# GCE A LEVEL MARKING SCHEME

**SUMMER 2017**

**A LEVEL (NEW)
ENGLISH LITERATURE UNIT 3
1720U30-1**

**INTRODUCTION**

This marking scheme was used by WJEC for the 2017 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

**A LEVEL**

**MARKING GUIDELINES: Summer 2017**

**ENGLISH LITERATURE**

**UNIT 3: POETRY PRE-1900 AND UNSEEN POETRY**

English Literature essays involve personal responses and arguments/discussions may be conducted in a wide variety of relevant and effective ways. Choices of material for discussion will vary from candidate to candidate and examiners must rely upon their professional judgement and subject expertise in deciding whether or not candidates' choices and approaches are effective and valid when they fall outside the boundaries of the examples noted below. Examiners are reminded that <u>it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach</u>.

### Section A: Pre-1900 Poetry

We will reward well-informed and well-organised responses which are creatively engaged and which make use of appropriate terminology (AO1). Candidates will also need to demonstrate their analytical skills as they explore poets' use of language, imagery and literary devices (AO2).

In the rubric for part (ii) of Section A, candidates are reminded to take account of relevant contexts, AO3 (this is the most heavily weighted single objective). We should expect to see significant reference to contextual materials but examiners must bear in mind that candidates should be writing a literary essay which is fully and relevantly supported by references to contexts. Context-led essays with scant attention to the texts will not be able to score highly because contextual references are useful here only insofar as they illuminate the critical reading and appreciation of texts.

The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then dictate a numerical mark.

### Section A: Mark allocation

|  | AO1 | AO2 | AO3 |
|---|---|---|---|
| **Part (i)**<br>**15 marks** | 5 | 10 | - |
| **Part (ii)**<br>**45 marks** | 10 | 5 | 30 |

| Q1 | **Geoffrey Chaucer: *The Merchant's Prologue and Tale* (Cambridge)** |
|---|---|
| **(i)** | **Re-read lines 654-672 of *The Merchant's Prologue and Tale*, from 'Now wol I speke of woful Damyan..' to '…..and leyde it at his herte'. How does Chaucer present Damyan in these lines?** |

| AO1 | Underline Informed responses will demonstrate clear knowledge of this extract. We will reward creatively engaged responses for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of narrative poetry. Accuracy and coherence 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. Credit will also be given for appropriate use of terminology. |
|---|---|

Candidates might comment on:

- Damyan presented as medieval courtly lover, he borrows a writing case, writes letter in form of lamentation and song and keeps it in silk purse next to his heart
- he suffers the extremes of a courtly lover
- he is a pathetic figure rather than heroic or chivalrous
- that he is used to mock courtly romance
- the Merchant's attitude to the character.

**Band 1** responses might offer some basic descriptions of Damyan but are unlikely to engage with his role in the Tale. By **Band 2** we should see some accurate use of appropriate terminology and some awareness of the character's role and the narrator's attitudes. In **Band 3** expression will be coherent and mostly accurate with a clearer grasp of Damyan's character and role. **Band 4** responses should demonstrate a sound grasp of Damyan's role with consistently fluent and appropriate expression. In **Band 5** we should see an increasingly sophisticated and creative response which shows a confident engagement with Chaucer's presentation of the character of Damyan.

| AO2 | Analysis of the ways in which 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. |
|---|---|

Some of the features which candidates might choose for analysis include:

- the mocking tone
- the device of speaking directly to the character over-dramatizes Damyan's predicament
- language of exaggerated concern, in exclamation 'o sely Damyan' and 'allas'
- exaggerated use of courtly love language, such as 'wo' used three times, 'langwissheth for love', 'so brenneth that he dieth for desir'
- use of rhyme to emphasise mocking tone e.g. the contrast of 'sherte' and 'herte'
- convention of reference to Venus emphasised by metaphor of fire, pain stressed by rhyme of 'fyr/desir'
- possible sarcasm in two references to 'thy lady fresshe May' and contrast with 'sely Damyan'.

**Band 1** responses may offer a basic, descriptive/narrative approach with little support. In **Band 2** we should see some awareness of techniques with some textual support. **Band 3** work should demonstrate an organised, supported discussion with some clear points showing understanding of Chaucer's techniques. By **Band 4** we should expect a sound grasp of techniques in a well organised and focused response. **Band 5** should demonstrate increasingly perceptive analysis and evaluation.

| (ii) | **Consider the ways in which ideas about courtly romance influence the presentation of love in *The Merchant's Prologue and Tale*.** |
|---|---|
| **AO1** | <u>Informed</u> responses will demonstrate clear knowledge of this text. 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 seen in the candidate's awareness of the principles and conventions of narrative poetry. <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. Credit will also be given for appropriate use of <u>terminology</u>.<br><br>Candidates might comment on**:**<br><br>• Tale includes conventional courtly romance characters, knight, squire and lady<br>• the formula of the lady dominating the knight probably more assertive than in courtly romances<br>• May also has links to fabliaux tradition, 'mayden in the toun', and acts according to her sexual urges<br>• also unromantic is way May discards Damyan's letter 'in the pryvee'<br>• the way the garden is linked to May both in terms of courtly romance and fabliaux<br>• religious associations, with the Garden of Eden and the Fall, Adam and Eve and sin<br>• love linked to deception, competition, suffering and foolishness (old man/young woman).<br><br>Writing in **Band 1** is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas about courtly romance and love in the Tale. In **Band 2** we should see more sustained efforts to engage with the text and the task in relatively clear if not always accurate language. **Band 3** responses will be more consistently relevant, and clearly link conventions and language of courtly romance to the treatment of love in the Tale. In **Bands 4 and 5**, ideas about the way courtly romance influences the presentation of love will be more confidently handled in responses which are effectively organised and increasingly perceptive. |
| **AO2** | Analysis of the ways in which 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.<br><br>Some features candidates might discuss include:<br><br>• the language of courtly romance, especially formality and hyperbole<br>• the language of fabliaux, coarser and more direct<br>• the use of classical allusions and religious associations<br>• the use of debate to offer different views.<br><br>**Band 1** responses are likely to take a narrative/descriptive approach with little textual support. In **Band 2** we should expect to see better support and some awareness of Chaucer's techniques. **Band 3** responses should demonstrate an organised and supported discussion and clear engagement with Chaucer's poetic techniques. By **Band 4** we should expect a sound grasp of techniques in an effectively organised and focused response. **Band 5** should confidently demonstrate increasingly perceptive analysis and evaluation of Chaucer's poetic techniques. |

| **AO3** | Candidates must engage with the contextual focus in the question, in this case Courtly Romance and the presentation of love. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: |
|---|---|
| | Some of the key contexts might include: |
| | <ul><li>conventions and language of the courtly romance</li><li>the fabliaux tradition focused on marriage, infidelity, lust, foolishness of age</li><li>biblical and classical references and religious beliefs, especially ideas of Eden an sin</li><li>medieval social hierarchy</li><li>context of the Tales themselves and Chaucer's often ironic approach and satiric purposes</li><li>Chaucer's audience and the views they might have in relation to courtly romance and the merchant himself.</li></ul> |
| | In **Band 1** we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In **Band 2** there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By **Band 3** contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in **Bands 4 and 5** should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of key contexts. |

| Q2 | John Donne: *Selected Poems* (Penguin Classics) |
|---|---|
| **(i)** | **Re-read 'Love's Alchemy' on pages 29-30. Examine Donne's use of poetic techniques in this poem.** |
| **AO1** | <u>Informed</u> responses will demonstrate clear knowledge 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 seen in the candidate's awareness of the principles and conventions of poetry. <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. Credit will also be given for appropriate use of <u>terminology</u>.<br><br>Candidates might comment on:<br><br><ul><li>Donne's references to mining and alchemy</li><li>the disillusionment about love in the poem</li><li>references to love's unreality</li><li>apparent distrust of marriage</li><li>misogyny.</li></ul><br>At **Band 1** candidates are likely to offer a largely descriptive/narrative approach with limited support. **Band 2** candidates are likely to show some awareness of some techniques and some use of appropriate terminology. **Band 3** expression will be coherent and mostly accurate with a clearer grasp of Donne's treatment of love. **Band 4** responses should show a sound grasp of Donne's attitudes to love with consistently fluent and appropriate expression. In **Band 5** we should see an increasingly sophisticated and creative response which shows a confident engagement with the poem. |
| **AO2** | Analysis of the ways in which 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.<br><br>Some of the features which candidates might choose for analysis include:<br><br><ul><li>effects of metaphysical conceits linked to love, e.g. mining, alchemy, bubble, music of the spheres</li><li>shape and language of argument, especially use of words such as 'and', 'but', 'so', 'if'</li><li>use of questions to engage and develop argument/poem</li><li>effects of strong rhymes, especially for contrasts, such as 'delight/night',</li><li>playful wit</li><li>variety of language and line, from 'odoriferous' and 'medicinal' to 'short scorn', from long to short lines</li><li>cynical tone especially describing women and love.</li></ul><br>**Band 1** responses may offer a basic descriptive/narrative approach with little support. In **Band 2** we should see some awareness of techniques with some relevant support. **Band 3** should demonstrate an organised supported discussion with some clear points showing understanding of Donne's poetic techniques. By **Band 4** we should expect a sound grasp of techniques in a well-organised and focussed response. **Band 5** responses should demonstrate increasingly perceptive analysis and evaluation of Donne's poetic techniques. |

| (ii) | **Consider some of the ways Donne uses surprising areas of knowledge to explore the relationships of lovers.** |
|---|---|
| **AO1** | <u>Informed</u> responses will demonstrate clear knowledge of this text. 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 seen in the candidate's awareness of the principles and conventions of poetry. <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. Credit will also be given for appropriate use of <u>terminology</u>.<br><br>Candidates might comment on:<br><br><ul><li>use of legends, what might be called old knowledge, such as seven sleepers, mandrakes, mermaids</li><li>discovery of new world (new knowledge), geography, e.g., 'Indies of spice and mine'</li><li>alchemy, science, geometry ( compasses)</li><li>astrology and heavenly bodies, (sun, moon, spheres, meteors, stars)</li><li>law and finance, language of contracts, stocks, legacies</li><li>religious ideas such as pilgrimages, angels, relics.</li></ul><br>*The range of areas of knowledge is too wide to list. Candidates might use them to explore different attitudes to love, and the effects of change, infidelity, deception, joy and pain of love, to express the paradoxes of love, its depth and mystery and power.*<br><br>Writing in **Band 1** is likely to be brief and descriptive/narrative in approach but might assert some basic relevant ideas about Donne's areas of knowledge. In **Band 2** we should see more sustained efforts to engage with the text and the task in relatively clear if not accurate language. **Band 3** responses will be more consistently relevant and clearly link areas of knowledge to the relationships of lovers. In **Bands 4 and 5** ideas about how Donne uses knowledge to explore love relationships will be more confidently handled in responses which are effectively organised and increasingly perceptive. |

| AO2 | Analysis of the ways in which 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. |
|---|---|
| | Some of the features which candidates might discuss include: |
| | <ul><li>use of metaphysical conceits based on range of knowledge</li><li>Donne's love of paradox and sometimes convoluted argument</li><li>use of surprising imagery and tones given the subject of love</li><li>Donne's wit and playfulness</li><li>sensuous language and sexual innuendo</li><li>range of attitudes to love and women, from ecstatic to cynical</li><li>lyrical qualities, songs and sonnets, use of rhyme.</li></ul> |
| | **Band 1** responses are likely to take a narrative/descriptive approach with little textual support. In **Band 2** we should expect to see better support and some awareness of techniques. In **Band 3** well-organised supported discussion and clear engagement with Donne's techniques. By **Band 4** we should expect a sound grasp of techniques in an effectively organised and focussed response. **Band 5** responses should demonstrate increasingly perceptive analysis and evaluation of poetic techniques. |
| AO3 | Analysis of the ways in which 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. Flexibility in judging candidates' decisions in terms of their selection of poems is extremely important. |
| | Some of the key contexts might include: |
| | <ul><li>ideas and language from the Classics, Bible, geography, astrology etc.</li><li>patriarchal attitudes to women</li><li>influence of conventional Renaissance forms; sonnets, elegies, satires, epithalamiums and traditional iambic rhythms</li><li>religion in time of change and conflict between Protestantism and Catholicism</li><li>effect of coterie poems mostly with private audience.</li></ul> |
| | The material above, and any other choices of Donne's work which candidates might make, is so rich and complex as to allow a very wide spectrum of valid and relevant approaches/interpretations. |
| | In **Band 1** we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In **Band 2** there should be some relevant connections between the text and some contexts but the approach might still be broad and largely assertive. By **Band 3** contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in **Bands 4 and 5** should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of key contexts. |

| Q3 | John Milton: *Paradise Lost* (Oxford) |
|---|---|
| **(i)** | **Re-read lines 494-518 of Paradise Lost Book 1X from 'So spake the enemy of Mankind…' to 'To lure her eye;'. Analyse Milton's presentation of the serpent in these lines.** |
| **AO1** | <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 seen in the candidate's awareness of the principles and conventions of narrative poetry. <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. Credit will also be given for appropriate use of <u>terminology</u>.<br><br>Candidates might comment on:<br><br>• the power and movement of the serpent<br>• comparisons to classical serpents<br>• its attractiveness, especially visual appeal<br>• its hypnotic effect<br>• suggestions of how Satan will trap and persuade Eve.<br><br>**Band 1** is likely to be narrative/descriptive in approach with little support. At **Band 2** expect some awareness of Milton's attitudes to the serpent and some appropriate terminology. At **Band 3** expression will be coherent and mostly accurate with a clear grasp of Milton's approach to the serpent. **Band 4** should demonstrate a sound grasp of the presentation of the serpent with consistently fluent and appropriate expression. In **Band 5** we should see an increasingly sophisticated and creative response which shows a confident engagement with Milton's presentation of the serpent. |
| **AO2** | Analysis of the ways in which 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.<br><br>Some of the features which candidates might choose for analysis include:<br><br>• height emphasised in stressed words 'towered' and 'erect'<br>• 'folds', 'circling spires', 'surging maze' suggest entrapment<br>• might comment on active verbs such as 'rising', 'towered', 'surging' suggesting movement and power<br>• 'maze' might suggest getting lost in serpent's words, perhaps linking to 'tract oblique….sidelong'<br>• appeals to the senses, the serpent's attractiveness, 'pleasing' to the eye, references to colour and wealth<br>• grandeur of classical/epic allusions<br>• effect of epic simile of boat tacking<br>• might comment on effects of syntax, for example to convey movement and power.<br><br>**Band 1** responses are likely to offer a narrative/descriptive approach with little support. In **Band 2** we should expect to see some awareness of Milton's poetic techniques with some relevant support. **Band 3** responses should demonstrate an organised supported discussion with some clear points showing understanding of Milton's techniques. By **Band 4** we should expect a sound grasp of techniques in a well-organised and focused response. **Band 5** should demonstrate increasingly perceptive analysis and evaluation of Milton's poetic techniques. |

| (ii) | **Consider the ways in which different ideas about evil are reflected in Milton's presentation of Satan.** |
|------|------|
| **AO1** | <u>Informed</u> responses will demonstrate clear knowledge of this text. 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 seen in the candidate's awareness of the principles and conventions of narrative poetry. <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. Credit will also be given for appropriate use of <u>terminology</u>.<br><br>Candidates might comment on:<br><br><ul><li>Satan's pride and jealousy</li><li>the evil of self-deception</li><li>the effects of desire for revenge and possible links to tragic villains such as Faustus and to Jacobean drama</li><li>evil in the form of temptation, serpent/Satan as tempter</li><li>complexity of Satan, not straightforwardly evil, able to see beauty of Eve and the earth for example.</li><li></li></ul>**AO1** Writing in **Band 1** is likely to be brief, and narrative/descriptive but might assert some basic relevant ideas about evil and Satan. In **Band 2** we should expect to see more sustained efforts to engage with the text and the task in relatively clear if not accurate language. **Band 3** responses will be more consistently relevant and clearly link ideas about evil to Satan. In **Bands 4 and 5** ideas about the ways in which different ideas about evil influence Milton's creation of Satan will be more confidently handled in an effectively organised and increasingly perceptive response. |
| **AO2** | Analysis of the ways in which 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.<br><br>Some features candidates might discuss include:<br><br><ul><li>effects of Satan's soliloquies</li><li>Milton's flexible blank verse and syntax used for description, action and argument</li><li>Milton's use of epic similes</li><li>use of classical allusions and devices e.g. chiasmus, alliteration.</li></ul>**Band 1** responses are likely to take a narrative/descriptive approach with little textual support. In **Band 2** we should expect to see better support and more awareness of Milton's poetic techniques. **Band 3** responses should demonstrate organised well-supported discussions and clear engagement with Milton's techniques. By **Band 4** we should expect a sound grasp of techniques in an effectively organised and focussed response. **Band 5** should demonstrate increasingly perceptive analysis and evaluation of Milton's poetic techniques. |

| **AO3** | Candidates must engage with the contextual focus in the question, in this case the response of readers from different times/cultures to the the presentation of Satan. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: |
|---|---|
| | Some of the key contexts might include: |
| | <ul><li>the Bible, especially Genesis chapters 2 and 3 for the roles of the serpent and Eve</li><li>literary antecedents such as Marlowe's 'Dr Faustus'</li><li>Catholic doctrines particularly of The Fall</li><li>Milton's early masque, 'Comus', for ideas about good and evil and the position of women.</li></ul> |
| | In **Band 1** we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In **Band 2** there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By **Band 3** contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in **Bands 4 and 5** should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of key contexts. |

| Q4 | John Keats: *Selected Poems* (Penguin Classics) |
|---|---|
| **(i)** | **Re-read 'On the Sea' on page 35. How does Keats present the sea in this poem?** |
| **AO1** | <u>Informed</u> responses will demonstrate clear knowledge 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 seen in the candidate's awareness of the principles and conventions of poetry. <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. Credit will also be given for appropriate use of <u>terminology</u>.<br><br>**Band 1** is likely to be narrative/descriptive in approach with little support. At **Band 2** expect some awareness of the effects of the sea in the poem with some appropriate terminology. **Band 3** expression will be coherent and mostly accurate with a clear grasp of the sea's effects. **Band 4** should demonstrate a sound grasp of the poem with a consistently fluent and appropriate expression. In **Band 5** we should see an increasingly sophisticated and creative response which shows a confident engagement with Keats's view of the sea. |
| **AO2** | Analysis of the ways in which 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.<br><br>Some of the features which candidates might choose for analysis include:<br><br><ul><li>creates sound of the sea with repetition of s in opening lines</li><li>enjambment emphasises 'Gluts', the sea's power</li><li>effects of internal echoes, as in 'desolate'/'Hecate', 'swell', 'till', 'spell'</li><li>contrast of first and second four lines</li><li>emphasis in sestet on healing effects of the sea</li><li>the link to mythology, 'sea-nymphs quired'</li><li>use of archaic language, especially of 'ye', perhaps spell-like</li><li>contrast of 'start' and 'brood', as if entering different world.</li></ul><br>**Band 1** responses may offer a basic, descriptive/narrative approach with little support. In **Band 2** we should see some awareness of techniques with some textual support. **Band 3** work should demonstrate an organised, supported discussion with some clear points showing understanding of Keats's techniques. By **Band 4** we should expect a sound grasp of techniques in a well organised and focussed response. **Band 5** should demonstrate increasingly perceptive analysis and evaluation of Keats's poetic techniques. |

| (ii) | **Consider the ways in which Keats' responses to the natural world influence his presentation of death and decay.** |
|------|------|
| **AO1** | <u>Informed</u> responses will demonstrate clear knowledge of this text. 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 seen in the candidate's awareness of the principles and conventions of poetry. <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. Credit will also be given for appropriate use of <u>terminology</u>. <br><br> Candidates might comment on: <br><br> <ul><li>how nature inspires the imagination into which Keats can escape from suffering and mortality, as in 'Ode to a Nightingale' and reflected in expressions such as 'for what has made the sage or poet write/ but the fair paradise of nature's light'.</li><li>how nature might overcome mortality, as with the pot of basil in 'Isabella', or the scene on the urn in 'Ode on a Grecian Urn'</li><li>how nature might lead to acceptance of change and mortality, as in 'To Autumn'</li><li>the idea that beauty of nature lasts beyond mortality, 'a thing of beauty is a joy for ever'</li><li>the use of classical and mythological settings and allusions in stories about immortal things such as love and beauty.</li></ul> <br> **AO1** Writing in **Band 1** is likely to be brief, descriptive/narrative but might assert some basic, relevant ideas about mortality. In **Band 2**, we should see more sustained efforts to engage with the text and the task in relatively clear if not always accurate language. **Band 3** responses will be more consistently relevant, and clearly link references to nature in the poetry to the theme of mortality. In **Bands 4** and **5** ideas about the natural world and mortality will be more confidently handled in responses which are effectively organised and increasingly perceptive. |

| AO2 | Analysis of the ways in which 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. |
|---|---|
| | Some features candidates might discuss include: |
| | <ul><li>detailed observation of aspects of nature in language which appeals to our senses</li><li>influence of language and stories from the classics and romances, and from Spenser and Milton</li><li>descriptions of nature which parallel mortality, as in the cold opening and other parts of 'the Eve of St Agnes', and elsewhere perhaps in less sustained passages, as in '..life is but a day,/ a fragile dew-drop..'</li><li>language which defeats mortality, expressing love and beauty in particular, as in the centre of 'the Eve of St Agnes' and in 'Ode to Psyche'.</li></ul> |
| | **Band 1** responses are likely to take a narrative/descriptive approach with little textual support. In **Band 2** we should expect to see better support and some awareness of Keats's techniques. **Band 3** responses should demonstrate an organised and supported discussion and clear engagement with Keats's poetic techniques. By **Band 4** we should expect a sound grasp of techniques in an effectively organised and focused response. **Band 5** should confidently demonstrate increasingly perceptive analysis and evaluation of Keats's poetic techniques. |
| AO3 | Candidates must engage with the contextual focus in the question, in this case the response of readers from different times/cultures to Keats' use of nature to present mortality. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: |
| | Some of the key contexts might include: |
| | <ul><li>romanticism and the sublime/the beautiful in Nature</li><li>use of nature settings in Romance and myth</li><li>ideas about the relationship between nature, poetry and the imagination</li><li>the influence of the poetry of Spenser and Milton</li><li>death and suffering in Keats' own experience.</li></ul> |
| | In **Band 1** we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In **Band 2** there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By **Band 3** contextual references should be carefully chosen and the connections between text, task and context clearly understood. Writing in **Bands 4** and **5** should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of key contexts. |

| Q5 | Christina Rossetti: *Selected Poems* (Penguin Classics) |
|---|---|
| (i) | **Re-read 'Sweet Death' on page 14. Examine Rossetti's use of poetic techniques in this poem.** |
| **AO1** | <u>Informed</u> responses will demonstrate clear knowledge 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 seen in the candidate's awareness of the principles and conventions of poetry. <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. Credit will also be given for appropriate use of <u>terminology</u>.<br><br>Candidates might comment on:<br><br>• Rossetti's observations of the natural world and how everything dies<br>• the paradox that death of plants replenishes the earth<br>• turning the experience into a parable of how human death can also be positive<br>• religious belief ensures death is not the end<br>• the strength and confidence of the conclusion<br>• confidence shown in the regularity and control of the hymn-like poem.<br><br>**Band 1** is likely to be narrative/descriptive in approach with little support. At **Band 2** expect some awareness of Rossetti's attitudes to death and some appropriate terminology. At **Band 3** expression will be coherent and mostly accurate with a clear grasp of Rossetti's view of death. **Band 4** should demonstrate a sound grasp of Rossetti's view of death with consistently fluent and appropriate expression. In **Band 5** we should see an increasingly sophisticated and creative response which shows a confident engagement with the poet's view of death. |
| **AO2** | Analysis of the ways in which 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.<br><br>Some of the features which candidates might choose for analysis include:<br><br>• effect of direct opening statement with contrast of 'sweet' and 'die'<br>• use of first person and personal experience in first stanza<br>• contrast of language of life ('green' and 'fresh') and death ('die', 'graves', 'passed away')<br>• hint of transcendence in first verse developed succinctly in relation to religious belief in verses two and three<br>• controlling pattern of the poem and effective rhymes<br>• confidence of the iambic rhythm, in places to emphasise belief, as in line 21<br>• use of natural imagery, flowers, grass and harvest to make theological argument<br>• effect of Biblical reference to Ruth in last line.<br><br>**Band 1** responses are likely to offer a narrative/descriptive approach with little support. In **Band 2** we should expect to see some awareness of Rossetti's poetic techniques with some relevant support. **Band 3** should demonstrate an organised supported discussion with some clear points showing understanding of Rossetti's techniques. By **Band 4** we should expect a sound grasp of techniques in an effectively organised and focussed response. **Band 5** should demonstrate increasingly perceptive analysis and evaluation of Rossetti's poetic techniques. |

| (ii) | Consider some of the ways in which Rossetti uses nature to write about grief. |
|------|-------------------------------------------------------------------------------|
| AO1 | <u>Informed</u> responses will demonstrate clear knowledge of this text. 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 seen in the candidate's awareness of the principles and conventions of poetry. <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. Credit will also be given for appropriate use of <u>terminology</u>. <br><br> Candidates might comment on: <br><br> • different griefs , such as lost love, disappointment, death, woman's lot <br> • uses nature to express deep grief but also hope through religion <br> • use of Biblical natural imagery <br> • nature used positively especially references to birds, flowers and trees, and to the weather such as breeze and sunlight <br> • despite darkness of grief poems tend to move towards light, as in 'Hope in Grief' <br> • might link the unhappiness in 'Goblin Market' to the many references to fruits and natural forces. <br><br> Writing in **Band 1** is likely to be narrative/descriptive but might assert some basic relevant ideas about Rossetti's use of nature. In **Band 2** we should see more sustained efforts to engage with the task in relatively clear if not accurate language. **Band 3** responses will be more consistently relevant and clearly link references to nature to grief. In **Bands 4 and 5** idea about the ways in which Rossetti uses nature in her poetry to write about grief will be more confidently handled in responses which are effectively organised and increasingly perceptive. |
| AO2 | Analysis of the ways in which 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. <br><br> Some features candidates might discuss include: <br><br> • language of flowers and trees in particular to express range of feelings e.g., roses, laurel and violets in 'Song' <br> • natural imagery often used to express hope <br> • use of natural imagery to parallel the stages of life e.g., ..'born in the Spring…died before the harvesting' <br> • use of Biblical natural imagery  such as the 'true vine', the Tree of Life' and 'Paradise' <br> • natural imagery as the imagery through which Rossetti's religious beliefs are expressed. <br><br> **Band 1** responses are likely to take a narrative/descriptive approach with little textual support. In **Band 2** we should expect to see better support and some awareness of Rossetti's techniques. **Band 3** responses should demonstrate an organised supported discussion and clear engagement with Rossetti's poetic techniques. By **Band 4** we should expect a sound grasp of techniques in an effectively organised and focussed response. **Band 5** should demonstrate increasingly perceptive analysis and evaluation of Rossetti's poetic techniques. |

| **AO3** | Candidates must engage with the contextual focus in the question, in this case the response of readers from different times/cultures to Keats' use of nature to present mortality. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: |
|---|---|
| | Some of the key contexts might include: |
| | <ul><li>influence of the Bible and Biblical imagery</li><li>Victorian language of flowers</li><li>influence of Petrarch and Dante, Keats and Shakespeare</li><li>Rossetti's deep religious belief and influence of Oxford Movement and Tractarianism</li><li>personal grief, deaths of family members, her own ill health, her relationship with Collinson.</li></ul> |
| | In **Band 1** we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In **Band 2** there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By **Band 3** contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in **Bands 4 and 5** should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of key contexts. |

## Unit 3 Poetry Section A part (i) Assessment Grid

| Band | AO1<br>*Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression*<br><br>**5 marks** | AO2<br>*Analyse ways in which meanings are shaped in literary texts*<br><br>**10 marks** |
|---|---|---|
| 5 | **5 marks**<br>• sophisticated, creative and individual response to poem/extract; ideas are thoughtful and response is fully engaged and relevant<br>• confident, perceptive application of literary concepts and terminology<br>• effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register | **9-10 marks**<br>• perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning<br>• confident and apt textual support<br>• confident discussion of implicit meaning |
| 4 | **4 marks**<br>• clearly informed, engaged and well-structured response with clear knowledge of the poem/extract;<br>• sound and apt application of literary concepts and terminology<br>• expression is accurate and clear; response is organised and shows some evidence of an academic style and register | **7-8 marks**<br>• sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning<br>• secure, apt textual support<br>• sound, secure grasp of implicit meaning |
| 3 | **3 marks**<br>• clearly engages with poem/extract; and response is mostly relevant<br>• some sensible use of key concepts and generally accurate use and application of terminology<br>• reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses | **5-6 marks**<br>• purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning<br>• generally clear and accurate textual support<br>• grasps some implicit meanings |
| 2 | **2 marks**<br>• attempts to engage with poem/extract; and structure response, though may not always be relevant to the question; response may be restricted to a literal reading<br>• some, though may not always be relevant, use of terminology<br>• expression may feature some inaccuracies | **3-4 marks**<br>• makes some valid points about use of writer's use of language and poetic techniques to create meaning<br>• supports points by some appropriate reference to poems/extract<br>• shows some grasp of implicit meaning |
| 1 | **1 mark**<br>• superficial approach to poem/extract; that may show only partial/simple understanding<br>• some grasp of basic terminology, though this may be uneven<br>• errors in expression and lapses in clarity | **1-2 marks**<br>• identifies basic language and stylistic features<br>• discussion tends to be narrative/descriptive in nature<br>• offers some support in the form of quotations or references to poem/extract which may not always be relevant |
| 0 | **0 marks:** Response not credit worthy or not attempted. | |

## Unit 3 Poetry Section A part (ii) Assessment Grid here

| Band | AO1<br>*Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression*<br>**10 marks** | AO2<br>*Analyse ways in which meanings are shaped in literary texts*<br>**5 marks** | AO3<br>*Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received*<br>**30 marks** |
|---|---|---|---|
| 5 | **9-10 marks**<br>• sophisticated, creative and individual response to poems; ideas are thoughtful and response is fully engaged and relevant<br>• confident, perceptive application of literary concepts and terminology<br>• effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register | **5 marks**<br>• perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning<br>• confident and apt textual support<br>• confident discussion of implicit meaning | **25-30 marks**<br>• perceptive, productive discussion of significance and influence of contexts<br>• confident analysis of the contexts in which texts are written and received<br>• confident analysis of connections between texts and contexts |
| 4 | **7 8-marks**<br>• clearly informed, engaged and well-structured response with clear knowledge of the poems<br>• sound and apt application of literary concepts and terminology<br>• expression is accurate and clear; response is organised and shows some evidence of an academic style and register | **4 marks**<br>• sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning<br>• secure, apt textual support<br>• sound, secure grasp of implicit meaning | **19-24 marks**<br>• sound, secure appreciation and understanding of the significance and influence of contexts<br>• sound, secure analysis of the contexts in which texts are written and received<br>• sound, secure understanding of connections between texts and contexts |
| 3 | **5-6 marks**<br>• clearly engages with poems and response is mostly relevant<br>• some sensible use of key concepts and generally accurate use and application of terminology<br>• reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses. | **3 marks**<br>• purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning<br>• generally clear and accurate textual support<br>• grasps some implicit meanings | **13-18 marks**<br>• clear grasp of significance and influence of contexts<br>• clear grasp of the contexts in which texts are written and received<br>• clear understanding of connections between texts and contexts |
| 2 | **3-4 marks**<br>• attempts to engage with poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading<br>• some, though may not always be relevant, use of terminology<br>• expression may feature some inaccuracies | **2 marks**<br>• makes some valid points about writer's use of language and poetic techniques to create meaning<br>• supports points by some appropriate reference to poems<br>• shows some grasp of implicit meaning | **7-12 marks**<br>• acknowledges the importance of contexts<br>• basic grasp of the contexts in which texts are written and received<br>• makes some connections between texts and contexts |
| 1 | **1-2 marks**<br>• superficial approach to poems that may show only partial/simple understanding<br>• some grasp of basic terminology, though this may be uneven<br>• errors in expression and lapses in clarity | **1 mark**<br>• identifies basic language and stylistic features<br>• discussion tends to be narrative/descriptive in nature<br>• offers some support in the form of quotations or references to poems which may not always be relevant | **1-6 marks**<br>• attempts to acknowledge the importance of contexts<br>• describes wider contexts in which poems are written and received<br>• attempts to make superficial connections between texts and contexts |
| 0 | **0 marks: Response not credit worthy or not attempted.** | | |

## Section B: Unseen Poetry

We will reward well-informed and well-organised responses which are creatively engaged and which make use of appropriate terminology (AO1). Candidates will also need to demonstrate their analytical skills as they explore poets' use of language, imagery and literary devices (AO2).

In the rubric for this section, candidates are also informed that they will need to make relevant connections between poems, **even though this is not re-stated in each question.**

The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a **best fit** which will then dictate a numerical mark.

### Section B: Mark allocation

| AO1 | AO2 | AO4 |
|:---:|:---:|:---:|
| 15 | 15 | 30 |

| Q6 | Compare the presentation of birds in Poem A: 'The Skylark' by John Clare and one other Poem, *either* Poem B: 'Returning, We Hear the Larks' by Isaac Rosenberg, *or* poem C: 'Red Kites at Tregaron' by Gwyneth Lewis, *or* Poem D: 'Parrot' by Stevie Smith. |
|---|---|
| AO1 | <u>Informed</u> responses will demonstrate clear understanding of the chosen poems. 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 seen in the candidate's awareness of the principles and conventions of poetry. <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. Credit will also be given for appropriate use of <u>terminology</u>.<br><br>**Band 1** Responses are likely to describe some features of birds with broad and probably asserted ideas. **Band 2** responses will be more engaged and organised and will show some grasp of concepts relating to the presentation of birds. **Band 3** responses will show a more consistently relevant focus with some clear exploration of the relationships between the speakers and the birds in the poems. **Bands 4 and 5** will show evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion. |
| AO2 | **'The Skylark'**<br>Some features which candidates might choose for analysis include:<br><ul><li>the use of the spring-like setting to create atmosphere</li><li>the effect of the birds on the boys</li><li>the very detailed observation of nature, objects and colours, for instance of the flight of the bird</li><li>the creation of active, alive scene, with verbs like 'run', 'pluck', 'flies', 'winnows' etc.</li><li>the use of rhyming couplets for emphasis, for example 'wings'/'sings', and for contrast e.g., 'skies'/'lies'</li><li>use of iambic rhythm to capture movement or emphasise main features e.g. 'And drops and drops till in her nest she lies'</li><li>directness and narrative fluency of the many mono-syllabic lines.</li></ul><br>**'Returning, We Hear the Larks'**<br>Some features which candidates might choose for analysis include:<br><ul><li>the dark and dangerous setting , with language such as 'Sombre', 'sinister', 'poison-blasted'</li><li>use of contrasts, e.g. 'joy' and 'death', 'larks and 'dark'</li><li>the dramatic tone, with emphasis on words such as 'sombre', 'Dragging', 'hark' and 'Lo'</li><li>use of extended similes in last verse to express link between beauty and danger</li><li>the effect of irregular rhyming, e.g. 'though'/'know', 'hark'/'larks', 'ringing'/'showering'/'list'ning', 'there'/'where'</li><li>effects of repetition to echo and bind, e.g. 'we know'/'we only know', 'drop'/dropped', 'Like a'/ Like a'.</li></ul> |

**'Red Kites at Tregaron'**
Some features which candidates might choose for analysis include:
- beginning linking speaker and kites, as though they have a special relationship, e.g. repetition of 'They know …to find me'
- kites linked to beauty, e.g. similes of 'scarlet necklaces' and 'stars of untameable eyes'
- the developing contrast between the kites (outside) and domestic life (inside)
- unexpected ideas and attitudes such as 'What is most foul in me kites love'
- language of the body linked to cruelty, death and coldness
- effects of 'rhyming' couplets, none end-stopped until the end
- the language suggesting kites are preferable to men.

**'Parrot'**
Some features which candidates might choose for analysis include:
- effect of the unpleasant setting, e.g., 'dingy', 'dark', 'yellow', 'dripping'
- attribution of human feelings, e.g. 'malevolent rage', 'furious eye', 'despair'
- contrast of jungle and Noel Park, in 'jungle green' and 'tropic sun' set against the 'yellow skies' and 'dripping rain'
- evocation of pity in last verse, especially use of direct statements such as 'He has croup' and 'Waiting for death to come'
- pathos of short, direct last line
- effects of rhyme, 'rage'/ 'cage', and especially in last verse, e.g. 'chest'/'rest', 'sits'/'spits'.

**Band 1** Responses are likely to be descriptive/narrative in approach and might identify basic features of the poems without further discussion. **Band 2** responses will show some grasp of techniques with some supporting evidence. **Band 3** responses will show some clear ideas about how the poets have used form and language choices. Responses at **Bands 4** and **5** will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which the poets have created effects and meanings.

| AO4 | Candidates are likely to consider some of the following connections: |
|---|---|
| | In relation to **'The Skylark'** and **'Returning, We Hear the Larks'**: |
| | • in both poems the larks represent joy or happiness, something positive, perhaps escape |
| | • the birds in both poems are linked to danger; that they nest on the ground in Clare, while in Rosenberg danger is linked to the sky |
| | • atmosphere and settings are very different: spring morning in Clare, night and war-time in Rosenberg |
| | • endings are very different: the leveret 'lies safely' in Clare but emphasis on 'dangerous tides' and 'serpents' in Rosenberg |
| | • formally poems are very different and so are effects: Clare uses orderly and regular rhyming couplets to suggest harmony, Rosenberg is more fragmented and regularity seems out of place where nature is threatened by war. |
| | |
| | In relation to **'The Skylark'** and **'Red Kites at Tregaron'**: |
| | • candidates might argue 'Red Kites' is more concerned with the speaker's feelings and attitudes |
| | • very detailed natural setting in Clare as though particular time and place; less on the natural setting in Lewis |
| | • some description of flight, movement of the birds in both poems |
| | • effect of Clare's regular and smooth rhyming couplets which contrast with Lewis's very different irregular, unpredictable couplets |
| | • endings contrast: unsettling in Lewis, dark and watched by 'eyes'; Clare's is soft and safe and in the morning |
| | • both birds stimulate the 'fancy', but the kites suggest danger and dominance while larks cause the boys to 'smile'. |
| | |
| | In relation to **'The Skylark'** and **'Parrot'**: |
| | • candidates might draw attention to the strong contrast between the language of sickness and death in Smith and the 'happy wings' of Clare |
| | • in Smith all three verses focus on confinement but in Clare freedom and movement are emphasised |
| | • death welcomed in Smith, to be avoided in Clare |
| | • endings are very different: Smith sad, despairing, painful while Clare concentrates on song and safety |
| | • both use rhyme: in Smith nearly always to represent unhappiness and pain, 'cage'/'rage', 'sits'/'spits'; in Clare it adds to the positivity, 'wings'/'sings', 'morn'/'corn' and moves things along smoothly, 'then'/'again'. |
| | |
| | At **lower bands** connections are likely to be asserted or described. At **Band 3** candidates will use relevant connections clearly supported by the texts. At **Bands 4** and **5** candidates will confidently support connections by detailed critical reference to the ways in which the poets write about the birds. |

# Unit 3 Poetry Section B Assessment Grid

| Band | AO1<br>*Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression*<br><br>**15 marks** | AO2<br>*Analyse ways in which meanings are shaped in literary texts*<br><br>**15 marks** | AO4<br>*Explore connections across literary texts*<br><br>**30 marks** |
|---|---|---|---|
| 5 | **13-15 marks**<br>• sophisticated and individual response to unseen poems; ideas are thoughtful and response is fully engaged and relevant<br>• confident, perceptive application of literary concepts and terminology<br>• effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register | **13-15 marks**<br>• perceptive, sophisticated analysis and evaluation of writers' use of language and poetic techniques to create meaning<br>• confident and apt textual support<br>• confident discussion of implicit meaning | **25-30 marks**<br>• productive and illuminating connections/comparisons between poems |
| 4 | **10-12 marks**<br>• clearly informed, engaged and well-structured response with clear understanding of the unseen poems<br>• sound and apt application of literary terminology and concepts<br>• expression is accurate and clear; response is organised and shows some evidence of an academic style and register | **10-12 marks**<br>• sound, secure analysis and evaluation of writers' use of language and poetic techniques to create meaning<br>• secure, apt textual support<br>• sound, secure grasp of implicit meanings | **19-24 marks**<br>• sound, secure and purposeful connections/comparisons between poems |
| 3 | **7-9 marks**<br>• clearly engages with unseen poems and response is mostly relevant<br>• some sensible use of key concepts and generally accurate use and application of terminology<br>• reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses. | **7-9 marks**<br>• purposeful, detailed and mostly relevant analysis of writers' use of language and poetic techniques to create meaning<br>• generally clear and accurate textual support<br>• grasps some implicit meanings | **13-18 marks**<br>• makes generally clear and appropriate connections/ comparisons between poems |
| 2 | **4-6 marks**<br>• attempts to engage with unseen poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading<br>• some, though may not always be relevant, use of terminology<br>• expression may feature some inaccuracies | **4-6 marks**<br>• makes some valid points about writers' use of language and poetic techniques to create meaning<br>• supports points by some appropriate reference to unseen text<br>• shows some grasp of implicit meaning | **7-12 marks**<br>• makes some superficial, usually valid connections/ comparisons between poems |
| 1 | **1-3 marks**<br>• superficial approach to unseen poems that may show partial/simple understanding<br>• some grasp of basic terminology, though this may be uneven<br>• errors in expression and lapses in clarity | **1-3 marks**<br>• identifies basic language and stylistic features<br>• discussion tends to be narrative/descriptive in nature<br>• offers some support in the form of quotations from and references to unseen text which may not always be relevant | **1-6 marks**<br>• identifies superficial connections/comparisons between poems |
| 0 | 0 marks: Response not credit worthy or not attempted. | | |

WJEC A Level (New)English Literature Unit 3 1720U10-1 Mark Scheme summer 2017 HT