Paper 3 Mark scheme

Question number	Indicative content
1	Students may refer to the following in their answers: • vivid descriptive detail to convey the experiences of old age ("the special seat in the bath"; "not finding the food on her plate with her fork") • use of direct speech and its effect in each poem ("It's living hell to be honest, Adam") • how the poems' structures allow the theme of old age to be explored (the chaos of dementia reflected in Shapcott's run-on lines; the sharp focus on tragic detail afforded by Thorpe's couplet stanzas) • methods used to convey the speakers' attitudes to their elderly relatives (the indulgent response to auntie's rudeness; the pity and horror of "a vision as blank as a stone") • the lyricism of Shapcott's metaphors ("You are a plump armchair in flight") in contrast to Thorpe's more prosaic approach ("Bumping into walls like a dodgem") • the differing tones of each poem's ending ("…we'll follow the sun with our faces…" in contrast to the honest pain at his mother's inability to see "the golden weather").
2	Students may refer to the following in their answers: • various ways in which both poems explore the experience of losing control and the consequent emotional impact (the auntie's dementia; the caller's inability to connect with a human) • the poets' use of humour to make emotions more palatable (O'Driscoll's ironic use of "Wonderful"; Shapcott's "furniture walk") • the frustration of the speaker in Please Hold ("Yes, but I'm paying for it, I shout") in contrast to the indulgent patience of the niece ("…let me cook for you…") • different ways in which the poets use repetition to convey emotion ("Please hold"; "This is the future" ; "I say, little auntie…") • lyrical quality of *Somewhat Unravelled* ("…you are a sofa rumba…" in comparison to the staccato rhythm of Please Hold ("Please hold. Please grow old".) • the poets' use of colloquial diction and speech for effect • how both poets' sense of the absurd conveys emotion ("and the robot transfers me to himself."; "Don't you want to sell your nail-clippings online?") • ways in which the poems explore language as either coldly alienating or warmly engaging.

		Please refer to the specific marking guidance on page 2 when applying this marking grid.		
		AO1 = bullet point 1	**AO2 = bullet point 2**	**AO4 = bullet point 3**
Level	**Mark**	**Descriptor (AO1, AO2, AO4)**		
	0	No rewardable material.		
Level 1	1–6	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.		
Level 2	7–12	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Identifies general connections between texts. Makes general cross-references between texts.		
Level 3	13–18	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Makes relevant connections between texts. Develops an integrated approach with clear examples.		
Level 4	19-24	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.		
Level 5	25–30	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.		

Question number	Indicative content
3	**Medieval Poetic Drama** Students may refer to the following in their answers: • appropriate selection of similar length passages to accompany the named lines, e.g. the genuine nativity scene, commenting on the contrasting effects of language and symbolism • how the indicated passages link to the context of the poetic drama and how they relate to similar passages (such as the genuine nativity scene; the forgiving speech of Jesus on the cross); the contrasting effects of language and symbolism • how humour is used to characterise humanity and to convey how human love overcomes evil through the speaker's use of language and characterisation • relevance of the passages of poetic dramas discussed within the religious framework of the period and other contextual factors • how the characteristic staging methods enhance the effects of the poetry.
4	**Medieval Poetic Drama** Students may refer to the following in their answers: • appropriate selection of similar length passages to accompany the named lines, e.g. the forgiving speech of Jesus on the cross, commenting on the contrasting effects of language and symbolism • how the indicated passages link to the context of the poetic drama and how they relate to similar passages (such as the genuine nativity scene; the forgiving speech of Jesus on the cross); the contrasting effects of language and symbolism • how the poetic language used by God changes from anger to forgiveness within the *Noah* poetic drama and within the poetic drama cycle as a whole • relevance of the sections of poetic dramas discussed within the religious framework of the period and other contextual factors • how the characteristic staging methods enhance the effects of the poetry.

		AO1 = bullet point 1	**AO2 = bullet point 2**	**AO3 = bullet point 3**

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–6	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors.
Level 2	7–12	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	13–18	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	19-24	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	25–30	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

Question number	Indicative content
5	**Medieval Poet: Geoffrey Chaucer** Students may refer to the following in their answers: • appropriate selection of similar length passages to accompany the named lines, e.g. the Wife of Bath's caricaturing of the age and weakness of her husbands; the Hag's sermon on true gentleness • the assumptions about male entitlement revealed in actions of the knight, the king and the queen, and how these could be related to contemporary attitudes • evidence from between different passages in terms of appropriation of superior male roles or the independence of some women from men, relating this to contemporary life, e.g. extract where the Wife of Bath boasts of how she punished her husbands (e.g. line 484); the Hag's sermon on true gentleness • how the language of authority is set against the language of experience in the Prologue and how this is related to contemporary attitudes to male authorities • Chaucer's use of poetic irony in the presentation of the Wife.
6	**Medieval Poet: Geoffrey Chaucer** Students may refer to the following in their answers: • appropriate selection of similar length passages to accompany the named lines, e.g. passages that reveal attitudes of the husbands, the knight, and the Hag • consideration of the complexity of the Wife of Bath's attitude to ageing as revealed by her energetic language • consideration of how different attitudes to ageing are revealed in other passages, e.g. attitudes of the husbands, the knight, and the Old Hag • examples of different attitudes to ageing, e.g. attitudes of the husbands, the knight and the Old Hag and how these attitudes are linked to the contemporary attitudes towards female desirability • ways Chaucer uses poetic language and poetic irony to place the different attitudes towards ageing • consideration of the denouement of the Tale, including the effect on the reader's attitude to the Wife herself.

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–6	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors.
Level 2	7–12	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	13–18	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	19-24	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	25–30	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

Question number	Indicative content
7	**The Metaphysical Poets** Students may refer to the following in their answers: • appropriate selection of poem to accompany *To His Coy Mistress* (e.g. Vaughan's *The World* and Donne's *The Sun Rising*), illustrating a range of ways in which the poets deal with time • how poets present the quantity of time, e.g. how Marvell playfully and hyperbolically presents the notion of plentiful time, how Vaughan contrasts eternity with worldly time • how poets present the reality of passing time, e.g. Marvell's sinister notions 'Deserts of vast eternity', 'worms shall try', and Vaughan's list of worldly activity • consideration of how to treat or view time, e.g. the desirability of a 'carpe diem' approach in Marvell, through imagery of youthful energy and vitality; Donne's disparaging of time as inferior to love • how poetic form is used, e.g. Marvell uses the dramatic monologue to offer a discourse on time whose argument is in three distinct sections: the hypothesis, the reality, the proposition: 'Had we'… 'But'… 'Therefore…'; Donne also uses dramatic monologue to construct argument • how Marvell and Donne depict the sun's passage around the Earth, in line with contemporary understanding of the cosmos • how the poets use a range of imagery, e.g. Vaughan's portrayal of eternity in magnificent, beautiful imagery, then the mundane pursuits of people in worldly time; Donne's inclusion of everything from windows and curtains to the structure of the cosmos.
8	**The Metaphysical Poets** Students may refer to the following in their answers: • appropriate selection of poem to accompany *Love* (*Bade me Welcome*) (e.g. Donne's *Batter My Heart* and Herbert's *The Collar*) • how poets present the individual, e.g. Herbert dramatises the speaker's sense of being unworthy through references to actions 'my soul drew back'; Donne presents the speaker's demands of God through imperatives 'Batter my heart', 'o'erthrow me' • how poets present God, e.g. Herbert's Love is alert and watchful 'quick-eyed Love, observing me'; in *The Collar*, he gives God a simple, paternalistic response to the speaker's ravings • how poets use dialogue (or not): in *Love* Herbert dramatises the relationship between the speaker and Love; Donne's speaker has a monologue of requests and demands • exploration of the language of the speakers, e.g. in *Love* the self-deprecation of 'I the unkind, ungrateful' and the gentle insistence of 'You shall be he'; in *Batter My Heart* Donne's use of imperatives to present the speaker's need to be overwhelmed by God 'imprison me', 'ravish me' • exploration of imagery, e.g. Herbert's use of the extended metaphor of the feast at the host's table (the Biblical and Anglican context of the metaphor) and his use of the collar as both a symbol of priesthood (context of Herbert's own priesthood) and a method of constraint • how poetic form is used, e.g. Donne uses the sonnet form; Herbert constructs a dialogue between the individual and God.

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–6	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors.
Level 2	7–12	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	13–18	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	19-24	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	25–30	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

Question number	Indicative content
9	**Metaphysical Poet: John Donne** Students may refer to the following in their answers: • appropriate selection of poem to accompany *The Sun Rising*, e.g. *Elegy: To His Mistress Going To Bed* and *Death be not proud* • consideration of whether the argument is an unexpected feature of the poem or just a means of exploring the theme(s) • how Donne uses the construction of an argument to question the power of his antagonists, e.g. the Sun and death • how Donne seeks to prove something, e.g. the immortality of the Christian soul in *Death be not proud*; the power of love over the Sun • Donne's use of a range of images to illustrate his argument from the quotidian 'Late school-boys, and sour prentices' to the cosmic 'This bed thy centre is, these walls, thy sphere' in *The Sun Rising*; the religious images in an erotic setting in *Elegy: To His Mistress Going To Bed* • how Donne digresses unexpectedly on intellectual concepts • how Donne makes use of topical allusions in his arguments, e.g. 'Oh my America, my new found land' in *Elegy: To His Mistress Going To Bed*, reference to James I's love of hunting in *The Sun Rising*.
10	**Metaphysical Poet: John Donne** Students may refer to the following in their answers: • appropriate selection of poem to accompany *Death be not proud*, e.g. *The Apparition* and *The Good Morrow* • how Donne uses dramatically arresting openings and the ways these reflect contemporary concerns, e.g. 'When by thy scorn, O' murdress, I am dead' in *The Apparition*; 'Death, be not proud' • how Donne creates a sense of audience, e.g. use of rhetorical questions – '…why swell'st thou then?' in *Death be not proud*; use of personal pronouns, e.g. 'My face in thine eye' in *The Good Morrow* • how Donne uses hyperbole for dramatic effect, e.g. 'Thou art slave to fate, chance' in *Death be not proud*; 'And makes one little room an everywhere' in *The Good Morrow* • Donne's manipulation of metre to create a sense of drama, e.g. deliberately departing from iambic pentameter – mighty and dreadful' in *Death be not proud*; 'lest that preserve thee; and since my love is spent' in *The Apparition* • how Donne uses personification, e.g. 'Death, thou shalt die' in *Death be not proud*; 'Thy sick taper will begin to wink' in *The Apparition* • dramatically effective use of imagery and conceits and how these might be received by different audiences, e.g. 'Bathed in a cold quicksilver sweat…' in *The Apparition*; 'And now good morrow to our waking souls' in *The Good Morrow*.

| | | **AO1 = bullet point 1** | **AO2 = bullet point 2** | **AO3 = bullet point 3** |

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–6	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors.
Level 2	7–12	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	13–18	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	19-24	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	25–30	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

Question number	Indicative content
11	**The Romantics** Students may refer to the following in their answers: • appropriate selection of poem to *London*, e.g. Shelley's *Stanzas Written in Dejection, near Naples* and Wordsworth's *Tintern Abbey* • how poets convey a physical sense of place, e.g. Blake's grim imagery, Shelley's sensuous and lyrical language • consideration of the poet's point of view, e.g. Blake moves through London, Shelley and Wordsworth are in a static position surveying the scene • how Blake addresses the social and political issues of the time through his portrayal of *London* • how poets convey thoughts and feelings through their presentation of place, e.g. Wordsworth's notion of nature as a moral guide in the development of character, Shelley's idea that man can appreciate the beauty of nature but cannot find pleasure in it if his own state separates him from it • how poetic form and structure can be used to present place, e.g. Blake uses rhyme, metre, repetition and alliteration to create a driving rhythm for his anger; Wordsworth uses the features of blank verse to create a conversational voice • exploration of the connection between character and place, e.g. Shelley contrasts the joyous scene with his own dejected state; Wordsworth describes the effects that features of the landscape have on him.
12	**The Romantics** Students may refer to the following in their answers: • appropriate selection of poem to accompany *The Rime of the Ancient Mariner*, e.g. Wordsworth's *Lines Written in Early* Spring and Keats' *Ode to a Nightingale* • consideration of what kind of experience solitude is, e.g. the Mariner's solitude is a form of alienation as punishment for the violation of nature; Keats presents solitude as a state in which to escape the harsh realities of life, evoked through the language of decay, exhaustion and illness • how Keats and Wordsworth present a speaker who is isolated from human society but in communion with nature • how Coleridge presents the albatross as a solitary creature but one who seems to seek companionship with the ship and its crew; Keats' nightingale is a solitary creature in its own world • how the poets explore the relationship between the individual and society • the use of poetic form and structure, e.g. Coleridge's use of the ballad form; Wordsworth uses simple form and diction to convey the progression from 'pleasant thoughts' to 'sad thoughts' • how poets present nature in relation to human society.

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**		
	0	No rewardable material.		
Level 1	1–6	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors.		
Level 2	7–12	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.		
Level 3	13–18	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.		
Level 4	19-24	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.		
Level 5	25–30	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.		

Question number	Indicative content
13	**Romantic Poet: John Keats** Students may refer to the following in their answers: • appropriate selection of poem to accompany *The Eve of St Agnes*, e.g. *Ode to a Nightingale* and *Bright Star* • how Keats portrays physical sensation to explore the importance of experiencing contrast, e.g. the Beadsman's asceticism against the feasting and revelry • how Keats links the physical to the emotional, e.g. in *Ode to a Nightingale* his 'heart aches' from being 'too happy' • Keats' fascination with the state between sleep and waking • how Keats uses poetic form and structure to explore physical sensation • how Keats presents the harsh realities of life through physical sensation, e.g. in *Ode to a Nightingale* 'the fever and the fret', 'palsy shakes' • how Keats is fascinated by the union of pain and pleasure, the oxymoron of 'numbness pains' in *Ode to a Nightingale* and Madeline's painful ecstasy • consideration of context through biographical connections, e.g. in *Bright Star* his relationship with Fanny Brawne, and/or through the Romantic features, e.g. the creed of feeling intensely.
14	**Romantic Poet: John Keats** Students may refer to the following in their answers: • appropriate selection of poem to accompany *To Autumn*, e.g. *Ode to Psyche* and *La Belle Dame Sans Merci* • how Keats celebrates nature, e.g. autumn's sensuous abundance, the benign setting for the love of Cupid and Psyche • how Keats, in *To Autumn*, is offering a radical departure from the industrial treatment of nature • how Keats presents nature as alive, e.g. in *Ode to Psyche* 'whisp'ring roof/Of leaves and trembled blossoms'; he personifies autumn in *To Autumn* • how Keats links the human figures to nature • exploration of the different types of landscapes Keats presents, e.g. a landscape of the imagination for *Ode to Psyche*; the portrayal of the lakeside where the knight-at-arms is 'loitering' as a cold, dead setting for the tale of destructive passion; the use of a more realistic setting for *To Autumn* • consideration of context possible through biographical connections, e.g. acceptance of decay and death in *To Autumn* and through Romantic features, e.g. exploration of the role of the poet as 'priest' to beauty in *Ode to Psyche*.

		Please refer to the specific marking guidance on page 2 when applying this marking grid.

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**		
	0	No rewardable material.		
Level 1	1–6	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors.		
Level 2	7–12	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.		
Level 3	13–18	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.		
Level 4	19-24	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.		
Level 5	25–30	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.		

Question number	Indicative content
15	**The Victorians** Students may refer to the following in their answers: • appropriate selection of poem to accompany *Drummer Hodge*, illustrating a range of ways in which the poets deal with death, e.g. Rossetti's *Remember* and Tennyson's *In Memoriam, XCV* • ways poets deal with death, including the use of vocabulary (such as Hardy's use of 'uncoffined', 'kopje' and 'loam'; the effect of these words) • structural aspects: Hardy's move from the close focus on the dead drummer (and apparent brutality of 'throw') in line 1 to the distant stars in line 5 and the repetition of references to the stars at the end of the other two stanzas • evidence such as from Hardy's use of distant stars may be made to Rossetti's use of 'silent land' in *Remember* • the ways poems deal with remembrance, what remains after death, etc, such as Hardy's reference to the fate of Hodge's body as providing nourishment for a tree in stanza III or Rossetti's use of 'darkness and corruption' in *Remember* • significance of E B Browning's reference to 'blanching, vertical eye-glare/Of the absolute heavens' in *Grief* and Tennyson's description of how 'the dead man touched me' in *In Memoriam, XCV* • contexts of the poems chosen, including both historical and literary features, e.g. for Hardy, references to the Anglo-Boer Wars, his choice of 'Wessex' to identify the drummer's home, etc. For Rossetti and Tennyson, comments on personal circumstances, e.g. death of Hallam • exploration of changes in attitude over the course of the period covered by the selection, including Tennyson's references to 'faith' and 'doubt'.
16	**The Victorians** Students may refer to the following in their answers: • appropriate selection of two other poem to accompany the extract from *Maud*, e.g. *A Birthday* by Christina Rossetti, *Let the world's sharpness, like a clasping knife* by E B Browning and *Meeting at Night* by R Browning • use of natural imagery in *Maud*, ('a singing bird', 'laurels', 'cedars', 'waves', etc), including exotic locations ('Lebanon'), contrasted to the impersonal heavens (iv) • Tennyson's linking of love to death in vii (and what this might tell us of Victorian attitudes to love) • structural aspects of *Maud* extract: varied line and stanza lengths, use of rhyme and rhythm (and what these may tell us about the narrator) • Rossetti's *A Birthday*: link through references to natural imagery such as 'singing bird' and 'apple tree' – and ways these are exalted by use of vocabulary such as 'halcyon', exotic fabrics etc • Rossetti's use of repetition and rhyme: effect of the regular structure of her poem • in *Meeting at Night*, Browning also uses an outdoor setting and the sea; significance of the choice of night for the meeting might be explored • contexts of the poems chosen, e.g. Tennyson's use of Biblical imagery ('thornless garden', 'Eve', 'Hell', etc), Browning's reference to a friction match; Hardy's *At an Inn* provides a contrast here: love that is assumed by others but not realised.

| | | **AO1 = bullet point 1** | **AO2 = bullet point 2** | **AO3 = bullet point 3** |

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–6	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors.
Level 2	7–12	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	13–18	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	19-24	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	25–30	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

Question number	Indicative content
17	**Victorian Poet: Christina Rossetti** Students may refer to the following in their answers: • appropriate selection of poem to accompany *Passing and Glassing*, e.g. *Maude Clare* (the beauty of Maude Clare, the qualities displayed by her sister Nell), or the attitudes seen in *Our Mothers, lovely women pitiful* • significant linguistic features, such as the repetition of 'pass' in *Passing and Glassing* and the effect of this, links to other features such as 'withered roses' etc • ways Rossetti describes women, including her use of tone of voice, point of view etc • structural devices such as her use of the voices of Maude Clare and Nell in *Maude Clare* • contexts of the poems chosen, e.g. comments about expectations of women's roles which might be drawn from *Goblin Market* • relationships with men or attitudes to nature, use of the past etc.
18	**Victorian Poet: Christina Rossetti** Students may refer to the following in their answers: • appropriate selection of poem to accompany *Remember* (e.g. family love, loss through death, unfaithfulness etc, in *An Apple Gathering* or *Memory*) • ways Rossetti describes love and loss, including her choice of language and use of tone of voice in *Remember* and *An Apple Gathering* • use of point of view, e.g. comment on her choice of narrators, implied narratives behind the poems etc • structural devices such as repetition and use of rhyme in the chosen poems • use of natural imagery and its connotations, such as the baskets of apples in *An Apple Gathering* • contexts, such as social pressure on women, attitudes to loss and death (such as the reference to death as 'the silent land' in *Remember*) etc.

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–6	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors.
Level 2	7–12	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	13–18	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	19-24	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	25–30	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

Question number	Indicative content
19	**Modernism** Students may refer to the following in their answers: • appropriate selection of poem to accompany *Out, Out* (e.g, *Musée des Beaux Arts* and *The Love Song of J Alfred Prufrock*) • ways the poets deal with mortality, including the use of vocabulary, tone of voice, point of view and structural devices, e.g. the conversational tone adopted by Frost or the ways Eliot conveys the voice of the narrator in *The Love Song of J Alfred Prufrock* • ways Frost describes the reaction of the boy and of the onlookers in *Out, Out*, the language and effect of 'no more to build on there' and the final line of the poem compared to the way 'everything turns away' in *Musée des Beaux Arts* • a consideration of the setting of the poems, e.g. rural setting of the Frost poem compared to the urban concerns of Prufrock, including his anxieties about appearance, growing old etc • contextual issues over the course of the period covered by the selection.
20	**Modernism** Students may refer to the following in their answers: • appropriate selection of poem to accompany *Snake* (e.g *The Fawn* and *The Hunters in the Snow*) • ways the poets describe the interaction of humans with nature, including the use of vocabulary, tone of voice and point of view, e.g. the ways Lawrence creates the voice in his poem, with its repetitions (and the effects), the narrative and his comments on it, such as the significance of 'one of the lords/Of life' at the end • consideration of Lawrence's presentation of the snake with St Vincent Millay's emotional engagement with the fawn, perhaps contrasted to Williams' more objective poetic stance • use of verse forms, structural aspects and the effects of these on the reader, e.g. Moore's use of tight, controlled lines in *To a Snail* or Lawrence's more fluid approach in *Snake* • changes in attitude over the course of the period covered by the selection, e.g. consideration of Williams' reference to European painting, Lawrence on 'the albatross' etc.

		AO1 = bullet point 1	**AO2 = bullet point 2**	**AO3 = bullet point 3**
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**		
	0	No rewardable material.		
Level 1	1–6	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors.		
Level 2	7–12	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.		
Level 3	13–18	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.		
Level 4	19-24	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.		
Level 5	25–30	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.		

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Question number	Indicative content
21	**Modernism Poet: T S Eliot** Students may refer to the following in their answers: • appropriate selection of poem to accompany *A Game of Chess* (e.g. *The Love Song of J Alfred Prufrock* and *Journey of the Magi*) • ways in which Eliot uses a variety of voices, including use of direct speech as well as the adoption of inner voices, e.g. the different voices in *A Game of Chess* and from *The Love Song of J Alfred Prufrock* – the inner and vocalised comments of the narrator and how Eliot creates identities for these voices • ways in which the structures of the poem contribute to the effects they have on the reader, such as the shifts in location in *A Game of Chess* • Eliot's use of quotation and allusion to cultures of the past (Antony and Cleopatra in the opening of *A Game of Chess*) or to contemporary culture ('that Shakespeherian Rag') • references to the First World War such as: 'When Lil's husband got demobbed.' • the ways Eliot conveys the thoughts and feelings of the narrator of *Journey of the Magi*, indications of anxiety in *A Game of Chess*.
22	**Modernism Poet: T S Eliot** Students may refer to the following in their answers: • appropriate selection of poem to accompany *Journey of the Magi* (*A Song for Simeon* and *Gerontion*) • ways in which Eliot writes about religious belief, doubt or lack of belief, including use of telling visual details in *Journey of the Magi* • the ways in which the structure of the chosen poems contributes to the effects they have on the reader, such as the variety of voices that the poet uses, repetition and changes in tone, e.g. the comments at the end of *Journey of the Magi* and how, in *Gerontion*, history 'gives too late what's not believed in…' • Eliot's extensive use of allusions: exploration of the ways Eliot weaves a range of symbols into the chosen poems • Eliot's use of references to both Christianity ('After such knowledge, what forgiveness?') in *Gerontion* and other belief systems (such as Madame Sosostris, famous clairvoyante' in *The Burial of the Dead*).

		Please refer to the specific marking guidance on page 2 when applying this marking grid.

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**		
	0	No rewardable material.		
Level 1	1–6	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors.		
Level 2	7–12	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.		
Level 3	13–18	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.		
Level 4	19-24	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.		
Level 5	25–30	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.		

Question number	Indicative content
23	**The Movement** Students may refer to the following in their answers: • appropriate selection of poem to accompany *One Flesh*, e.g. *Felo de Se* by Blackburn and Porter's *Metamorphosis* • ways the poets deal with unhappy relationships, including the use of vocabulary, tone of voice and point of view in the chosen poems • ways Bishop presents her narrator in *One Flesh* – e.g. how she holds back (until the last two lines) the narrator's relationship to the couple • how Porter in *Metamorphosis* describes the meeting in the pub, and the effect of his final stanza on the tone of the poem • Jennings' description of the memories of the couple in bed comparing this to the reflections of everyday life in Porter's poem ('Daks suit', 'Worthington') • the literary allusions in *Felo De Se*, what they might say about the narrator and their effect on the reader.
24	**The Movement** Students may refer to the following in their answers: • appropriate selection of poem to accompany *Your Attention Please*, e.g. Wain's *A Song about Major Eatherly* and Bishop's *The Young Ones* ways the poets present twentieth-century anxieties, including the use of vocabulary, tone of voice and point of view, e.g. narrative form in *Your Attention Please*, the ways Wain's and Bishop's narrators address the reader • linguistic features of *Your Attention Please*: the cumulative effect of the details Porter chooses, his use of parentheses etc • structural aspects such as verse form, the ways Porter and Bishop conclude their poems and the effect of this on the reader • how the poems explore relevant twentieth-century anxieties such as world wars, the threat of nuclear war, the impact of scientific and technological developments and changing social attitudes.

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**		
	0	No rewardable material.		
Level 1	1–6	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors.		
Level 2	7–12	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.		
Level 3	13–18	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.		
Level 4	19-24	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.		
Level 5	25–30	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.		

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Question number	Indicative content
25	**Movement Poet: Philip Larkin** Students may refer to the following in their answers: • appropriate selection of poem to accompany *I Remember, I Remember*, e.g. *Places, Loved Ones* and *Church Going* • ways Larkin relates places, for example to the passing of time, place as a reflection of relationships, childhood etc • tone of voice and point of view, e.g. his use of distancing techniques such as negatives in *I Remember, I Remember*, including the use of nothing and anywhere in the final line • way Larkin links 'place' and 'that special one' in *Places, Loved Ones* • use of rhyme in *I Remember, I Remember* and the effect of the isolated final line • the contrasting tone in *Church Going*, particularly in the final stanzas ('A serious house on serious earth it is'), the tone of *I Remember, I Remember* • how the poems explore social changes and attitudes to religious belief in the mid-twentieth century etc.
26	**Movement Poet: Philip Larkin** Students may refer to the following in their answers: • appropriate selection of poem to accompany *Reasons for Attendance* (e.g. *Lines on a Young Lady's Photograph Album* and *Church Going*) • ways in which Larkin conveys being an outsider, including use of telling visual details, such as his reference to 'lighted glass' in *Reasons for Attendance* and the comments on the narrator's sense of social and emotional distance • use of tone of voice and point of view, e.g. in *Lines on a Young Lady's Photograph Album*, the use of 'dear', the comments in parentheses etc • ways in which the structure of the chosen poems contributes to the effects they have on the reader, including Larkin's use of rhyme • impact of Larkin's final lines, such as the two-word sentence 'Or lied' in *Reasons for Attendance* and the comment, 'if only that so many dead lie around' in *Church Going* • how the poems explore changing attitudes to sexual relationships and religious belief in the twentieth century.

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–6	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors.
Level 2	7–12	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	13–18	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	19-24	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	25–30	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.