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Mark Scheme (Results)

Summer 2018

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.

Question number	Indicative content
1	<p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the subject matter and perspective of each poem, e.g. Murray reflecting on a child’s experience of grandmother’s cancer; Fanthorpe using as narrator the patient’s companion and carer • comparison of the ways in which illness is approached, e.g. Fanthorpe’s conceit of the actor, playing ‘a minor role’; Murray’s use of the grandchild who is looking back on himself as a child • ways in which illness is covered by euphemism or evasion • ways in which the poets describe the effects of illness, e.g. Murray’s choice of verb to tell of Gran ‘accomplishing her hard death’; Fanthorpe’s lists of activities, ‘the unobtrusive/The waiting-room roles’ • different ways the poets present the points of view and reactions of those close to the sufferer, e.g. the child ‘hiding from the grief’; the adults ‘waiting for the past’ • effects of the poets’ choices about structure. <p>These are suggestions only. Reward any valid alternative response.</p>
2	<p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of subject matter as each poet looks back on childhood, e.g. Murray recalling the death of the speaker’s grandmother; Dunmore creating a dialogue between her ‘nine-year-old self’ and the woman she has become • ways in which both child and adult perspectives are conveyed, e.g. the adult voice in the description of the family ‘waiting for the past’; the fearlessness and curiosity of the nine-year-old girl • ways in which language is used, e.g. Dunmore’s switching between ‘I’, ‘you’ and ‘we’; Murray’s choice of verbs • comparison of the ways the poets handle free verse, e.g. Murray’s relatively regular line-length; his use of stanzas and run-on lines; Dunmore’s longer lines and more varied structure • ways in which a child’s attitude to the world around is conveyed, e.g. the nine-year-old’s fascination with ‘a baby vole’; the details Murray picks out in the ‘cool dust of evening’ • effects of the way each poem concludes, e.g. Murray ‘years later’ realising that cancer was treated as ‘a guilt in women’; the ‘ecstasy of concentration’ of Dunmore’s child. <p>These are suggestions only. Reward any valid alternative response.</p>

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	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Identifies general connections between texts. Makes general cross-references between texts.
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Makes relevant connections between texts. Develops an integrated approach with clear examples.
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Evaluates connections between texts. Exhibits a fully integrated approach with sophisticated use of examples.

Question number	Indicative content
3	<p>Medieval Poetic Drama</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriate selection of similar length passage to accompany the named lines, e.g. the section where the Third Shepherd discusses the treatment of servants • ways the hardships of the shepherds' lives are presented, e.g. the cold and exposure to harsh weather • the First Shepherd's complaints about taxation • direct address to the audience, who are assumed to share the resentment about exploitation and hard times • effect of structure in presenting everyday life, e.g. stanza form, internal rhyme and short final four lines in each stanza • the Shepherds' lively and colloquial language, using rhyme and alliteration for emphasis. <p>These are suggestions only. Reward any valid alternative response.</p>
4	<p>Medieval Poetic Drama</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriate selection of similar length passage to accompany the named lines, e.g. the section where Noah responds to God's instructions to build the ark • Noah's devout and obedient nature, contrasting to that of his wife • significance of the Flood in the narrative of judgement, punishment and salvation, as part of the mystery cycle • God's instructions for the ark giving details of shipbuilding and maintenance; relevance to the trades of the Chester guilds • use of direct address between Noah and God as typical of medieval poetic drama • relevance of the extracts within the religious and cultural framework of the period, e.g. the reality of God as an everyday presence. <p>These are suggestions only. Reward any valid alternative response.</p>

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

Question number	Indicative content
5	<p>Medieval Poet: Geoffrey Chaucer</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriate selection of similar length passage to accompany the named lines, e.g. the reconciliation of the Wife and Jankin • Knight's presentation of the account of 'maistrie' as the climax to the Tale • dramatic presentation of the 'old wyf's' prompt claim of the Knight as her husband • structure and literary context of the folk-tale aspects of the Tale, e.g. the quest, the promise and its fulfilment • ways in which the concept of 'maistrie' reflects the Wife's character and actions as presented throughout her Prologue • extent to which the idea of 'maistrie' matches the context of women's place in society as shown in the Prologue and Tale • Chaucer's use of language to construct the attitudes of various characters towards 'maistrie'. <p>These are suggestions only. Reward any valid alternative response.</p>
6	<p>Medieval Poet: Geoffrey Chaucer</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriate selection of similar length passage to accompany the named lines, e.g., the Wife's direct quotation of the arguments she used to outwit her old husbands • Chaucer's presentation of the relationship between the tale and teller • contrast between the down-to-earth tone of the Wife's prologue and the fairy-tale structure of the Knight's quest • Chaucer's use of convincing verisimilitude, e.g. she tells her stories but interrupts to give her honest opinions • tradition of religious pilgrimage as a means of social interaction, e.g. the Wife loves to meet people and tell her stories • Chaucer's use of the Wife's stories to articulate contemporary moral values • the liveliness and humour expressed in her superficially haphazard narrative. <p>These are suggestions only. Reward any valid alternative response.</p>

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

Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none">• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.
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Question number	Indicative content
7	<p>The Metaphysical Poets</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>To a Lady that Desired I Would Love Her</i>, e.g. Marvell's Definition of Love • different kinds of love that might be portrayed, e.g. the idealised adoration of a mistress; more earthy, physical relationships • how aspects of context may be reflected in the presentation of love, e.g. echoes of courtly love's adoration of a mistress from afar; roles of men and women in relationships • presentation of the object of desire in idealised ways • use of structure to present ideas about love, e.g. opening <i>To a Lady that Desired I Would Love Her</i> with a series of questions; how the final stanza clinches his argument • use of argument in seeking to persuade a subject to yield as a trait of Metaphysical poetry • presentation of the power of poetry to transform the beloved, e.g. 'I'll make your eyes like morning suns appear'. <p>These are suggestions only. Reward any valid alternative response.</p>
8	<p>The Metaphysical Poets</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>The Good Morrow</i>, e.g. Vaughan's The World • different kinds of discovery, e.g. discovery of adult pleasures; of love and the beloved; of 'new worlds' • use of the themes of discovery and exploration, e.g. references to 'hemispheres' and to points of the compass • use of rhetorical devices, e.g. opening with a series of dramatic questions; the way Donne concludes his argument in the final lines of <i>The Good Morrow</i> • aspects of contemporary discoveries and how these are used, e.g. references to 'sea-discoverers' and 'maps' • ways in which references to discoveries are used to explore love and to praise the beloved. <p>These are suggestions only. Reward any valid alternative response.</p>

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

Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none">• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.
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Question number	Indicative content
9	<p>Metaphysical Poet: John Donne Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>The Canonization</i>, e.g. <i>Holy Sonnet XIV ('Batter my heart')</i> • use of invocations of God • use of dramatic forms of address, e.g. the opening stanzas of <i>The Canonization</i> • how Donne's poems reflect contemporary attitudes to religious belief; relevance of Donne's own training as both lawyer and priest • unusual development of his argument through images of death and memorials • presentation of the links between human and divine love • use of rhetoric and other linguistic devices to develop his argument. <p>These are suggestions only. Reward any valid alternative response.</p>
10	<p>Metaphysical Poet: John Donne Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Love's Alchemy</i>, e.g. <i>A Valediction Forbidding Mourning</i> • different kinds of love portrayed • contextual references in the presentation of love, e.g. the references to aspects of alchemy; attitudes towards women • the unsentimental presentation of love • use of structure to convey his arguments about love, e.g. stanzaic structure, varied line lengths • use of complex and extended metaphor to explore love. <p>These are suggestions only. Reward any valid alternative response.</p>

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

Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none">• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.
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Question number	Indicative content
11	<p>The Romantics</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>'The cold earth slept below'</i>, e.g. Byron's <i>Lines Inscribed upon a Cup Formed from a Skull</i> • use of setting in the presentation of death • use of language to portray lifelessness, e.g. 'chilling'; 'cold'; 'frost' • contextual relevance of events in poets' lives, e.g. the death of Shelley's wife • Romantic attitudes to nature, especially untamed and remote locations, symbolically linked to death • use of language and structure to explore death, e.g. development of the scene to bring the focus on the lifeless body in the final stanza. <p>These are suggestions only. Reward any valid alternative response.</p>
12	<p>The Romantics</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Ode: Intimations of Immortality</i>, e.g. Blake's <i>Songs of Experience: Holy Thursday</i> • Wordsworth's personal tone and philosophy linked to Romantic attitudes to childhood as a time of innocence • use of structure to convey the natural freedom of childhood with the constraints of adulthood, a common theme in Romantic poetry • use of imagery in the presentation of childhood, e.g. Wordsworth's use of light and visions in <i>Ode: Intimations of Immortality</i> • portrayal of aspects of nature as nurturing children, a typical Romantic theme • use of simple and direct language alongside archaisms as typical of Romantic poetry <p>These are suggestions only. Reward any valid alternative response.</p>

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

Question number	Indicative content
13	<p>Romantic Poet: John Keats</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Ode to a Nightingale</i>, e.g. <i>The Eve of St Agnes</i> • use of references to classical antiquity • use of fairy-tale, mythical and supernatural settings • belief in the power of the imagination as a central idea of Romantic thought • use of the ode form allowing exploration of intense emotion and the ability to elevate the ordinary, e.g. the nightingale becomes immortal • Romantic escapism as a reaction to the Age of Reason and the Industrial Revolution • Keats' ideas about Negative Capability, e.g. 'Do I wake or sleep?' <p>These are suggestions only. Reward any valid alternative response.</p>
14	<p>Romantic Poet: John Keats</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Ode on a Grecian Urn</i>, e.g. <i>Hyperion</i> • presentation of the past as a refuge from the harsh realities of the present, with possible contextual links to Keats' experience of illness and poverty • presentation of scenes of idealised love and desire in the past, e.g. 'Forever wilt thou love, and she be fair!' • Romantic interest in classical antiquity as a source of beauty and of alternatives to contemporary beliefs • Keats' deliberate use of archaic terms and ideas in his presentation of the past • ways Keats explores the transient nature of the link between the past and the present • ways Keats uses structure to explore the past, e.g. ballad form; ode. <p>These are suggestions only. Reward any valid alternative response.</p>

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

Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none">• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.
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Question number	Indicative content
15	<p>The Victorians</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany '<i>The Autumn day its course has run—the Autumn evening falls</i>', e.g. <i>From In Memoriam: XCV</i> 'By night we linger'd on the lawn', by Tennyson • language used to represent night as female, e.g. 'her veil'; 'silent nun' • use of silence and solitude in the presentation of night • the varied presentations of night, e.g. as welcoming; as threatening; interior and exterior • explorations around the theme of night linked to Victorian attitudes to melancholy • role of the narrator and attitudes towards night. <p>These are suggestions only. Reward any valid alternative response.</p>
16	<p>The Victorians</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany 'O that 'twere possible' from <i>Maud: II. iv</i>, e.g. Christina Rossetti's <i>Echo</i> • presentation of memories reflecting Victorian beliefs about the after-life • presentation of memories of the longed-for loved one as a common trope of Victorian poetry • use of locations to evoke memories, e.g. woodland; meadows • use of language and structure to present memories, e.g. alliteration; assonance; repetition • use of different voices to present the various effects of memories. <p>These are suggestions only. Reward any valid alternative response.</p>

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

Question number	Indicative content
17	<p>Victorian Poet: Christina Rossetti</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Goblin Market</i>, e.g. <i>Maude Clare</i> • Rossetti's use of clearly defined narrative structures, e.g. the story arc in <i>Goblin Market</i> • use of stories to present a moral, e.g. the concluding lines about sisterhood in <i>Goblin Market</i> • ways in which characters are created, e.g. the contrasts between Laura and Lizzie • use of moral stories as reflective of the Victorian attitudes, e.g. towards women and children • use of historical or mythical settings • use of verse-form, rhyme and rhythm to carry the narrative, e.g. to echo the goblins' cries as they hawk their fruit. <p>These are suggestions only. Reward any valid alternative response.</p>
18	<p>Victorian Poet: Christina Rossetti</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>A Christmas Carol</i>, e.g. <i>As froth on the face of the deep</i> • relevant contextual links to Rossetti's own faith and to the place of religious belief in Victorian times • use of form to express devotion, e.g. carol • use of first-person narrative as an expression of faith • use of structural aspects, e.g. alternating longer and shorter lines, leading to short final line of each stanza; question and answer form of final stanza • use of repetitive structures as typical features of devotional writing • use of imagery and symbolism to explore religious faith. <p>These are suggestions only. Reward any valid alternative response.</p>

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

Question number	Indicative content
19	<p>Modernism</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>La Figlia Che Piange</i>, e.g. Auden's <i>Musée des Beaux Arts</i> • use of recreated scenes to explore different viewpoints • use of structure to explore different viewpoints of the same scene, e.g. repetition; rhyme; varieties of stanza and line lengths • aspects of Modernism reflected in shifting viewpoints, e.g. unease and shifting perspectives; lack of certainty • use of a variety of poetic voices, e.g. first person narrative • revisiting of scenes from the past as a typical feature of Modernist poetry • experimentation with different poetic forms as a means of exploring shifting viewpoints. <p>These are suggestions only. Reward any valid alternative response.</p>
20	<p>Modernism</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>What Are Years?</i>, e.g. Millay's <i>Time does not bring relief; you have all lied...</i> • reflections on mortality and eternity as typical features of Modernist poetry • focus on transience as a feature of Modernist poetry • use of imagery and symbolism to present impermanence, e.g. the captive bird • use of structure to present the poets' arguments about time, e.g. stanza structure; run-on lines • use of paradox to express complexity and uncertainty about time • 20th century anxieties and loss of certainties reflected in the presentation of time. <p>These are suggestions only. Reward any valid alternative response.</p>

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

Question number	Indicative content
21	<p>Modernist Poet: T S Eliot</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>The Hollow Men</i>, e.g. <i>The Waste Land</i> • Eliot's use of recurrent images of hollowness and emptiness • use of imagery to consider futility, e.g. dryness; brokenness • reference to loss of faith in progress and humanity reflecting attitudes after WW1 • frequent use of repetition to suggest hesitancy and lack of purpose • structural aspects to present emptiness and futility, e.g. use of rhyme; stanza division • use of quotation, literary allusion, surreal imagery as typical features of Modernist poetry. <p>These are suggestions only. Reward any valid alternative response.</p>
22	<p>Modernist Poet: T S Eliot</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>The Fire Sermon (The Waste Land III)</i>, e.g. <i>A Song for Simeon</i> • use of quotations and characters from other works to reflect on modern life, e.g. Tiresias' observations on the scene in the typist's room • aspects of the Modernist ideas reflected in Eliot's use of borrowings from other writings, e.g. lack of faith in a single world-view seen in quotations from both Buddhist and Christian texts • effect of fragments of classic texts contrasted, or merged, with contemporary life as typical features of Modernist poetry • use of borrowings for bathetic effect, e.g. extract from song about 'Mrs. Porter and... her daughter' • use of other writings to create different voices and narrative perspectives. <p>These are suggestions only. Reward any valid alternative response.</p>

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

Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none">• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.
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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"> • appropriately selected second poem to accompany <i>The Miner's Helmet</i>, e.g. Jennings' <i>One Flesh</i> • use of imagery from everyday life to create character, e.g. the transformation of the miner's helmet into a golden crown making his father a king • focus on naturalism as typical of Movement poetry, e.g. Macbeth's undermining of heroic imagery: 'there were no crusades' • nostalgic reflection as a typical feature of Movement poetry, e.g. the effect of the helmet on the narrator in the final lines • themes reflecting contemporary concerns, e.g. social change; straightforward communication • deliberate mixture of the mundane and the dramatic to create character, e.g. the miner and the king. <p>These are suggestions only. Reward any valid alternative response.</p>
24	<p>The Movement</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Nothing to be Said</i>, e.g. Porter's <i>London is full of chickens on electric spits</i> • presentation of links between aspects of contemporary life and the past as typical of Movement poetry • reflections on social class as an important aspect of Movement poetry, e.g. Larkin's presentation of 'cobble-close families' and 'garden parties' • echoes of the war reflected in Movement poetry, e.g. recurrent references to 'dying' and 'death' • use of straightforward lexis in presenting complex ideas about contemporary life, e.g. description of nations as 'vague as weed' • mixture of the mundane and dramatic to present contemporary society as a typical feature of Movement poetry. <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"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft. Shows limited awareness of contextual factors.
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft. Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.

Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none">• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.
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Question number	Indicative content
25	<p>Movement Poet: Philip Larkin Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>At Grass</i>, e.g. <i>Church Going</i> • presentation of different types of change, e.g. society; belief; relationships • Larkin's presentation of the effects of change on individuals, e.g. the race-horses in their prime compared to their quiet life at grass • use of form and structure to portray the effects of change • reflections on a changing society as typical of Movement poetry • effect of Larkin's presentation of the fundamentally unchanged horses in the final lines • Larkin's use of movement to reflect on change, e.g. from the specific to the general. <p>These are suggestions only. Reward any valid alternative response.</p>
26	<p>Movement Poet: Philip Larkin Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Lines On A Young Lady's Photograph Album</i>, e.g. <i>Maiden Name</i> • Larkin's different attitudes to women, e.g. curious; chauvinistic • use of a range of narrators and voices to present women • use of elements of contemporary everyday life to present women, e.g. the photograph album as a feature of mid-20th century family life • use of a range of imagery to present women, e.g. as a child; as 'a sweet girl-graduate'; surrounded by 'disquieting chaps' • Larkin's use of structure in his presentation of women, e.g. impact of the final lines • ways in which Larkin typically reflects on the effects of the passage of time on women. <p>These are suggestions only. Reward any valid alternative response.</p>

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

