GCE A LEVEL MARKING SCHEME

SUMMER 2024

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

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCE A LEVEL ENGLISH LITERATURE

UNIT 3: POETRY PRE-1900 AND UNSEEN POETRY

SUMMER 2024 MARK SCHEME

MARKING GUIDELINES

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 (**AO**s) 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 mark 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.

- 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 WJEC 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 WJEC 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

- In this unit, candidates are required to answer two questions, one from Section A and one from Section B. Questions in Section A are divided into two parts. Part (i) is to be marked out of 15 marks and Part (ii) is to be marked out of 45 marks. Section B is to be marked out of 60 marks. A total of 120 marks is the maximum possible for this unit.

- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless due credit is given for positive achievement where it is shown in each element of the examination.

Prior to the Conference

Examiners are asked to go carefully through the examination paper prior to the conference and to consider all of the questions on the paper, so that any queries may be put to the Principal Examiner. **Then about 10 scripts should be provisionally assessed**, so that an idea of standards and of candidates' response to the paper is formed. If possible, these scripts should represent a range of ability and of question choice. Any marking on scripts at this stage must be in pencil, not in red.

At the Conference

Duplicated specimen scripts will be marked at the conference and will form the basis for discussion, but it is important that a broader survey of scripts has been undertaken prior to the meeting by each examiner. This will underpin and inform the discussion and marking on the day.

After the Conference

After the standard has been set at the conference, re-mark your original scripts. Send a sample of 10 scripts to the Principal Examiner, ensuring they cover a wide spread of marks. Include a stamped, addressed envelope. Always record full details of any script sent to the Principal Examiner, including the mark. **Mark in red**, but when the Principal Examiner makes his/her response to your sample, be prepared to make whatever adjustment is necessary to the scripts marked so far.

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **5 July.**

The following guidelines contain an overview, notes, suggestions about possible approaches candidates may use in their response, and an assessment grid.

The mark scheme, however, should not be regarded as a checklist.

Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the texts other than those mentioned in the mark scheme.

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 it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach.

Section A: Pre-1900 Poetry

Mark Allocation

		AO1	AO2	AO3
Part (i)	**15**	**5**	**10**	
Part (ii)	**45**	**10**	**5**	**30**

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 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 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 which 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.

Q1	Geoffrey Chaucer: *The Merchant's Prologue and Tale* (Cambridge)
(i)	**Re-read lines 163-186 from "Ther nis no thing…" to "…th'effect of his entente." Examine Chaucer's presentation of marriage in these lines. (For line 186, some may have a version which reads "th'effeet of his entente".)** **[15]**
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the candidate's 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 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>. **Band 1** responses might offer some basic descriptions of the merchant's view of marriage. By **Band 2** we should see some accurate use of appropriate terminology and some awareness of the narrator's attitudes. In **Band 3** expression will be coherent and mostly accurate with a clearer grasp of the attitudes to marriage of Januarie and the merchant. **Band 4** responses should demonstrate a sound grasp of the merchant's use of authorities and his prejudices 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 marriage as seen by Januarie and the Merchant. Candidates might comment on: • the use of Seneca and Cato • the merchant's misogyny • the perverted use of religion, (the reference to Christ) • the totally selfish view of the wife's role • Januarie's reasons for marriage.
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. **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. Some of the features which candidates might choose for analysis include: • the language of suffering ('suffre', 'suffren', 'biwaille' and 'wepe' etc) • effective alliteration, as in lines 171 and 183 • the false arguments (particularly 173) • the cynical tone throughout • the warning, threatening language ('I warne thee', 'wel may', 'thou shalt nevere' etc.) • limited imagery and its effect, especially 'That is in mariage hony-sweete'. • effects of rhymes especially for emphasis.

(ii)	**With close reference to relevant contexts, examine some of the ways in which Chaucer presents selfishness and self-delusion in *The Merchant's Prologue and Tale*.** [45]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the candidate's 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 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>. Writing in **Band 1** is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas about selfishness and self-delusion 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 discuss selfishness and self-delusion in the Tale. In **Bands 4 and 5**, ideas about selfishness and self-delusion will be more confidently handled in responses which are effectively organised and increasingly perceptive. Candidates might comment on: • Januarie's self-delusions: such as his view of marriage, his belief that he is in control of May, his assumption that Damyan is loyal to him • Januarie's rosy views of marriage • May's interest in Damyan and deception of Januarie • Damyan's deceit, putting desire before loyalty • male self-delusion more generally, especially in Januarie and Pluto • the selfishness of the Merchant himself, especially in relation to his view of women.
AO2	**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. Some features candidates might discuss include: • language and imagery expressing deluded views of marriage; for example, 'paradis', 'hony-sweete' • prevalent ironic tone, for example the use of 'fresshe', descriptions of marriage as 'blisse' • Januarie's view that young women are like 'warm wex' • the use of Biblical references, (especially to Adam and Eve), and religious language such as that used by Januarie to justify his lust • the use made of the pear tree and the garden and their link to the Tree of Knowledge and Garden of Eden • language showing Januarie's delusions, such as 'I fare as dooth a tree' • ironic use of language and roles of courtly romance • roles of Pluto and Proserpina.

AO3	Candidates must engage with relevant contexts. Some of the key contextual points which could be rewarded if used relevantly in response to this question are suggested below.
	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.
	Some of the key contexts might include:
	- Old Testament references, such as the use made of the Tree and Garden of Eden in Genesis - rituals, roles and language of courtly romance - use made of authorities and debate - medieval views of women and marriage - use of myth; Pluto and Proserpina contribution.

Q2	John Donne, *Selected Poems* (Penguin)
(i)	**Re-read 'Twicknam Garden' on pages 20-21. How does Donne present the effects of love in this poem?** [15]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the candidate's 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>. 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 Donne's painful response to being in love and some use of appropriate terminology. In Band 3 expression will be coherent and mostly accurate with a clearer grasp of Donne's feelings and attitudes about the effects of love. **Band 4** responses should show a sound grasp of Donne's feelings and attitudes 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. Candidates might comment on: • Donne's use of the garden, especially the 'spring' and 'fountain' • his use of extreme, almost shocking comparisons for love, such as 'spider', 'serpent' and 'mandrake' • the development of the idea that love can change everything • the range of references from the Bible to alchemy • Donne's misogyny, 'O perverse sex' • the witty arguments in each stanza, concluding with the 'truth'.
AO2	**Band 1** responses may offer a basic descriptive/narrative approach with little support. In **Band 2** we should see some awareness of the painful effects of love with some relevant support. **Band 3** should demonstrate an organised supported discussion with clear points showing understanding of Donne's attitudes and feelings. By **Band 4** we should expect a sound grasp of the effects of love in a well-organised and focused response. **Band 5** responses should demonstrate increasingly perceptive analysis and evaluation of Donne's response to love in this poem. Some of the features which candidates might choose for analysis include: • the effects of the imagery of love as 'spider' and 'serpent' • the use of the idea of the garden and paradise • the imagery and language of suffering in the three stanzas • the water imagery, especially relating to tears • the attitude to women, especially in the third verse • the heightened emotive language, such as 'blasted', 'But O', 'Alas' • ambivalent attitudes, as in 'nor yet leave loving' • extreme statements, 'her truth kills me'.

(ii)	**With close reference to relevant contexts, consider some of the ways in which Donne presents disappointment and loss in his poems.** [45]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the candidate's 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>. Writing in **Band 1** is likely to be brief and descriptive/narrative in approach but might assert some basic relevant ideas of disappointment and loss. 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 consider ideas of disappointment and loss. In **Bands 4 and 5** ideas about disappointment and loss will be more confidently handled in responses which are effectively organised and increasingly perceptive. Candidates might comment on: • loss through death of loved one, as in 'A Nocturnal upon St Lucy's Day' • personal loss and religious belief, as in Holy Sonnet XVII • possible disappointment of love and women, as for example in 'Love's Alchemy' • revenge because of disappointment in love, as in 'The Apparition' • disappointment of lack of consummation, as in 'The Flea' • fear of disappointing God or losing God's favour, Holy Sonnets XI and XIV.
AO2	**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 focused response. **Band 5** responses should demonstrate increasingly perceptive analysis and evaluation of poetic techniques. Some of the features which candidates might discuss include: • expressions of direct feelings, of love, loss, disappointment etc. • use of extended metaphors, such as 'The Flea', 'usurped town' • the use of religious imagery, especially the crucifixion • a confessional, sorrowful tone • the extraordinary range of knowledge drawn upon, even in a single poem, and often unexpected, for example alchemy (limbeck, elixir), cosmology etc. • use of surprise; of openings, of tone, of comparisons • Donne's control of form, syntax and rhyme, so that poems are both moving and convincingly argued.

AO3	Candidates must engage with relevant contexts. Some of the key contextual points which could be rewarded if used relevantly in response to this question are suggested below.
	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.
	Some of the key contexts might include:
	• biblical and theological references
	• wide range of knowledge, from alchemy to cosmology
	• classical references
	• knowledge of rhetoric and argument
	• influence of poetic forms such as the sonnet and Elizabethan lyrics
	• contemporary fondness for wordplay, such as puns and paradoxes.

Q3	John Milton: *Paradise Lost Book IX* (Oxford)
(i)	**Re-read lines 226-250 from "To whom mild answer…" to "…urges sweet return." How does Milton present Adam in these lines?** [15]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the candidate's 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 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>. **Band 1** is likely to be narrative/descriptive in approach with little support. At **Band 2** expect some awareness of Milton's presentation of Adam and some appropriate terminology. At **Band 3** expression will be coherent and mostly accurate with a clear grasp of Milton's presentation of Adam. **Band 4** should demonstrate a sound grasp of the presentation of Adam 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 Adam. Candidates might comment on: • how Adam begins by praising Eve • Adam's view of woman's role • Adam's view of God as rational and not too strict • Adam praises reason but then uses reason to let Eve have her way • the importance of 'delight' to Adam • the apparent contradictions/inconsistency in Adam's speech.
AO2	**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. Some of the features which candidates might choose for analysis include: • language of strong praise of Eve • use of contrasts, such as 'Labour' and 'Refreshment', 'irksome' and 'delight' • the importance of 'Reason' and the use of reasoning • the effect of the contrast between 'joint', 'joined'' and 'yield' • the ironies that run through the extract, as in 'good works in her husband to promote', and in the references to 'looks and smiles', 'joint hands' • the effect of the group of words which include 'love', 'sweet', 'delight'.

(ii)	**With close reference to relevant contexts, consider some of the ways in which Milton presents male superiority and patriarchy in *Paradise Lost Book IX*.** [45]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the candidate's 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 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>. Writing in **Band 1** is likely to be brief, and narrative/descriptive but might assert some basic relevant ideas about male superiority and patriarchy. 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 consider male superiority and patriarchy. In **Bands 4 and 5** ideas about male superiority and patriarchy will be more confidently handled in an effectively organised and increasingly perceptive response. Candidates might comment on: • the relationship between Adam and Eve; how patriarchal? how equal? • the emphasis given to 'reason' in the dialogue • the relative independence of Eve's thinking and its consequences • the relationship between reason and feeling • Adam's response to Eve's eating of the fruit • the couple's response to God's command • God as Patriarch • Satan's gender and attitudes.
AO2	**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 focused response. **Band 5** should demonstrate increasingly perceptive analysis and evaluation of Milton's poetic techniques. Some features candidates might discuss include: • the use of dialogue, especially to develop argument • the language Adam and Eve use to address each other • the ways in which Eve justifies herself and challenges patriarchy • language which identifies Eve with nature and the Garden • how Milton uses their roles as gardeners to make them more equal perhaps, and to fatally separate them • use of language which appeals to the senses, showing the power of feelings in relation to reason and patriarchy • biblical and Classical references.

AO3	Candidate must engage with relevant contexts. Some of the key contextual points which could be rewarded if used relevantly in response to this question are suggested below. 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. Some of the key contexts might include: • the Bible especially Genesis chapters 2 and 3 for roles of the serpent and Adam and Eve and the effect of the Fall • Milton's complex views on women and marriage, especially in the areas of education and divorce • Milton's political views in relation to kings and autocracy • his experience as pamphleteer and polemicist • Puritan views, such as the importance of the individual conscience and of faith largely based on reason.

Q4	William Blake: *Poems selected by Patti Smith* (Vintage)
(i)	**Re-read 'The School Boy' on pages 127-128. How does Blake present the boy in this poem?** **[15]**
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the candidate's 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>. **Band 1** is likely to be narrative/descriptive in approach with little support. At **Band 2** expect some awareness of how the boy is presented with some appropriate terminology.. At **Band 3** expression will be coherent and mostly accurate with a clear grasp of how the boy is presented. **Band 4** should demonstrate a sound grasp of how the boy is presented 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 how Blake presents the boy in the poem. Candidates might comment on: • the state of happiness on rising on a summer morning • the contrasting unhappiness of going to school • the lack of freedom connected to school • the school's effect on youthfulness • the lack of preparation for winter/hardship.
AO2	**Band 1** responses are likely to offer narrative/descriptive approach with little support. In **Band 2** we should expect to see some awareness Blake's techniques with some relevant support. **Band 3** should demonstrate an organised supported discussion with some clear points showing understanding of Blake's techniques. By **Band 4** we should expect a sound grasp of techniques in an effectively organised and focused response. **Band 5** should demonstrate increasingly perceptive analysis and evaluation of Blake's poetic techniques. Some of the features which candidates might choose for analysis include: • the use of bird and song imagery • the contrasting harsh, unhappy language • the effect of contrasting stanzas • the use of repetition for emphasis • the effect of pertinent rhymes, such as 'joy/annoy', 'nip'd/strip'd, 'joy/destroy' • the exclamations of feeling, such as 'o' and 'Ah'

(ii)	**With close reference to relevant contexts, consider some of the ways in which Blake makes use of the natural world in his poetry.** [45]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the candidate's 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>. Writing in **Band 1** is likely to be narrative/descriptive in approach but might assert some basic relevant ideas about the natural world. In **Band 2** we should see a more sustained effort 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 consider the ways in which Blake makes use of the natural world. In **Bands 4 and 5**, the ways in which Blake makes use of the natural world will be more confidently handled in responses which are effectively organised and increasingly perceptive. Candidates might comment on: • the way in which nature is used to express a range of emotions, such as happiness, danger, harm • the way in which nature is used to express religious ideas, especially about the nature of God • the use of animals such as tigers, lions and wolves to express cruelty in the world • the way aspects of nature, such as birds, are used to express the nature of childhood • use of less pleasant aspects, such as bare fields, night-time to express cruelty and injustice • use of natural scenery to express religious ideas about the pattern of life as in 'Little Girl Lost/Found'.
AO2	**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 Blake's techniques**. Band 3** responses should demonstrate an organised supported discussion and clear engagement with Blake's poetic techniques. By **Band 4** we should expect a sound grasp of techniques in an effectively organised and focused response. **Band 5** should demonstrate increasingly perceptive analysis and evaluation of Blake's poetic techniques. Some of the features which candidates might discuss include: • the use of the lamb to represent innocence, childhood, and God • the use of birds and bird imagery to express happiness in particular • the imagery of sunshine or darkness to express different states • the creation of happy scenes to express joy • use of key words such as colour green to express positive feelings • use of symbolism of nature, such as clod, pebble, sunflower, rose, fly to represent human states.

| **AO3** | Candidates must engage with relevant contexts. Some of the key contextual points which could be rewarded if used relevantly in response to this question are suggested below.

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 concepts.

Some of the key contexts might include:

- his wide reading of religious texts, especially the Bible, Wesley's hymns, Watt's Divine Songs
- growing up in a dissenting, non-conformist culture with its dislike of authority and the established church
- his artistic background as an engraver and painter
- the ideas of radical thinkers like Paine and Godwin, and the anti-colonialism and anti-slavery movements
- the influence of Rousseau, especially on his portrayal of childhood. |
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Q5	Christina Rossetti: *Selected Poems* (Penguin)
(i)	**Re-read "Whatsoever is right, that shall ye receive" on page 50. How does Rossetti write about the afterlife in this poem?** [15]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the candidate's 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 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>. **Band 1** is likely to be narrative/descriptive in approach with little support. At **Band 2** expect some awareness of Rossetti's presentation of the afterlife and some appropriate terminology. At **Band 3** expression will be coherent and mostly accurate with a clear grasp of Rossetti's presentation of the nature of the afterlife. **Band 4** should demonstrate a sound grasp of Rossetti's presentation of the afterlife 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 presentation of what happens after death. Candidates might comment on: • how she describes that at the end of life we are free from suffering • how death is a delivery • how most of the poem lists the pains of this life • Rossetti questions whether we have done 'enough' to be able to join God • how this life is mostly pain, anxious hope, a world in which things don't last • poem ends with assertion that with death we join God – but does it? Rossetti's ambivalence.
AO2	**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 focused response. **Band 5** should demonstrate increasingly perceptive analysis and evaluation of Rossetti's poetic techniques. Some of the features which candidates might choose for analysis include: • the use of harsh language of pain and suffering, such as 'the knife', 'rough', 'thorny scourge' • the longing expressed in the repetition of the emphasised 'Delivered' • the use of the body to express feeling in the second verse, 'eye', 'ear', 'heart' (twice) • the questioning tone, especially in use of '(please God!)' in last lines of each verse • the use of repetition to build up emotion; 'Not in', 'not seen', 'nor ear' 'nor heart' and by using 'here…here…here' in the second verse • the contrast between 'Here' and 'There' at the end of second verse • the apparent assertion of belief in the final two lines.

(ii)	**With close reference to relevant contexts, examine Rossetti's presentation of the relationship between this life and the afterlife in her poetry.** [45]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the candidate's 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>. Writing in **Band 1** is likely to be narrative/descriptive but might assert some basic relevant ideas about the relationship with the afterlife. 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 examine the relationship between this life and the afterlife in Rossetti's poems. In **Bands 4 and 5** ideas about the ways in which Rossetti's poems present the relationship between this life and the afterlife will be more confidently handled in responses which are effectively organised and increasingly perceptive. Candidates might comment on: • how this world is often portrayed as one of suffering and temptation • how sometimes her doubt and guilt makes heaven ('Paradise') seem a long way off • she often sees this life as a long hard journey, 'Up-hill' • she often blames herself rather than God • how the afterlife is portrayed as where 'Sorrow past,/Thee at last?', and often even more positively as 'where light shines full and where the palm-tree blows' and better than 'beauty and youth' • likely to refer to relevant poems such as 'Sweet Death', 'Up-Hill', 'Out of the Deep', 'Amor Mundi', 'Confluents', 'De Profundis', 'The Greatest of These is Charity', 'Tune me, O Lord, into one harmony' • might doubt herself but seems not to doubt God's love for her.
AO2	**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 focused response. **Band 5** should demonstrate increasingly perceptive analysis and evaluation of Rossetti's poetic techniques. Some features candidates might discuss include: • direct expressions of feeling ('I strain my heart'), changes of mood and attitude ('am sometimes proud and sometimes meek') • linked to above is often startling honesty ('I am even I') • often uses musical imagery, as in 'He bids me sing', 'Tune me..' • frequent use of Biblical references, the cross, Ruth, Paradise etc • nature imagery and symbolism, especially flowers (rose, violet, haw, lily, cornflower etc), and references to the seasons and the weather, to express range of feelings.

AO3	Candidates must engage with relevant contexts. Some of the key contextual points which could be rewarded if used relevantly in response to this question are suggested below.
	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.
	Some of the key contexts might include:
	- influence of the Bible and Biblical imagery - Victorian language of flowers - influence of Petrarch and Dante - influence of Romantic poets, Keats and Tennyson, and Shakespeare - Rossetti's deep religious belief and influence of Oxford Movement and Tractarianism - personal grief, deaths of family members, her own ill health, her relationship with Collinson - Pre-Raphaelite influences, such as Medievalism - Keble's poems, 'The Christian Year'.

Unit 3 Poetry Section A part (i) Assessment Grid

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

Band	AO1 *Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression* **10 marks**	AO2 *Analyse ways in which meanings are shaped in literary texts* **5 marks**	AO3 *Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received* **30 marks**
5	**9-10 marks** • sophisticated, creative and individual response to poems; ideas are thoughtful and response is fully engaged and relevant • confident, perceptive application of literary concepts and terminology • effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	**5 marks** • perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning • confident and apt textual support • confident discussion of implicit meaning	**25-30 marks** • perceptive, productive discussion of significance and influence of contexts • confident analysis of the contexts in which texts are written and received • confident analysis of connections between texts and contexts
4	**7 8-marks** • clearly informed, engaged and well-structured response with clear knowledge of the poems • sound and apt application of literary concepts and terminology • expression is accurate and clear; response is organised and shows some evidence of an academic style and register	**4 marks** • sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning • secure, apt textual support • sound, secure grasp of implicit meaning	**19-24marks** • sound, secure appreciation and understanding of the significance and influence of contexts • sound, secure analysis of the contexts in which texts are written and received • sound, secure understanding of connections between texts and contexts
3	**5-6 marks** • clearly engages with poems and response is mostly relevant • some sensible use of key concepts and generally accurate use and application of terminology • reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.	**3 marks** • purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning • generally clear and accurate textual support • grasps some implicit meanings	**13-18 marks** • clear grasp of significance and influence of contexts • clear grasp of the contexts in which texts are written and received • clear understanding of connections between texts and contexts
2	**3-4 marks** • 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 • some, though may not always be relevant, use of terminology • expression may feature some inaccuracies	**2 marks** • makes some valid points about writer's use of language and poetic techniques to create meaning • supports points by some appropriate reference to poems • shows some grasp of implicit meaning	**7-12 marks** • acknowledges the importance of contexts • basic grasp of the contexts in which texts are written and received • makes some connections between texts and contexts
1	**1-2 marks** • superficial approach to poems that may show only partial/simple understanding • some grasp of basic terminology, though this may be uneven • errors in expression and lapses in clarity	**1 mark** • identifies basic language and stylistic features • discussion tends to be narrative/descriptive in nature • offers some support in the form of quotations or references to poems which may not always be relevant	**1-6 marks** • attempts to acknowledge the importance of contexts • describes wider contexts in which poems are written and received • 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 which 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 snow in Poem A: 'Snow-flakes' by Henry Wadsworth Longfellow and in one other poem, *either* Poem B: 'Snow' by Leslie Norris, *or* Poem C: 'Blizzard' by Ruth Bidgood, *or* Poem D: 'A March Snow' by Ella Wheeler Wilcox. **[60]**
AO1	Informed responses will demonstrate clear understanding of the chosen poems. 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 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 be given for appropriate use of terminology. **Band 1** Responses are likely to describe some features of Snow 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 different views of Snow. **Band 3** responses will show a more consistently relevant focus with some *clear* exploration of the relationships between the speakers and the experience of Snow in the poems. **Bands 4 and 5** will show evidence of *secure* understanding of relevant concepts combined with increasingly perceptive and fluent discussion.
AO2	**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. **Poem A 'Snow-flakes' by Henry Wadsworth Longfellow** Some features which candidates might choose for analysis include: • effects of the strict form, of patterning and especially of repetition, in particular of 'Out', 'Over' and 'Even' • the imagery of 'bosom' and 'garments' • the connection made between snow and feelings, especially in verses 2 and 3 • language creating mood of sadness ('forsaken', 'troubled', 'despair') • the idea of the air / snow itself being seen as a poem • the effect of the soft sounds, especially of 's' • the effects of the form of the poem, especially the different line lengths. **Poem B 'Snow' by Leslie Norris** Some features which candidates might choose for analysis include: • the effects of the language of surprise (verse 1), 'surprised', 'sudden', 'briskly' • effect of personifying 'snow' and 'winter' • the contrast contained in 'Retracted' and 'Swanked' • the lively description of the interaction of the children and the snow • the effect of rhymes, such as 'snow/glow', 'fence/radiance' and 'snow/ago' • the effects of the short lines • the creation of childhood memories in moment of epiphany at the end • the poem's appeal to the senses, especially sound and sight.

	Poem C 'Blizzard' by Ruth Bidgood Some features which candidates might choose for analysis include: • the creation of the mood of questioning and uncertainty, language of possible danger • the effects of the imagery of 'white scream' and 'shrieking' • the harsh sounds of verse two • the contrasting tones/moods of the three verses • the use of the landscape, 'heights', high', 'hill' and 'the valley' • the shape of opening with a question, ending with possible answer • the poem's attitude to nature as something apart, separate. **Poem D 'A March Snow' by Ella Wheeler Wilcox** Some features which candidates might choose for analysis include: • the lesson-like nature and moral tone of the poem • snow used less as real experience more as a metaphor/conceit • the possibly religious tone and meanings, in language such as 'earth life' and 'eternal Spring' • language creating the attractiveness of the new snow • ugly language describing the old snow, 'so soiled, and stained, and sodden' • the sonnet form and the way it is used to enforce the main idea of 'repentance' • the effect of repetition and in particular of forms of 'Let'' almost prayer-like • the use of rhyme often to make the moral point.
AO4	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 snow. Candidates are likely to consider some of the following connections: In relation to **'Snow-flakes'** and **'Snow'** • both begin with descriptions of the coming of the snow, snowfall • contrasting moods; sadness in A, 'delight' in B • the ways in which both poems appeal to our senses, sight and sound in particular • both use snow to express strong feelings • in both, snow leads to discovery, revelation • both controlled, formal poems; six lines, three rhymes, varied line length; but use the forms in different ways, such as stanzas running on in B with what effect • B is more flexible, seeming to create an actual experience. In relation to **'Snow-flakes'** and **'Blizzard'** • very different snows; more human in A ('whispered'), more dangerous and apart in C • language often strongly contrasts; 'silent and soft' in A, 'scream' and 'shrieking' in C • both poems have secrets; 'revealed' in A, but the speaker in C is still 'seeking' • both poems use landscapes which are very different, fitting mood of each poem • A is more general, C follows the twists and turns of actual experience

- absence of rhyme in C but sound, (repetition and rhyme) especially important in A
- the more regular form and patterning of A (and their effects) contrasts with the free verse of C as the speaker follows the effects of the snowstorm.

In relation to **'Snow-flakes'** and **'A March Snow'**
- both more general about the effects of snow, rather than describing actual experiences
- both use strict forms (sonnet in case of D), in which repetition in particular is important
- there is similar imagery of garments ('drapery', 'folds', 'cloud-folds'), used for different effects
- the feelings attached to snow are clear and central to the poems but different, 'despair' in A, 'repentance' in D
- silence is important in both poems
- these are formal poems in which snow is used to express ideas, attitudes rather than actual experiences, this is especially so in D.

Unit 3 Poetry Section B Assessment Grid

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

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