



Pearson

# Mark Scheme (Results)

Summer 2017

Pearson Edexcel GCE  
In English Literature (9ET0\_03)  
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 be 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.

## Paper 3 Mark scheme

Question number	Indicative content
1	<p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of the speakers' approaches to the theme of parent-children relationships</li> <li>• use of shared cultural references, e.g. the songs, 'Row your Boat' and 'Here's the church, Here's the steeple.'</li> <li>• use of imagery, e.g. Morrissey's use of the river metaphor; Simmonds's reference to the baby as being 'heavy with other people's hopes.'</li> <li>• how structure enhances meaning, e.g. Morrissey's use of the villanelle; Simmonds's syntax and sentence length</li> <li>• how the poets convey the intensity of family links, e.g. Simmonds's 'surfing through womb swell'; appeal to the senses in <i>Genetics</i></li> <li>• impact of final lines, e.g. switch to plural in <i>Genetics</i>; the lingering image of mother and child in Simmonds's poem</li> <li>• effects of patterns of repetition in both poems, e.g. the repetition of 'the baby' over the last eight lines of Simmonds's poem; circular villanelle structure of <i>Genetics</i></li> <li>• tones of the poems, e.g. wistfulness of <i>Genetics</i>; hopefulness of Simmonds's poem.</li> </ul> <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"> <li>• comparison of the speakers' attitudes towards their subjects</li> <li>• use of syntax, e.g. Jenkins's long block of text with only two sentences; similar structure in Simmonds's poem</li> <li>• use of everyday objects to enhance emotional effects, e.g. Simmonds's washing up; Jenkins's focus on each detail of his mother's hand to trigger memories</li> <li>• mixing of the ordinary and the extraordinary, e.g. the baby's cradle cap and its connection with the mother</li> <li>• use of contrasts within the poem, e.g. the role-reversal of parent and child apparent in Jenkins's poem</li> <li>• impact of imagery, e.g. the baby's 'head of a drunk's'; the mother's 'inner weather'</li> <li>• use of irony and paradox, e.g. 'the baby who can not speak, speaks to me'</li> <li>• effects of closing images, e.g. the dramatic impact of the 'understanding' between mother and baby; closing image of the mother's small bag of effects in <i>Effects</i>.</li> </ul> <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"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a <b>lack of understanding of the writer’s craft</b>.</li> <li>Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.</li> </ul>	
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on <b>straightforward elements of the writer’s craft</b>.</li> <li>Identifies general connections between texts. Makes general cross-references between texts.</li> </ul>	
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with <b>consistent analysis. Shows clear understanding of the writer’s craft</b>.</li> <li>Makes relevant connections between texts. Develops an integrated approach with clear examples.</li> </ul>	
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and <b>subtleties of the writer’s craft</b>.</li> <li>Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.</li> </ul>	
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> <li>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.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in <b>texts. Displays a sophisticated understanding of the writer’s craft</b>.</li> <li>Evaluates connections between texts. Exhibits a fully integrated approach with sophisticated use of examples.</li> </ul>	

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"> <li>• appropriate selection of similar length passage</li> <li>• <b>to accompany the named lines, e.g. Jesus' first speech</b></li> <li>• suffering of Jesus is foregrounded by the attention the soldiers pay to their own petty suffering</li> <li>• <b>effects of Jesus' silence and his silent prayers in contrast to the constant chattering of the soldiers</b></li> <li>• <b>Jesus' passivity as a common trope of Medieval art</b></li> <li>• <b>Jesus' suffering presented in the context of Medieval attitudes to religion and Biblical interpretation</b></li> <li>• frequent references to his human physicality</li> <li>• <b>realistic detail in the descriptions of the soldiers' work, e.g. 'Give me this wedge; I shall it in drive.'</b></li> <li>• <b>Jesus' passive suffering presented as divine</b></li> <li>• <b>his direct request that the audience reflect on his suffering, e.g. 'All men that walk by way or street, ...Behold my head, my hands, my feet.'</b></li> </ul> <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"> <li>• appropriate selection of similar length passage to accompany the named lines, e.g. <b>the scene in Mak's cottage when the shepherds come in search of the missing sheep</b></li> <li>• parallels to the Mak subplot in British folk tales</li> <li>• his misogynistic complaints about his wife as a common trope of Medieval literature, e.g. <b>'Lies waltering – by the rood – by the fire, lo!'</b></li> <li>• <b>his character as a major source of the play's comedy</b></li> <li>• his role in the parody of <b>Jesus' nativity</b></li> <li>• his final punishment as illustrative of Christian mercy and forgiveness</li> <li>• his use of proverbs, oaths and other colloquialisms as a means of connecting with contemporary audiences, e.g. <b>'She brings forth a lakan – And, some years, two.'</b></li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

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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"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of <b>understanding of the writer’s craft</b>.</li> <li>Shows limited awareness of contextual factors.</li> </ul>
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward <b>elements of the writer’s craft</b>.</li> <li>Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with <b>consistent analysis. Shows clear understanding of the writer’s craft</b>.</li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and <b>subtleties of the writer’s craft</b>.</li> <li>Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> <li>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.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. <b>Displays a sophisticated understanding of the writer’s craft</b>.</li> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

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"> <li>• appropriate selection of similar length passage to accompany the named lines, e.g. the Knight's meeting with the old lady</li> <li>• story of the Knight's crime and punishment as a satire of the courtly love ideal</li> <li>• trial by ordeal as a common trope in folk tales</li> <li>• social criticism of the knight and his claims to 'gentillesse', e.g. 'such arrogance is not worth a hen.'</li> <li>• degree to which justice is served by the Knight's avoidance of the death penalty</li> <li>• impact of the absence of the rape victim from the story's resolution</li> <li>• Chaucer's use of the Tale to comment on religious justice</li> <li>• introduction of the theme of Christian grace and mercy as the Knight is spared</li> <li>• idea of 'maisterie' as justly awarded to women, albeit in a fairy tale.</li> </ul> <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"> <li>• appropriate selection of similar length passage to accompany the named lines, e.g. the reconciliation of the Wife and Jankyn</li> <li>• Wife's presentation of herself as an expert on marriage</li> <li>• various ways in which she manipulates the scriptures in her defence of marriage</li> <li>• Wife's preoccupation with sex in marriage, e.g. 'To be refreshed half so ofte as he!'</li> <li>• Wife's use of marriage to secure wealth and social status and how this reflects the social role of women in Medieval society</li> <li>• exploration of power relationships between men and women in marriage</li> <li>• use of the Knight's narrative to show how a wife's sovereignty can benefit both men and women</li> <li>• Wife's barbed links between chastity and wealth as a possible comment on the Catholic clergy.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>



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Level 2	7-12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward <b>elements of the writer's craft.</b></li> <li>Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>	
Level 3	13-18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with <b>consistent analysis. Shows clear understanding of the writer's craft.</b></li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>	
Level 4	19-24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and <b>subtleties of the writer's craft.</b></li> <li>Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>	
Level 5	25-30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> <li>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.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. <b>Displays a sophisticated understanding of the writer's craft.</b></li> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>	

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"> <li>• appropriately selected second poem to accompany <i>To My Excellent Lucasia, on Our Friendship</i>, e.g. <b>Carew's</b> <i>To a Lady that Desired I Would Love Her</i>; <b>Donne's</b> <i>Elegy: To his Mistress Going to Bed</i></li> <li>• attitudes towards women presented in the poems, e.g. the importance of a woman as a friend; woman as a sexual conquest</li> <li>• to what extent the woman in each poem is the main concern, or more of a vehicle for other themes, e.g. the nature of platonic love in <i>To My Excellent Lucasia, on Our Friendship</i></li> <li>• how the presentation of women links to contextual factors, e.g. the influence of <b>arranged marriages and Platonism on Philips' presentation of friendship between women</b></li> <li>• <b>how the poets use different types of language to present women, e.g. Philips' use of the language of love poetry even though writing about platonic friendship</b></li> <li>• <b>how the poets use imagery to present women, e.g. Philips' comparison of the watch that is wound by art to the woman whose soul is awakened by friendship with Lucasia.</b></li> </ul> <p style="text-align: center;">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"> <li>• appropriately selected second poem to accompany <i>The Nymph Complaining for the Death of Her Fawn</i>, e.g. <b>Herbert's</b> <i>The Collar</i>; <b>Donne's</b> <i>Holy Sonnet XIV ('Batter My Heart')</i></li> <li>• the kind of suffering that is presented, e.g. grief from the loss of a loved one; religious frustration and conflict; the feeling of unworthiness</li> <li>• <b>how the poets use a variety of poetic forms to present suffering, e.g. Marvell's use of couplets of iambic tetrameter</b></li> <li>• various effects of suffering, e.g. the loss of innocence in <i>The Nymph Complaining for the Death of Her Fawn</i></li> <li>• how the poets present suffering through imagery</li> <li>• ways in which the theme of suffering links to contextual factors, e.g. the English Civil War in <i>The Nymph Complaining for the Death of Her Fawn</i></li> <li>• use of suffering to explore spiritual and philosophical concerns, e.g. the destruction of war; sacrifice; personal freedom.</li> </ul> <p style="text-align: center;">These are suggestions only. Reward any valid alternative response.</p>

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Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward <b>elements of the writer's craft.</b></li> <li>Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with consistent <b>analysis. Shows clear understanding of the writer's craft.</b></li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and <b>subtleties of the writer's craft.</b></li> <li>Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> <li>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.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. <b>Displays a sophisticated understanding of the writer's craft.</b></li> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

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"> <li>• appropriately selected second poem to accompany <i>A Valediction Forbidding Mourning</i> that combines intellect and emotion, e.g. <i>A Nocturnal upon St Lucy's Day, Being the Shortest Day</i>; <i>The Ecstasy</i></li> <li>• intellectual ideas explored by Donne, e.g. the union of souls in <i>A Valediction Forbidding Mourning</i></li> <li>• emotions explored by Donne, e.g. the completeness of love in <i>A Valediction Forbidding Mourning</i></li> <li>• how Donne uses intellectual language to analyse emotional feelings, e.g. the language of logical argument in <i>A Valediction Forbidding Mourning</i></li> <li>• <b>Donne's use of imagery to convey emotions and intellectual ideas, e.g. the compass point conceit in <i>A Valediction Forbidding Mourning</i></b></li> <li>• how the combination of emotion and intellect is linked to context, e.g. metaphysical interest in cosmology</li> <li>• combination of emotion and intellect as a typical feature of metaphysical poetry.</li> </ul> <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"> <li>• appropriately selected second poem to accompany <i>Holy Sonnet VI ('This is my play's last scene')</i>, e.g. <i>Holy Sonnet X ('Death be not proud')</i>; candidates might choose a poem that deals with a different kind of death, e.g. the death of love in <i>Twicknam Garden</i></li> <li>• different attitudes towards death, e.g. shifting attitudes in <i>Holy Sonnet VI ('This is my play's last scene')</i></li> <li>• <b>Donne's use of poetic form to present death, e.g. the sonnet</b></li> <li>• <b>Donne's use of imagery to present death, e.g. the personification of death</b></li> <li>• how the presentation of death is linked to context, e.g. the influence of Christian belief in the <i>Holy Sonnets</i></li> <li>• <b>metaphysical features in Donne's presentation of death.</b></li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

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Level 2	7-12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward <b>elements of the writer's craft.</b></li> <li>Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
Level 3	13-18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with <b>consistent analysis. Shows clear understanding of the writer's craft.</b></li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
Level 4	19-24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and <b>subtleties of the writer's craft.</b></li> <li>Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
Level 5	25-30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> <li>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.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. <b>Displays a sophisticated understanding of the writer's craft.</b></li> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

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"> <li>• appropriately selected second poem to accompany <i>Lines Written in Early Spring</i>, e.g. <b>Shelley's Stanzas Written in Dejection, near Naples; Keats' To Autumn</b></li> <li>• aspects of the natural world portrayed, e.g. a grove with birds in <i>Lines Written in Early Spring</i></li> <li>• how the portrayal of the natural world links to context, e.g. the Romantic interest in the relationship between humanity and nature</li> <li>• <b>use of form and structure to portray the natural world, e.g. Wordsworth's use of regular quatrains to create a sense of harmony in nature</b></li> <li>• use of language to portray the natural world, e.g. lexis of pleasure and happiness in <i>Lines Written in Early Spring</i></li> <li>• responses to the natural world, e.g. meditations on human conflict, personal grief, mortality</li> <li>• point of view of the speaker in portraying the natural world, e.g. <b>Wordsworth's speaker is in the grove.</b></li> </ul> <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"> <li>• appropriately selected second poem to accompany <i>R Alcona to J Brenzaida</i>, e.g. <b>Wordsworth's Lines Composed a Few Miles above Tintern Abbey; Keats' Ode on a Grecian Urn</b></li> <li>• different ways of seeing the past, e.g. through the act of remembering in <i>R Alcona to J Brenzaida</i></li> <li>• how the past engenders feelings, e.g. suffering in <i>R Alcona to J Brenzaida</i></li> <li>• how presentation of the past is linked to context, e.g. the fictional world of <b>Gondal created by the Brontë sisters; philosophical approaches to the past</b> adopted by Romantic poets</li> <li>• use of imagery to present the past</li> <li>• how poets use setting to present the past, e.g. a graveyard in <i>R Alcona to J Brenzaida</i></li> <li>• use of form and structure to present the past.</li> </ul> <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"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of <b>understanding of the writer's craft.</b></li> <li>Shows limited awareness of contextual factors.</li> </ul>	
Level 2	7-12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of <b>the writer's craft.</b></li> <li>Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>	
Level 3	13-18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with <b>consistent analysis. Shows clear understanding of the writer's craft.</b></li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>	
Level 4	19-24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and <b>subtleties of the writer's craft.</b></li> <li>Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>	
Level 5	25-30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> <li>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.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. <b>Displays a sophisticated understanding of the writer's craft.</b></li> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>	

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"> <li>• appropriately selected second poem to accompany <i>Ode on Melancholy</i>, e.g. <i>Ode to a Nightingale</i>; <i>La Belle Dame sans Merci: A Ballad To Sleep</i></li> <li>• kinds of emotional pain portrayed, e.g. melancholy</li> <li>• attitudes shown towards emotional pain, e.g. in <i>Ode on Melancholy</i> that it should be savoured</li> <li>• how Keats uses form and structure to portray emotional pain, e.g. the ode</li> <li>• <b>Keats' use of imagery to portray emotional pain, e.g.</b> the personification of melancholy</li> <li>• <b>how Keats's portrayal of emotional pain can be linked to context, e.g. the</b> Romantic interest in intensity of feeling; the Romantic view of the role of the poet; the Romantic fascination with the femme fatale</li> <li>• <b>Keats' use of</b> emotional pain to explore wider themes, e.g. transience in <i>Ode on Melancholy</i>.</li> </ul> <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"> <li>• appropriately selected second poem to accompany <i>Isabella: Or, The Pot of Basil</i>, e.g. <i>Ode on a Grecian Urn</i>; <i>The Eve of St Agnes</i></li> <li>• kinds of romantic love presented, e.g. forbidden love</li> <li>• how Keats explores the effects of romantic love, e.g. conflict and grief in <i>Isabella: Or, The Pot of Basil</i></li> <li>• <b>Keats' use of romantic love to explore other themes, e.g. social class in</b> <i>Isabella: Or, The Pot of Basil</i></li> <li>• how Keats uses form and structure to present romantic love</li> <li>• the use of imagery to portray romantic love</li> <li>• <b>how Keats' portrayal of romantic love is linked to context, e.g. the literary origin of Boccaccio's <i>Decameron</i> for <i>Isabella: Or, The Pot of Basil</i>; classical and medieval references.</b></li> </ul> <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"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of <b>understanding of the writer's craft.</b></li> <li>Shows limited awareness of contextual factors.</li> </ul>	
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements <b>of the writer's craft.</b></li> <li>Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>	
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with <b>consistent analysis. Shows clear understanding of the writer's craft.</b></li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>	
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and <b>subtleties of the writer's craft.</b></li> <li>Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>	
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> <li>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.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. <b>Displays a sophisticated understanding of the writer's craft.</b></li> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>	

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"> <li>• appropriately selected second poem to accompany <i>The Darkling Thrush</i>, e.g. <b>Charlotte Brontë's 'Often rebuked, yet always back returning'</b> or <b>Robert Browning's <i>Home-Thoughts, from Abroad</i></b></li> <li>• significance of the natural world to the speakers of the chosen poems, e.g. as symbolic of the times; as a place of refuge and freedom; as a reminder of the homeland</li> <li>• Victorian attitudes to nature, including to the changing seasons</li> <li>• <b>relevant contextual links to poets' lives and times, e.g. Hardy looks at the turn of the century</b></li> <li>• how the poets use language and imagery to describe and convey responses to the natural world</li> <li>• effects of structure in the chosen poems, e.g. the effect of the appearance of <b>the thrush on Hardy's thoughts and feelings.</b></li> </ul> <p style="text-align: center;">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"> <li>• appropriately selected second poem to accompany <i>Grief</i>, e.g. <b>Hardy's 'I Look into my Glass'</b> or <b>Tennyson's 'Dark house, by which once more I stand'</b></li> <li>• Victorian attitudes to the expression of intense feeling, e.g. about death</li> <li>• <b>relevant contextual links to poets' lives and times, e.g. the place of religious belief and ideas of propriety</b></li> <li>• <b>use of voice to present intense feeling, e.g. E B Browning's direct address to the reader</b></li> <li>• the effect of structure in the presentation of intense feeling, e.g. <b>E B Browning's use of the sonnet form</b></li> <li>• <b>poets' use of locations, e.g. E B Browning's reference to a marble statue</b></li> <li>• use of language to express intense feeling.</li> </ul> <p style="text-align: center;">These are suggestions only. Reward any valid alternative response.</p>

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Level	Mark	Descriptor (AO1, AO2, AO3)
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Level 1	1-6	<p>Descriptive</p> <ul style="list-style-type: none"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows <b>a lack of understanding of the writer's craft.</b></li> <li>Shows limited awareness of contextual factors.</li> </ul>
Level 2	7-12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on <b>straightforward elements of the writer's craft.</b></li> <li>Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
Level 3	13-18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts <b>with consistent analysis. Shows clear understanding of the writer's craft.</b></li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
Level 4	19-24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and <b>subtleties of the writer's craft.</b></li> <li>Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>

Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"><li>• 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.</li><li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the <b>writer's craft</b>.</li><li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li></ul>
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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"> <li>• appropriately selected second poem to accompany <i>The World</i>, e.g. <i>Babylon the Great</i> or <i>Goblin Market</i></li> <li>• ways in which the consequences of yielding to temptation are represented</li> <li>• ways in which Rossetti uses imagery to represent temptation in the chosen poems, e.g. fruits and serpents in <i>The World</i></li> <li>• use of contrasts, e.g. between day and night in <i>The World</i></li> <li>• <b>relevant contextual links to Rossetti's life and times, e.g. her religious beliefs; use of Biblical imagery</b></li> <li>• reflections of Victorian views about women</li> <li>• <b>Rossetti's use of the sonnet form to present temptation in <i>The World</i>.</b></li> </ul> <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"> <li>• appropriately selected second poem to accompany <i>An Apple Gathering</i>, e.g. <i>Goblin Market</i> or <i>May</i></li> <li>• <b>relevant contextual links, e.g. Rossetti's religious beliefs; Pre-Raphaelite depictions of the natural world</b></li> <li>• use of the natural world for symbolic purposes, e.g. the blossoms picked by the narrator of <i>An Apple Gathering</i></li> <li>• linking of the natural world and human relationships</li> <li>• ways in which nature is described in the poems, e.g. the use of colour in <i>An Apple Gathering</i></li> <li>• structural aspects of the chosen poems, e.g. the link to changing seasons in <i>An Apple Gathering</i></li> <li>• use of voice to convey reactions to the natural world, e.g. the narrator of <i>An Apple Gathering</i>.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

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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"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows <b>a lack of understanding of the writer's craft.</b></li> <li>Shows limited awareness of contextual factors.</li> </ul>
Level 2	7-12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on <b>straightforward elements of the writer's craft.</b></li> <li>Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
Level 3	13-18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows <b>clear understanding of the writer's craft.</b></li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
Level 4	19-24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and <b>subtleties of the writer's craft.</b></li> <li>Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>

Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"><li>• 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.</li><li>• Exhibits a critical evaluation of the ways meanings are shaped in <b>texts. Displays a sophisticated understanding of the writer’s craft.</b></li><li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li></ul>
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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"> <li>• appropriately selected second poem to accompany <i>The Road Not Taken</i>, e.g. <i>Stopping by Woods on a Snowy Evening</i> or <i>The Fawn</i></li> <li>• <b>ways in which decisive moments are portrayed, e.g. Frost's use of a traveller</b> at the parting of the ways</li> <li>• selection of appropriate detail to make the moment decisive</li> <li>• structural aspects including poetic form, e.g. ways in which Frost leads up to the final statement in <i>The Road Not Taken</i></li> <li>• narrative voice, e.g. the ways in which Frost creates a voice for the narrator of his poem</li> <li>• ways in which decisive moments are linked to contexts, e.g. uncertainty as a feature of Modernist poetry.</li> </ul> <p style="text-align: center;">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"> <li>• appropriately selected second poem to accompany <i>pity this busy monster, manunkind</i>, e.g. <i>What Are Years?</i> or <i>The Shield of Achilles</i></li> <li>• <b>ways in which language is used to present human nature, e.g. 'manunkind' in cummings</b></li> <li>• possible contrast between pessimism and hope</li> <li>• use of voice to explore human nature, e.g. the satirically amused narrator of <i>pity this busy monster, manunkind</i></li> <li>• <b>use of structure to present human nature, e.g. cummings' free-verse</b> and irregular line lengths</li> <li>• ways in which human nature is linked to contexts, e.g. references to war and devastation; other links to 20th century history</li> <li>• ways in which poems make use of Modernist elements to present human nature, e.g. fractured meaning, experimental verse forms, scepticism about human progress.</li> </ul> <p style="text-align: center;">These are suggestions only. Reward any valid alternative response.</p>



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Level 1	1-6	<p>Descriptive</p> <ul style="list-style-type: none"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>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 <b>writer's craft</b>.</li> <li>Shows limited awareness of contextual factors.</li> </ul>
Level 2	7-12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on <b>straightforward elements of the writer's craft</b>.</li> <li>Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
Level 3	13-18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts <b>with consistent analysis. Shows clear understanding of the writer's craft</b>.</li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
Level 4	19-24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and <b>subtleties of the writer's craft</b>.</li> <li>Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>

Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"><li>• 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.</li><li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a <b>sophisticated understanding of the writer's craft.</b></li><li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li></ul>
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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"> <li>• appropriately selected second poem to accompany <i>Gerontion</i>, e.g. <i>Whispers of Immortality</i> or <i>The Hollow Men</i></li> <li>• <b>links to Eliot's interest in 16th century literature</b>, emphasising its fascination with death and the flesh</li> <li>• use of structural elements to present death, e.g. use of repeated or parallel phrases</li> <li>• use of voice to present death, e.g. dramatic monologue</li> <li>• ways in which language is used to present death, e.g. <b>skulls, 'stiffen in a rented house'; images of corruption</b></li> <li>• ways in which Eliot makes use of Modernist elements to present death.</li> </ul> <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"> <li>• appropriately selected second poem to accompany <i>Sweeney Erect</i>, e.g. <i>Preludes</i> or <b>'The Fire Sermon'</b> from <i>The Waste Land</i></li> <li>• use of language to describe settings, e.g. stress on cramped or dingy conditions</li> <li>• use of a variety of voices to describe settings, e.g. speaker of the opening stanzas of <i>Sweeney Erect</i></li> <li>• use of settings to develop characterisation</li> <li>• ways in which settings are reflected in the structure of the poems</li> <li>• <b>ways in which Eliot's use of settings is linked to contexts, e.g. references to contemporary urban life</b></li> <li>• ways in which Eliot makes use of Modernist elements to present settings, e.g. contrast between classical literary references and contemporary reality; disillusionment with human nature.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

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Level 2	7-12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on <b>straightforward elements of the writer's craft.</b></li> <li>Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
Level 3	13-18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts <b>with consistent analysis. Shows clear understanding of the writer's craft.</b></li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
Level 4	19-24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and <b>subtleties of the writer's craft.</b></li> <li>Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>

Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"><li>• 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.</li><li>• Exhibits a critical evaluation of the ways meanings are shaped in <b>texts. Displays a sophisticated understanding of the writer’s craft.</b></li><li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li></ul>
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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"> <li>• appropriately selected second poem to accompany <i>Hospital for Defectives</i>, e.g. <b>Wain's A Song about Major Eatherly or Conquest's Man and Woman</b></li> <li>• different kinds of suffering, e.g. of the hospital inmates</li> <li>• use of point of view, e.g. the observer in <i>Hospital for Defectives</i></li> <li>• use of language to describe suffering and reactions to it</li> <li>• ways in which suffering is presented through the argument of each poem, e.g. Blackburn creates a prayer based on bread imagery</li> <li>• use of verse form to present suffering, e.g. childlike rhyme and metre to reflect how the patients were viewed</li> <li>• ways in which the presentation of suffering is linked to contexts, e.g. religious references; contemporary attitudes to mental illness.</li> </ul> <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"> <li>• appropriately selected second poem to accompany <i>Metamorphosis</i>, e.g. <i>Take One Home for the Kiddies</i> or <i>When I am Dead</i></li> <li>• different kinds of voice, e.g. the narrator/observer</li> <li>• <b>use of language to create voice, e.g. Porter's contrast between 'arrogance' and feeling 'horrible'</b></li> <li>• <b>use of places to locate voice, e.g. Porter's use of street and pub</b></li> <li>• use of poetic form to establish voice, e.g. regular stanzas or freer, more varied forms; use (or not) of rhyme</li> <li>• ways in which the creation of voice is linked to contexts, e.g. naming of brands such as Daks, Worthington; attitudes of the Movement poets to contemporary life.</li> </ul> <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"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>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 <b>writer's craft</b>.</li> <li>Shows limited awareness of contextual factors.</li> </ul>
Level 2	7-12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on <b>straightforward elements of the writer's craft</b>.</li> <li>Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
Level 3	13-18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts <b>with consistent analysis. Shows clear understanding of the writer's craft</b>.</li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
Level 4	19-24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and <b>subtleties of the writer's craft</b>.</li> <li>Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>

Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"><li>• 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.</li><li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a <b>sophisticated understanding of the writer's craft.</b></li><li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li></ul>
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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"> <li>• appropriately selected second poem to accompany <i>Church Going</i>, e.g. <i>I Remember</i>, <i>I Remember</i> or <i>Maiden Name</i></li> <li>• different ways in which Larkin presents the past, e.g. as a reflection on beliefs and the passage of time, or on personal history</li> <li>• use of language to present the past, e.g. choice of specialist architectural and religious terms</li> <li>• <b>use of voice to present the past, e.g. the 'I' of <i>Church Going</i></b></li> <li>• use of form and structure to present the past, e.g. how Larkin builds to a conclusion</li> <li>• ways in which the past is linked to contexts, e.g. decline of religious belief in contemporary society</li> <li>• use of place to present the past, e.g. the old church.</li> </ul> <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"> <li>• appropriately selected second poem to accompany <i>Poetry of Departures</i>, e.g. <i>If</i>, <i>My Darling</i> or <i>Deceptions</i></li> <li>• use of different kinds of voice, e.g. narrator and the speakers quoted in <i>Poetry of Departures</i></li> <li>• ways in which Larkin uses language to create different voices</li> <li>• use of voice to create ambiguity</li> <li>• <b>ways in which Larkin's use of voice is linked to contexts, e.g. to reflect on contemporary attitudes to masculinity</b></li> <li>• <b>ways in which Larkin's use of voice reflects his own life, e.g. academic interests; tension between security and adventure</b></li> <li>• use of voice to juxtapose colloquial and formal language forms for effect.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

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Level 2	7-12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on <b>straightforward elements of the writer's craft.</b></li> <li>Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
Level 3	13-18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts <b>with consistent analysis. Shows clear understanding of the writer's craft.</b></li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
Level 4	19-24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and <b>subtleties of the writer's craft.</b></li> <li>Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>

Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"><li>• 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.</li><li>• Exhibits a critical evaluation of the ways meanings are shaped in <b>texts. Displays a sophisticated understanding of the writer’s craft.</b></li><li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li></ul>
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