

### COMPONENT 3: Unseen Texts MARK SCHEME

#### General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document *Instructions for Examiners* sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**. Particular attention should be paid to the following instructions regarding marking.

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
  - **'Notes' on the material which may be offered in candidates' responses**
  - **Assessment grid, offering band descriptors for each assessment objective, and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which band **best fits** the performance of the candidate **for each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total mark for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:
  - E expression
  - I irrelevance
  - e.g. ? lack of an example
  - X wrong
  - (✓) possible
  - ? doubtful
  - R repetition

### Component 3: Unseen Texts Mark Scheme

#### Section A: Unseen Prose

<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO5</b>
<b>15</b>	<b>15</b>	<b>10</b>	<b>10</b>

We may expect candidates to select some of the following '**possible approaches**' to each question. It is also possible that candidates may select entirely **different** approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

#### *Period: 1880-1910*

1. **Analyse the following passage from Henry James' *The Portrait of a Lady*, published in 1891. You must use the supporting extracts which follow the passage to help you consider contexts and different interpretations. [50]**

<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be shown in the candidate's grasp of the conventions of narrative fiction as well as the candidate's grasp of ideas and attitudes arising in the passage. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p> <p>At the <b>lower bands</b>, responses will be mostly descriptive and narrative with understanding at a superficial level. Candidates will seek to engage with the narrative but comments might be more general. There may be lapses in expression and a lack of overall organisation to the response. In <b>Band 3</b>, candidates may be more confident and relevant with a stronger focus on the passage and an understanding of narrative fiction. There will be fewer lapses in expression. At the <b>top bands</b>, candidates will write accurate, sustained and coherent responses with some creativity shown at the very top of <b>Band 5</b>. Examiners should be aware that candidates might find a variety of different ways into the question and need to be sensitive to candidates' creativity.</p>
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**AO2** Analyses of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward.

In their responses to this question, candidates will be rewarded for their ability to identify and analyse:

- the presentation of Isabel and Osmond and their relationship
- the presentation of the setting, often to create a sense of confinement and suffocation – imagery and repetition ‘ the house of darkness, the house of dumbness, the house of suffocation’
- use of irony : ‘Osmond’s beautiful mind gave it neither light nor air’
- the focus on emotional/mental suffering in the passage
- significance of ‘the first gentleman in Europe’
- ideas of ‘superiority’ and ‘egotism’ with contrasting descriptions : ‘his egotism lay hidden like a serpent in a bank of flowers’.’grand indifference, an exquisite independence’
- contrasting characterisation of Isabel and Osmond
- references to ‘tradition’ and ‘form’
- the attitude of the narrator to Osmond’s beliefs and values
- ideas to do with gender
- the omniscient narrator/the voice of Isabel in the narrative voice
- ideas connected to social class and social status.

A general response would be typical of the lower bands, with little close reference to the text. Candidates here might write about Isabel and Osmond as real people rather than literary figures. Responses might also be more about personal feelings towards character rather than objective analysis. There may be some feature spotting in **Bands 1 and 2** with some valid points regarding the effect of language. Comments might also lack relevant textual support along with a possible misreading of details or of the whole passage. There will be more engagement in **Band 3** and above with candidates beginning to engage with the language while there will be some analysis of narrative techniques, such as the ways in which James creates the sense of confinement or the contrast between Isabel and Osmond in the passage. In **Bands 4 and 5** candidates will be able to focus in on detail as well as consider an overview of the text. Discussion of language, imagery, structure etc. will be relevant, sustained and sophisticated at the top of **Band 5**. Candidates in **Band 5** will have a good grasp of James’ narrative voice and of the ways a variety of ideas are being explored.

<p><b>AO3</b></p>	<p>Candidates must approach AO3 by using the supporting extracts to consider the significance and influence of contexts.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the patriarchal society of the Victorian era</li> <li>• the role of women in the Victorian era and their bid for independence</li> <li>• attitudes towards love and marriage</li> <li>• ideas about class and social status</li> <li>• inequality between men and women.</li> </ul> <p>There may be other valid readings based on the contextual information given. Those in the <b>lower bands</b> might merely write about context without linking ideas to the passage or linking them rather loosely, without close reference, for example. These might be descriptive and superficial with some misunderstanding. There will be a better grasp of the connection between contexts and the text as we move up the bands. Specific links between the text and contexts might be made with some exploration of ideas and connections at <b>Bands 4 and 5</b>. In these higher bands, it is expected that ideas about context will be integrated into the analysis with <b>Band 5</b> responses making subtle and illuminating connections between text and contexts. It would be expected that the work in the <b>higher bands</b> would be referencing a number of possible contexts, exploring how they affect the reading of the text.</p>
<p><b>AO5</b></p>	<p>Candidates must approach AO5 by using the supporting extracts to shape alternative readings, In addition they may</p> <ul style="list-style-type: none"> <li>• consider possible meanings of the passage as a whole.</li> <li>• consider possible meanings of the language and the narrative techniques used by the writer.</li> <li>• using the supporting responses to the novel to shape alternative readings.</li> </ul> <p>The alternative readings should be valid and proved to be so through apt textual support.</p> <p>Possible meanings considered might be:</p> <ul style="list-style-type: none"> <li>• whether or not the passage is mostly about ideas or about character</li> <li>• the attitudes towards women</li> <li>• ideas about gender</li> <li>• the attitude of the narrator</li> <li>• the ways in which the candidates respond to some of the details in the passage</li> <li>• the candidate's feelings towards Isabel and Osmond</li> <li>• in the light of the supporting extracts, is James presenting Isabel as 'nervous, hysterical' etc. or as a victim of patriarchal society?</li> <li>• despite the confined space – Isabel's inner thoughts, the room itself – candidates might explore the idea of the 'jungle in the drawing room'.</li> <li>• what might be meant by 'real life'; ideas about realism and the exploration of Isabel's inner thoughts. Candidates might link this to the use of 'life' in the passage itself.</li> </ul> <p>In <b>Band 1</b>, no alternative reading might be offered. Some might offer an alternative interpretation, using phrases such as 'This could also mean...', but offering a reading which is the same as the one they'd already considered. Others might offer alternative readings which aren't supported by the text. In <b>Bands 2 and 3</b>, the candidates might be using more tentative language such as, 'This could mean...', 'This suggests...'. They could also be offering valid readings but lacking in exploration or detail. In <b>Band 4</b>, candidates will be more confident, beginning to discuss possible readings while <b>Band 5</b> work would be exploring and discussing possible readings in detail. These are likely to be sophisticated and perceptive, considering a range of possible readings.</p>

## Period: 1918-1939

2. Analyse the following passage from Evelyn Waugh's *A Handful of Dust*, published in 1934. You must use the supporting extracts which follow the passage to help you consider contexts and different interpretations. [50]

AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be shown in the candidate's grasp of the conventions of narrative fiction as well as the candidate's grasp of ideas and attitudes arising in the passage. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p> <p>At the <b>lower bands</b>, responses will be mostly descriptive and narrative with understanding at a superficial level. Candidates will seek to engage with the narrative but comments might be more general. Comments might also lack relevant textual support along with a possible misreading of details or of the whole passage. There may be lapses in expression and a lack of overall organisation to the response. In <b>Band 3</b>, candidates may be more confident and relevant with a stronger focus on the passage and an understanding of narrative fiction. There will be fewer lapses in expression. At the <b>top bands</b>, candidates will write accurate, sustained and coherent responses with some creativity shown at the very top of <b>Band 5</b>. Examiners should be aware that candidates might find a variety of different ways into the question and need to be sensitive to candidates' creativity.</p>
AO2	<p>Analyses of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates' <u>success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward</u>.</p> <p>In their responses to this question, candidates will be rewarded for their ability to identify and <u>analyse</u>:</p> <ul style="list-style-type: none"> <li>• the use of humour, especially satire, in the passage</li> <li>• the way characters are presented – Brenda, Mrs Beaver, Beaver, etc.</li> <li>• the relationship between Brenda and Mrs Beaver</li> <li>• the relationship between Brenda and Marjorie</li> <li>• the presentation of the wider society e.g. 'the gang of gossips.'</li> <li>• attitudes towards Beaver</li> <li>• the listing of items refused by Brenda</li> <li>• the narrative voice</li> <li>• the tone of the passage, including perhaps the narrator's attitude</li> <li>• the use of dialogue</li> <li>• the connection with the title of the novel</li> <li>• the fact that Beaver himself doesn't appear in the extract</li> <li>• the way the language and the tone continually undermine the attitudes of the characters in the passage.</li> </ul> <p>A general response would be typical of the <b>lower bands</b>, with little close reference to the text. Candidates here might write about characters as real people rather than as a literary figure. Responses might also be more about personal feelings towards character rather than objective analysis. There may be some feature spotting in <b>Bands 1 and 2</b> with some valid points regarding the effect of language. Comments might also lack relevant textual support along with a possible misreading of details or of the whole passage. The candidates might understand that the passage is comic but might struggle to explain how. There will be more engagement in <b>Band 3 and above</b> with candidates beginning to engage with the language while there will be some analysis of narrative techniques. Candidates might begin to explore the presentation of types of characters in order to create humour and the use of dialogue to reveal the absurdity of the characters and their ideas. In <b>Bands 4 and 5</b> candidates will be able to focus in on detail as well as consider an overview of the text. Candidates might explore the nuances of the language here, looking closely at words which suggest that the narrator is mocking his characters. Discussion of language, imagery, structure etc. will be relevant, sustained and sophisticated at the top of <b>Band 5</b>.</p>

<p><b>AO3</b></p>	<p>Candidates must approach AO3 by using the supporting extracts to consider the significance and influence of contexts.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• ideas linked to ‘social and moral disintegration’</li> <li>• attitudes towards ‘contemporary civilisation’. Candidates may wish to explore their own culture here e.g. celebrity culture, etc.</li> </ul> <p>Those in the <b>lower bands</b> might merely write about context without linking ideas to the passage or linking them rather loosely, without close reference, for example. These might be descriptive and superficial with some misunderstanding. There will be a better grasp of the connection between contexts and the text as you move up the bands. Specific links between the text and contexts might be made with some exploration of ideas and connections at <b>Bands 4 and 5</b>. In these <b>higher bands</b>, it is expected that ideas about context will be integrated into the analysis, with <b>Band 5</b> responses making subtle and illuminating connections between text and contexts. It would be expected that the work in the higher bands would be referencing a number of possible contexts, exploring how they affect the reading of the text.</p>
<p><b>AO5</b></p>	<p>Candidates must approach AO5 by using the supporting extracts to shape alternative readings in addition, they may:</p> <ul style="list-style-type: none"> <li>• consider possible meanings of the passage as a whole</li> <li>• consider possible meanings of the language and the narrative techniques used by the writer</li> <li>• using the supporting critical responses to the novel to shape alternative readings.</li> </ul> <p>The alternative readings should be valid and proved to be so through apt textual support.</p> <p>Possible meanings considered might be:</p> <ul style="list-style-type: none"> <li>• the ideas regarding character and humour</li> <li>• the effect of the humour in the passage and whether it is effective or not</li> <li>• whether the passage is about social and moral disintegration or if it is just comedy for entertainment’s sake</li> <li>• the emptiness of the dialogue</li> <li>• the ‘authorial voice’.</li> </ul> <p>In the <b>Band 1</b>, no alternative reading might be offered. Some might offer an alternative interpretation, using phrases such as ‘This could also mean...’, but offering a reading which is the same as the one they’d already considered. Others might offer alternative readings which aren’t supported by the text. In <b>Bands 2 and 3</b>, the candidates might be using more tentative language such as, ‘This could mean...’, ‘This suggests...’; they would also be offering valid readings but lacking in exploration or detail. In <b>Band 4</b>, candidates will be more confident, beginning to discuss possible readings while <b>Band 5</b> work would be exploring and discussing possible readings in detail. These are likely to be sophisticated and perceptive, considering a range of possible readings.</p>

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## Assessment Grid for Component 3 Section A

Band	AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression	AO2 Analyse ways in which meanings are shaped in literary texts	AO3 Demonstrate the significance and influence of the contexts in which literary texts are written and received	AO5 Explore literary texts informed by different interpretations
	<b>15 marks</b> <b>13-15 marks</b>	<b>15 marks</b> <b>13-15 marks</b>	<b>10 marks</b> <b>9-10 marks</b>	<b>10 marks</b> <b>9-10 marks</b>
<b>5</b>	<ul style="list-style-type: none"> <li>sophisticated, creative and individual response to unseen text; ideas are thoughtful and response is fully engaged and relevant</li> <li>confident, perceptive application of literary concepts and terminology</li> <li>effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<ul style="list-style-type: none"> <li>perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>confident and apt textual support</li> <li>confident discussion of implicit meaning</li> </ul>	<ul style="list-style-type: none"> <li>apt, discerning use of supporting extracts</li> <li>perceptive, productive discussion of significance and influence of contexts</li> <li>confident analysis of connections between unseen text and contexts</li> </ul>	<ul style="list-style-type: none"> <li>apt, discerning use of supporting extracts</li> <li>mature and confident discussion of other relevant interpretations of unseen text</li> <li>autonomous, independent reader</li> </ul>
<b>4</b>	<ul style="list-style-type: none"> <li>clearly informed, engaged and well-structured response to unseen text</li> <li>sound and apt application of literary concepts and terminology</li> <li>expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<ul style="list-style-type: none"> <li>sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>secure, apt textual support</li> <li>sound, secure grasp of implicit meaning</li> </ul>	<ul style="list-style-type: none"> <li>sound, secure use of supporting extracts</li> <li>sound, secure appreciation and understanding of significance and influence of contexts</li> <li>sound, secure understanding of connections between unseen text and contexts</li> </ul>	<ul style="list-style-type: none"> <li>sound use of supporting extracts</li> <li>makes clear and purposeful use of other relevant interpretations of unseen text</li> </ul>
<b>3</b>	<ul style="list-style-type: none"> <li>clearly engages with unseen text and response is mostly relevant</li> <li>some sensible use of key concepts and generally accurate use and application of terminology</li> <li>reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses</li> </ul>	<ul style="list-style-type: none"> <li>purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning</li> <li>generally clear and accurate textual support</li> <li>grasps some implicit meanings</li> </ul>	<ul style="list-style-type: none"> <li>clear use of supporting extracts</li> <li>clear grasp of significance and influence of contexts</li> <li>clear understanding of connections between unseen text and contexts</li> </ul>	<ul style="list-style-type: none"> <li>clear use of supporting extracts</li> <li>makes clear and appropriate use of other relevant interpretations of unseen text</li> </ul>
<b>2</b>	<ul style="list-style-type: none"> <li>attempts to engage with unseen text and structure response, though may not always be relevant; response may be restricted to a literal reading</li> <li>some, though may not always be relevant, use of concepts and terminology</li> <li>expression may feature some inaccuracies</li> </ul>	<ul style="list-style-type: none"> <li>makes some valid points about writer's use of language and poetic techniques to create meaning</li> <li>supports points by reference to unseen text</li> <li>shows some grasp of implicit meaning</li> </ul>	<ul style="list-style-type: none"> <li>some use made of supporting extracts, but not always appropriate</li> <li>acknowledges the importance of contexts</li> <li>makes some connections between unseen text and contexts</li> </ul>	<ul style="list-style-type: none"> <li>some use made of supporting extracts, but not always appropriate</li> <li>acknowledges that unseen text can be interpreted in more than one way</li> </ul>
<b>1</b>	<ul style="list-style-type: none"> <li>superficial approach to unseen text that may show only partial/simple understanding</li> <li>shows some grasp of basic terminology, though this may be uneven</li> <li>errors in expression and lapses in clarity</li> </ul>	<ul style="list-style-type: none"> <li>identifies basic language and stylistic features</li> <li>discussion tends to be narrative/descriptive in nature</li> <li>offers some support in the form of quotations or references which may not always be relevant</li> </ul>	<ul style="list-style-type: none"> <li>little or no meaningful use of supporting extracts</li> <li>describes wider contexts in which texts are written and received</li> <li>attempts to make superficial connections between unseen text and contexts.</li> </ul>	<ul style="list-style-type: none"> <li>little or no meaningful use of supporting extracts</li> <li>attempts to present a view of unseen text with partial understanding</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not worthy of marks or not attempted			



## Component 3 Section B: Unseen Poetry

AO1	AO2
15	15

3. **To My Daughter in a Red Coat**  
**Analyse the following poem. Your response must include detailed discussion of how meanings are shaped in the poem.** [30]

<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear understanding of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be shown in the candidate's grasp of the conventions of poetry as well as the candidate's grasp of ideas and attitudes arising in the poem. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p> <p>At the <b>lower bands</b>, responses will be mostly descriptive and narrative with understanding at a superficial level. Candidates will seek to engage with the poem but comments might be more general. Comments might reveal a misreading of details or of the whole poem. There may be lapses in expression and a lack of overall organisation to the response. In <b>Band 3</b>, candidates may be more confident and relevant with a stronger focus on the poem and an understanding of poetic conventions. There will be fewer lapses in expression. At the <b>top bands</b>, candidates will write accurate, sustained and coherent responses with sophistication shown at the very top of <b>Band 5</b>. Examiners should be aware that candidates might find a variety of different ways into the question and need to be sensitive to individual responses.</p>
<b>AO2</b>	<p>Analyses of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates' success in <u>dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward</u>. In their responses to this question, candidates will be rewarded for their ability to identify and <u>analyse</u>:</p> <ul style="list-style-type: none"> <li>• the effect of the title of the poem</li> <li>• the tone and mood of the opening line along with the poet's attitudes</li> <li>• the use of bleak language, such as 'Late October', 'brown leaves', 'minor dead', 'Dust' etc.</li> <li>• the tone of the poem</li> <li>• the clipped sentences of each line in the second stanza</li> <li>• the voice of the mother/poet, the observational tone and the details chosen</li> <li>• the various ways the 'child' is presented</li> <li>• the repetition of 'My daughter' in the first and final stanzas</li> <li>• the movement in the final stanza away from the setting to the child herself</li> <li>• the use of repetition</li> <li>• the use of interesting verbs</li> <li>• colours in the poem</li> <li>• the effect of the final line on the reader</li> <li>• the use of rhyme</li> <li>• the feelings of the poet towards her daughter. They seem ambiguous and candidates might consider tension, coldness while also considering that there seems to be intimacy and even a celebration of her daughter ('dances'). Or is it jealousy in the final line?</li> <li>• age and death</li> </ul>

- contrast between age and youth
- time and the passing of time.

A general response would be typical of the **lower bands**, with little close reference to the text. Candidates here might write some general or descriptive comments about the poem and the relationship between mother/daughter. Comments might also lack relevant textual support along with a possible misreading of details or of the whole poem. Responses might also be more about personal feelings towards character rather than objective analysis and lack textual support. There will be more engagement in **Band 3 and above**, with candidates in **Bands 4 and 5** able to focus in on detail as well as consider an overview of the poem. In the higher bands, candidates will be more sustained in their analysis, with perceptive analysis in **Band 5**. Work in the top bands will have a more assured grasp of poetic techniques, linking these to the way the poets use them to shape meanings. Those in the **lower bands** might recognise features such as imagery and rhyme, for example, while in the **top bands** there will be discussion of specific ways in which such choices are used by the poet to shape meanings.

4.	<p><b>Immortality</b>  <b>Analyse the following poem. Your response must include detailed discussion of how meanings are shaped in the poem.</b> <span style="float: right;"><b>[30]</b></span></p>
AO1	<p><u>Informed responses</u> will demonstrate clear understanding of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be shown in the candidate's grasp of the conventions of poetry as well as the candidate's grasp of ideas and attitudes arising in the poem. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p> <p>At the <b>lower bands</b>, responses will be mostly descriptive and may try to find a narrative with understanding at a superficial level. Candidates will seek to engage with the poem's subject matter but comments might be more general. Comments might also lack relevant textual support along with a possible misreading of details or of the whole poem. There may be lapses in expression and a lack of overall organisation to the response. In <b>Band 3</b>, candidates may be more confident and relevant with a stronger focus on the poem's ideas and an understanding of poetic techniques. There will be fewer lapses in expression. At the <b>top bands</b>, candidates will write accurate, sustained and coherent responses with some creativity shown at the very top of <b>Band 5</b>. Examiners should be aware that candidates might find a variety of different ways into the question and need to be sensitive to candidates' creativity.</p>
AO2	<p>Analyses of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates' <u>success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward</u>.</p> <p>In their responses to this question, candidates will be rewarded for their ability to identify and <u>analyse</u>:</p> <ul style="list-style-type: none"> <li>• the use of imagery/metaphor</li> <li>• how Arnold uses rhyme and the sonnet form</li> <li>• use of run-on lines (enjambment) to highlight key words linked to the poem's theme: 'support' 'kept' 'mounts'</li> <li>• use of antithesis e.g. 'The world shall be thrust down, and we up-borne.'</li> <li>• presentation of two worlds, one celestial/immortal and the other mortal and 'brutal'</li> <li>• the tone of the poem- negativity/positivity, particularly negative re the mortal existence: 'foil'd,' 'depress'd', 'outworn', and 'poor,routed leavings' yet positive re those who battle through life 'strength..' 'well-knit soul'</li> <li>• the use of the second person</li> <li>• use of questions</li> <li>• use of religious ideas e.g. 'immortal armies'</li> <li>• Arnold's attitude to the mortal world and to heaven – his apparent belief in spiritual fortitude and endurance a necessary step towards heaven</li> <li>• yet the cautious use of 'hardly' in the last line, stressing the difficulty of gaining entrance to heaven even for the 'only he'</li> <li>• the uncertainty in the voice of the poet reflected in the choice of language</li> <li>• the poem being used as a debate on ideas about immortality</li> <li>• the language of warfare/struggle e.g. 'brutal', 'armies', 'strife', 'battle'</li> <li>• the stress on the word 'Mounts' in the final line</li> <li>• possible positive connotations of immortality with the focus on suffering in the poem. Candidates might use the choice of language in the first line to consider this contrast</li> <li>• the lack of detail in the poem regarding eternal life with the focus on suffering in the present instead.</li> </ul>

	<p>A general response would be typical of the <b>lower bands</b>, with little close reference to the text. Candidates here might write some general or descriptive comments about the poem. Comments might also lack relevant textual support along with a possible misreading of details or of the whole poem. Responses might also be more about personal feelings towards the portrayal of life/heaven rather than objective analysis. There will be more engagement in <b>Band 3 and above</b> with candidates in <b>Bands 4 and 5</b> able to focus in on detail as well as consider an overview of the text. In the higher bands, candidates will be more sustained in their analysis, with confident and analytical detail at <b>Band 5</b>. Work in the <b>top bands</b> will have a more assured grasp of poetic techniques, linking these to the way they shape meanings.</p>
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## Assessment Grid for Component 3 Section B

Band	<p style="text-align: center;"><b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i></p> <p style="text-align: center;"><b>15 marks</b></p>	<p style="text-align: center;"><b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;"><b>15 marks</b></p>
<b>5</b>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• sophisticated and individual response to unseen text; ideas are thoughtful and response is fully engaged and relevant</li> <li>• confident, perceptive application of literary concepts and terminology</li> <li>• effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>• confident and apt textual support</li> <li>• confident discussion of implicit meaning</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• clearly informed, engaged and well-structured response with clear understanding of the unseen text</li> <li>• sound and apt application of literary terminology and concepts</li> <li>• expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• sound, secure analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>• secure, apt textual support</li> <li>• sound, secure grasp of implicit meanings</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• clearly engages with unseen text and response is mostly relevant</li> <li>• some sensible use of key concepts and generally accurate use and application of terminology</li> <li>• reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning</li> <li>• generally clear and accurate textual support</li> <li>• grasps some implicit meanings</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• attempts to engage with unseen text and structure response, though may not always be relevant to the question; response may be restricted to a literal reading</li> <li>• some, though may not always be relevant, use of terminology</li> <li>• expression may feature some inaccuracies</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• makes some valid points about writer's use of language and poetic techniques to create meaning</li> <li>• supports points by some appropriate reference to unseen text</li> <li>• shows some grasp of implicit meaning</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• superficial approach to unseen text that may show partial/simple understanding</li> <li>• some grasp of basic terminology, though this may be uneven</li> <li>• errors in expression and lapses in clarity</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• identifies basic language and stylistic features</li> <li>• discussion tends to be narrative/descriptive in nature</li> <li>• offers some support in the form of quotations from or references to unseen text which may not always be relevant</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted.	