability of ageing. These are suggestions only. Reward any valid alternative response.
12	The Romantics Candidates may refer to the following in their answers: • appropriately selected second poem to accompany <i>Ode on Melancholy</i>, e.g. <i>Stanzas Written in Dejection, near Naples</i> • personification of melancholy as a goddess to suggest she has power and should be worshipped • use of natural imagery reflecting the Romantic inclination to use the natural world to refresh, e.g. 'glut thy sorrow on a morning rose' • ways in which Keats presents melancholy as a necessary part of life and to be embraced and not ignored, e.g. declarative opening to the poem 'No, no, go not to Lethe' • ways in which Keats presents melancholy as fleeting through the impermanence of life, e.g. the metaphor of Joy 'Bidding adieu'; 'Beauty that must die' • Keats' use of form and structure to present melancholy, e.g. use of ode form reinforces Keats' proposition that melancholy is an experience to be embraced and celebrated. These are suggestions only. Reward any valid alternative response.

Question number	Indicative content
13	Romantic Poet: John Keats Candidates may refer to the following in their answers: • appropriately selected second poem to accompany <i>On the Sea</i>, e.g. 'O Solitude! if I must with thee dwell' • ways in which Keats uses the sea to reflect personal feelings and act as a restorative force, a typical conceit of Romantic poetry • Keats' use of form and structure, e.g. Petrarchan sonnet form and the resolution of the sestet to reveal the power of nature • ways in which Keats uses imagery, e.g. pathetic fallacy of 'gentle temper' • ways in which Keats uses language to represent the consoling power of nature, e.g. sibilance to mimic the tide: 'shadowy sound'; 'smallest shell' • Keats' use of transcendental imagery to reveal the spiritual and restorative power of nature, e.g. 'Hecate'; 'Heaven'; 'sea-nymphs'. These are suggestions only. Reward any valid alternative response.
14	Romantic Poet: John Keats Candidates may refer to the following in their answers: • appropriately selected second poem to accompany <i>The Eve of St Agnes</i>, e.g. 'Bright Star! would I were steadfast as thou art' • ways in which desire is the main part of the story of the poem, e.g. Madeline's desire for the magical vision of her love at midnight • ways in which Keats uses richly descriptive language, reflective of the Romantic movement's interest in the medieval, e.g. 'Love's fev'rous citadel'; 'Brushing the cobwebs with his lofty plume' • Keats' use of contrasts to emphasise the desire between Porphyro and Madeline, e.g. bitter chill outside and the warmth of their love and desire; contrast of Madeline's family disdain for Porphyro and her love for him • Keats' use of sensual imagery to reflect the sensuous desire, e.g. candied fruits and spiced treats • Keats' use of form and structure, e.g. Spenserian stanzas; use of omniscient narrator to explore Romantic notions of dreams, sensual pleasure and desire. These are suggestions only. Reward any valid alternative response.

Question number	Indicative content
15	The Victorians Candidates may refer to the following in their answers: • appropriately selected second poem to accompany <i>Maud: I.xi 'O let the solid ground'</i>, e.g. <i>Somewhere or Other</i> • Tennyson's use of form and structure to present yearning, e.g. repetition of closing lines of stanzas; parallel structure and rhyme of 'mad' and 'sad' • ways in which Tennyson uses language to show the speaker's yearning and desire for love, e.g. repetition of 'sweet' • ways in which imagery of death reflect internal turmoil of the speaker and external turmoil of the Crimean War, e.g. imagery of ground falling 'beneath my feet' • Tennyson's use of rhythm and metre, e.g. disruption of regular metre with repetition of 'quite' to express the speaker's yearning • ways in which Tennyson equates the yearning of the speaker with madness, typical of Victorian literature. These are suggestions only. Reward any valid alternative response.
16	The Victorians Candidates may refer to the following in their answers: • appropriately selected second poem to accompany <i>Stanzas – ['Often rebuked, yet always back returning']</i>, e.g. <i>Meeting at Night</i> • ways in which the journey can be both literal and metaphorical, e.g. journey of the speaker to return to her first feelings • ways in which form and structure are used to present the significance of the journey, e.g. the initial stanzas describing what she is not doing before the speaker describes where she will go • Brontë's use of mythical imagery to suggest the importance and struggles of the journey, e.g. 'shadowy region'; 'unreal world' • ways in which Brontë mirrors Romantic imagery and the Sublime and her own life in Haworth and the Yorkshire moors, e.g. 'wild wind' • ways in which poem's conclusion brings an end to the journey, e.g. significance of experience and feeling and merging of extremes of 'Heaven' and 'Hell'. These are suggestions only. Reward any valid alternative response.

Question number	Indicative content
17	Victorian Poet: Christina Rossetti Candidates may refer to the following in their answers: • appropriately selected second poem to accompany <i>Twice</i>, e.g. <i>Echo</i> • ways in which Rossetti uses imagery of the heart breaking to convey loss, e.g. 'I took my heart in my hand'; 'As you set it down it broke' • ways in which the poem gives voice to the fallen woman of Victorian society, e.g. double judgment of the 'condemned' man and of God • ways in which Rossetti uses natural imagery to portray loss, e.g. 'corn goes brown'; 'Nor sung with the singing bird' • Rossetti turning to the comfort of spiritual love as recompense for loss, e.g. plea for God to hold her heart and save her from heartbreak • ways in which Rossetti uses rhythm and metre to emphasise loss and pain of heartbreak, e.g. shorter lines of 'Yea, judge me now'; 'Then set it down'. These are suggestions only. Reward any valid alternative response.
18	Victorian Poet: Christina Rossetti Candidates may refer to the following in their answers: • appropriately selected second poem to accompany <i>Piteous my rhyme is</i>, e.g. <i>Remember</i> • ways in which Rossetti associates the passing of time with love, e.g. personification of Love loving 'As long as time is' • Rossetti's association of time with earthly and spiritual matters, reflecting her consistent focus on the challenges of spiritual life, e.g. contrast between the length of time on earth, and endless immortal love 'the span/Appointed to mere mortal man' • ways in which Rossetti uses form and structure, e.g. use of questions across stanzas to explore ideas of the passing of time • ways in which the speaker expresses regret for how she has spent her time, e.g. 'misspent' love and 'love that is not loved again' • ways in which the poem reflects Rossetti's own past regret and missed opportunity in life. These are suggestions only. Reward any valid alternative response.

Question number	Indicative content
19	Modernism Candidates may refer to the following in their answers: • appropriately selected second poem to accompany <i>Mowing</i>, e.g. <i>Wild Swans</i> • Frost's use of imagery, e.g. personification of the human-made scythe as it communicates with the ground • ways in which the enigmatic relationship between the speaker and nature reflects the Modernist rather than the Romantic approach, e.g. no answer given to what the scythe whispered • ways in which form and structure are used to explore the relationship between humans and the natural world, reflecting Modernist concerns with decay and fragmentation, e.g. sonnet form with its unusual rhyme scheme • ways in which the abstract and imaginary are combined with the natural to explore the relationship, e.g. 'heat', 'sound', 'fay or elf' with 'flowers' and the 'snake' • ways in which Frost uses language to explore the relationship between humans and the natural world, e.g. repetition of 'whispered' and 'scythe' to mimic the sound of the wind and the scythe. These are suggestions only. Reward any valid alternative response.
20	Modernism Candidates may refer to the following in their answers: • appropriately selected second poem to accompany <i>Recuerdo</i>, e.g. <i>The Great Figure</i> • ways in which setting of the poem helps establish the significance of the moment, e.g. repeated refrain of 'all night on the ferry' • ways in which imagery is used to develop the moment of significance, e.g. sun becomes a 'bucketful of gold' • ways in which the poem reflects Modernist literary characteristics, e.g. urban setting; significance of the ferry ride; rejection of the orthodox by giving away the newspaper • Millay's use of anaphora to signify the rush of excitement at the moment, e.g. repeated 'And'; 'We' • ways in which Millay uses language and form to develop significance of the moment, e.g. plural pronoun of 'We'; use of rhyming couplets to develop the relationship and the two of them spending the night together. These are suggestions only. Reward any valid alternative response.

Question number	Indicative content
21	Modernist Poet: T S Eliot Candidates may refer to the following in their answers: • appropriately selected second poem to accompany <i>Death by Water</i> (<i>The Waste Land IV</i>), e.g. <i>The Love Song of J. Alfred Prufrock</i> • setting of the poem in the distant past of Phoenicia to emphasise the decay of Phlebas and the lack of renewal and redemption • ways in which language is used to emphasise significance of decay, e.g. instruction in last line to 'Consider Phlebas' and reflect on your own mortality and inevitable decay • Eliot's use of imagery to symbolise decay, e.g. imagery of Phlebas' bones 'Picked ... in whispers' • theme of decay as an expression of despair and Modernist response to destruction of WW1 • Eliot's use of intertextuality to emphasise significance of decay, e.g. resemblance of poem to biblical passage; link to <i>The Burial of the Dead</i> (<i>The Waste Land I</i>) and Madame Sorostris' warning to 'Fear death by water'. These are suggestions only. Reward any valid alternative response.
22	Modernist Poet: T S Eliot Candidates may refer to the following in their answers: • appropriately selected second poem to accompany <i>Preludes</i>, e.g. <i>The Fire Sermon</i> (<i>The Waste Land III</i>) • ways in which Eliot presents a negative portrayal of urban life, e.g. description of evening as 'The burnt-out ends of smoky days' • use of sensual imagery to present urban life, e.g. 'smell of steaks'; 'faint stale smells of beer' • significance of the musical allusion in the title and the way it reflects Modernist use of variation and repetition to explore themes • ways in which Eliot uses language to present a negative image of the city, e.g. repetition of 'vacant lots' to emphasise the lack of development and urban decay; negative colours of 'blackened street'; 'yellow soles' • use of form and structure to emphasise the isolation of contemporary urban life, e.g. structure of four stanzas in four vignettes to suggest the separateness of existence in the city. These are suggestions only. Reward any valid alternative response.

Question number	Indicative content
23	The Movement Candidates may refer to the following in their answers: • appropriately selected second poem to accompany <i>Nothing to be Said</i>, e.g. <i>One Flesh</i> • Larkin's presentation of mortality as slow and inevitable as reflective of the direct approach of The Movement poets, e.g. repetition of 'slow dying' • ways in which Larkin uses contrasts throughout the poem as a reflection on whether life has meaning, e.g. contrast of 'benediction' and 'money'; 'hunting pig/Or holding a garden party'; 'birth' and 'death' • ways Larkin uses setting and time to reflect on mortality, e.g. 'dark mornings'; the 'day' reduced to 'hours' in the last stanza • ways in which Larkin uses tone to explore mortality, e.g. use of omniscient narrator to imbue poem with serious and solemn tone • ways in which Larkin explores common themes of Movement poetry, such as transience and the universality of mortality, e.g. from 'nomads' to 'cobble-close families'. These are suggestions only. Reward any valid alternative response.
24	The Movement Candidates may refer to the following in their answers: • appropriately selected second poem to accompany <i>Brooklyn Heights</i>, e.g. <i>Coming</i> • ways in which the setting of the poem presents a hopeful approach, e.g. 'the hopeful ozone of a new day'; symbolism of the setting on Sunday morning; the turn of the century • ways in which imagery is used to suggest hope, e.g. personification of 'America comes smiling' • ways in which hope is portrayed as unrealistic, e.g. repetition of 'dream' to suggest the image of America may be a fantasy; 'steamers loaded with prayers and bundles' to suggest false optimism • ways in which structure reveals false hope in the poem, e.g. 'hopeful ozone' in stanza one becomes 'ozone older than the name of commerce' • loss of belief and certainty as typical themes of Movement poetry, e.g. the ambivalence of the couplet 'They jingle the hopeful change in their pockets ...'. These are suggestions only. Reward any valid alternative response.

Question number	Indicative content
25	Movement Poet: Philip Larkin Candidates may refer to the following in their answers: • appropriately selected second poem to accompany <i>Places, Loved Ones</i>, e.g. <i>I Remember, I Remember</i> • ways in which Larkin explores the transient nature of belonging, e.g. he fears that love for a place could change, 'the town turn dreary' • ways in which Larkin uses pronouns to create distance, typical of Movement poetry, e.g. change from first to second-person to reflect a lack of belonging • use of italics in first stanza to indicate a sense of isolation in the speaker, e.g. '<i>This is my proper ground/Here I shall stay</i>' • conflict between the strict rhyme scheme and unstructured metre reflecting the voice's personal conflict between wanting to belong and seeking freedom from tradition • ways in which belonging is challenged by the post-war changes from strict social traditions to a more fluid society. These are suggestions only. Reward any valid alternative response.
26	Movement Poet: Philip Larkin Candidates may refer to the following in their answers: • appropriately selected second poem to accompany <i>Born Yesterday</i>, e.g. <i>Next, Please</i> • ways in which the ordinary is equated with happiness through living a simple life and being average, e.g. 'May you be ordinary' • ways in which Larkin presents ideas through conversational matter-of-fact tone, e.g. 'Not the usual stuff'; 'Well, you're a lucky girl' • use of structure and form to convey pleasure in the ordinary, e.g. semblance of second stanza to sonnet with its fourteen lines and concluding rhyming couplet • contextual links, e.g. Larkin's reputed hatred of his fame and status; the irony that Sally Amis did not live an ordinary life in the way Larkin presents it • the ironic detachment of Larkin's tone, typical of his poetry, e.g. he wishes something for her that is actually out of the ordinary 'I have wished you something/None of the others would'. These are suggestions only. Reward any valid alternative response.

Please refer to the Specific Marking Guidance 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	Descriptive - 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	General understanding / exploration - 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	Clear relevant application / exploration - 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	Discriminating controlled application / exploration - 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	Critical and evaluative - 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.

