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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2018**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2018 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.

**WJEC A LEVEL  
ENGLISH LITERATURE**

**SUMMER 2018 MARK SCHEME**

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

**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 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 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: Pre-1900 Poetry**

**Section A Mark Allocation**

		AO1	AO2	AO3
<b>Part (i)</b>	<b>15</b>	<b>5</b>	<b>10</b>	
<b>Part (ii)</b>	<b>45</b>	<b>10</b>	<b>5</b>	<b>30</b>

Q1	Geoffrey Chaucer: <i>The Merchant's Prologue and Tale</i> (Cambridge)
(i)	<p>Re-read lines 973-994 of <i>The Merchant's Prologue and Tale</i>, from 'This fresshe May...' to 'But speke to us of untrust and repreeve'. How does Chaucer present May in these lines? [15]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be 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>.</p> <p><b>Band 1</b> responses might offer some basic descriptions of May but are unlikely to engage with her role in the Tale. By <b>Band 2</b> we should see some accurate use of appropriate terminology and some awareness of the character's role and the narrator's attitudes. In <b>Band 3</b> expression will be coherent and mostly accurate with a clearer grasp of May's character and role. <b>Band 4</b> responses should demonstrate a sound grasp of May's role with consistently fluent and appropriate expression. In <b>Band 5</b> we should see an increasingly sophisticated and creative response which shows a confident engagement with Chaucer's presentation of May.</p>
AO2	<p>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.</p> <p><b>Band 1</b> responses are likely to take a narrative/descriptive approach with little textual support. In <b>Band 2</b> we should expect to see better support and some awareness of Chaucer's techniques. <b>Band 3</b> responses should demonstrate an organised and supported discussion and clear engagement with Chaucer's poetic techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in an effectively organised and focussed response. <b>Band 5</b> should confidently demonstrate increasingly perceptive analysis and evaluation of Chaucer's poetic techniques.</p> <p>Some features candidates might discuss include:</p> <ul style="list-style-type: none"> <li>• 'fresshe' suggests innocence and youth but becomes ironic within the context of the extract</li> <li>• alliterative 'first and forward' suggests performance, pretending to weep</li> <li>• May overprotests her loyalty and innocence, with references to soul, honour and 'wifhood'</li> <li>• irony of 'tendre flour'</li> <li>• more ironic protests in 'nevere', 'ne', 'if ever' and 'That I be fals'</li> <li>• her hypocrisy climaxes in the drowning reference</li> <li>• her claim that she is 'gentil' not 'wenche'</li> <li>• clever turning of criticism against Januarie at the end of extract, her hypocrisy confirmed by subsequent lines.</li> </ul>

	<p><b>Band 1</b> responses are likely to take a narrative/descriptive approach with little textual support. In <b>Band 2</b> we should expect to see better support and some awareness of Chaucer's techniques. <b>Band 3</b> responses should demonstrate an organised and supported discussion and clear engagement with Chaucer's poetic techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in an effectively organised and focussed response. <b>Band 5</b> should confidently demonstrate increasingly perceptive analysis and evaluation of Chaucer's poetic techniques.</p>
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(ii)	<b>Consider some of the ways in which medieval ideas and values influence Chaucer's presentation of women in <i>The Merchant's Prologue and Tale</i>. [45]</b>
AO1	<p><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>.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• May's behaviour, perhaps an example of female revenge and cleverness or a justification of the Merchant's criticism of women</li> <li>• Proserpina's reaction to Pluto's attack on women</li> <li>• the Merchant's view of wives and women as deceitful and lustful</li> <li>• Pluto's view of women as full of 'tresons', 'untrouthe' and 'wikkednesse'</li> <li>• the religious view that '...woman is for mannes helpe ywroght' and should be obedient</li> <li>• whether in the Tale as a whole, men are presented as critically as women.</li> </ul> <p>Writing in <b>Band 1</b> is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas about medieval religious ideas and women. In <b>Band 2</b> we should see more sustained efforts to engage with the text and the task in relatively clear if not always accurate language. <b>Band 3</b> responses will be more consistently relevant and clearly link religious ideas and values to the presentation of women. In <b>Bands 4</b> and <b>5</b> ideas about the influence of medieval religious ideas and values on the presentation of women will be.</p>
AO2	<p>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.</p> <p>Some features candidates might discuss include:</p> <ul style="list-style-type: none"> <li>• the overwhelmingly sarcastic tone, in particular using exaggeration to undermine praise</li> <li>• the use of the heroic couplet, especially rhyme</li> <li>• use of authorities, especially Biblical references, such as Rebekke, Judith and Abigail, and Solomon</li> <li>• similar use of Classical references, especially the legend of Pluto and Proserpina</li> <li>• the use of debate, such as that between Justinus and Placebo</li> <li>• the use of courtly romance language, characters, behaviour and settings.</li> </ul> <p><b>Band 1</b> responses are likely to take a narrative/descriptive approach with little textual support. In <b>Band 2</b> we should expect to see better support and some awareness of Chaucer's techniques. <b>Band 3</b> responses should demonstrate an organised and supported discussion and clear engagement with Chaucer's poetic techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in an</p>

	effectively organised and focussed response. <b>Band 5</b> should confidently demonstrate increasingly perceptive analysis and evaluation of Chaucer's poetic techniques.
<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question, in this case Chaucer's presentation of women. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>Some of the key contexts might include:</p> <ul style="list-style-type: none"> <li>• the Bible, especially Genesis and other characters and stories from the Old Testament</li> <li>• the values, characters and language from courtly romances</li> <li>• references to the Classics, especially the legend of Pluto and Proserpina</li> <li>• texts such as the 'Roman de la Rose', 'Mirror of Marriage', stories by Boccaccio and 'The Rape of Proserpina'.</li> </ul> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b> there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b> contextual references should be carefully chosen and the connection between text, task and context clearly understood. Writing in <b>Bands 4</b> and <b>5</b> should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of key contexts.</p>

Q2	John Donne, <i>Selected Poems</i> , (Penguin Classics)
(i)	Re-read 'Holy Sonnet X' on pages 181-182. Examine Donne's use of poetic techniques in this poem. [15]
AO1	<p><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>.</p> <p><b>Band 1</b> candidates are likely to offer a largely descriptive/narrative approach with limited support. <b>Band 2</b> candidates are likely to show some awareness of some techniques and some use of appropriate terminology. <b>Band 3</b> expression will be coherent and mostly accurate with a clearer grasp of Donne's treatment of death. <b>Band 4</b> responses should show a sound grasp of Donne's attitudes to death with consistently fluent and appropriate expression. In <b>Band 5</b> we should see an increasingly sophisticated and creative response which shows a confident engagement with the poem.</p>
AO2	<p>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.</p> <p>Some of the features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• abrupt , challenging opening, with emphasis on 'not' twice</li> <li>• syntax and shape of argument, with use of 'for', 'but', 'then', 'and' and ten commas in first sentence</li> <li>• use of paradox</li> <li>• specious argument of death being like sleep</li> <li>• use of rhymes, such as 'thee'/'mee' giving dominance to latter</li> <li>• repetition of 'And' to emphasise death's weakness</li> <li>• effect of pause in 12<sup>th</sup> line and emphasis on 'swell'st' in clinching question</li> <li>• effect of final couplet, offered as conclusive argument</li> <li>• use of sonnet form.</li> </ul> <p><b>Band 1</b> responses may offer a basic, descriptive/narrative approach with little support. In <b>Band 2</b> we should see some awareness of techniques with some textual support. <b>Band 3</b> work should demonstrate an organised, supported discussion with some clear points showing understanding of Donne's techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in a well organised and focussed response. <b>Band 5</b> should demonstrate increasingly perceptive analysis and evaluation of Donne's poetic techniques.</p>

(ii)	<p><b>Consider some of the ways in which Donne's love poems and/or poems of religious faith deal with death.</b> [45]</p>
<p><b>A01</b></p>	<p><u>Informed</u> responses will demonstrate clear knowledge of Donne's poetry. 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>.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• how love, especially by making the two one, can defeat death, as in 'The Canonization' and 'The Good Morrow'</li> <li>• could argue that the loved one is superior to death, as in 'A Fever' and 'The Anniversary'</li> <li>• how the Holy Sonnets show that 'grace' and God's love can overcome death</li> <li>• Can defy death and through the paradox of Christ's Resurrection, 'Death, thou shalt die'</li> <li>• that love poetry can outlast love and death; 'As well a well-wrought urn becomes /The greatest ashes'</li> <li>• that through the sufferings of love, the lover can die 'by feigned deaths'</li> <li>• can write from the position of a dead lover, as in 'The Apparition', 'The Will' and 'The Expiration'.</li> </ul> <p>Writing in <b>Band 1</b> is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas about death in Donne's poems. In <b>Band 2</b> we should see more sustained efforts to engage with the text and the task in relatively clear if not always accurate language. <b>Band 3</b> responses will be more consistently relevant and clearly link ideas about love and religious belief to Donne's treatment of death. In <b>Bands 4</b> and <b>5</b> ideas about the ways Donne comes to terms with death through love and religious belief will be more confidently handled in responses which are effectively organised and increasingly perceptive.</p>

<p><b>A02</b></p>	<p>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.</p> <p>Some features candidates might discuss include:</p> <ul style="list-style-type: none"> <li>• the use of the structure and language of arguments</li> <li>• the complex patterns and syntax that seem to follow the movements of thought</li> <li>• the use of surprising, even shocking, conceits; his wit and love of paradox and puns</li> <li>• the rich vocabulary from a wide range of references</li> <li>• the dramatization of feelings and situations.</li> </ul> <p><b>Band 1</b> responses are likely to take a narrative/descriptive approach with little textual support. In <b>Band 2</b> we should expect to see better support and some awareness of Donne's techniques. <b>Band 3</b> responses should demonstrate an organised and supported discussion and clear engagement with Donne's poetic techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in an effectively organised and focussed response. <b>Band 5</b> should confidently demonstrate increasingly perceptive analysis and evaluation of Donne's poetic techniques.</p>
<p><b>A03</b></p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• Donne's religious beliefs, especially relating to salvation and the crucifixion</li> <li>• the effects of Donne's academic and legal education</li> <li>• ideas and matter from a wide range of knowledge, such as the Classics, the Bible, cosmology, geography etc.; 'his immoderate desire of humane learning and languages'</li> <li>• the influence of Renaissance forms such as the sonnet, elegies, satires; his skill with the iambic line</li> <li>• the effects of religion in a time of conflict and change; he 'surveyed and digested the whole body of divinity'.</li> </ul> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b> there should be some relevant connections between text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b> contextual references should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4</b> and <b>5</b> should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of key contexts.</p>

Q3	John Milton: <i>Paradise Lost Book IX</i> (Oxford)
(i)	<p>Re-read lines 265-289 of <i>Paradise Lost Book IX</i>, from ‘... leave not the faithful side’ to ‘Adam, misthought of her to thee so dear?’ Analyse Milton’s presentation of Eve in these lines. [15]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be 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>.</p> <p><b>Band 1</b> responses might offer some basic descriptions of Eve with little support. By <b>Band 2</b> we should see some accurate use of appropriate terminology and some awareness of the character’s role and the narrator’s attitudes. In <b>Band 3</b> expression will be coherent and mostly accurate with a <b>clearer</b> grasp of Eve’s character and attitudes. <b>Band 4</b> responses should demonstrate a sound grasp of Milton’s presentation of Eve with consistently fluent and appropriate expression. In <b>Band 5</b> we should see an increasingly sophisticated and creative response which shows a confident engagement with Milton’s presentation of Eve.</p>
AO2	<p>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.</p> <p>Some of the features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• balance and reasonableness of Adam’s words</li> <li>• contrasting alliterations of ‘d and d’ (harsh) and ‘s, s , s’ (softer)</li> <li>• the complexity of Eve, ‘sweet austere composure’</li> <li>• Eve’s awareness of danger (‘enemy’); enjambment emphasising ‘our ruin’</li> <li>• Eve’s confident tone (line 279), her hurt tone (line 281)</li> <li>• complex syntax of Eve’s argument to justify herself</li> <li>• which becomes a criticism of Adam for thinking she is weak</li> <li>• contrast of ‘from faith and love’ and ‘shaken and seduced’.</li> </ul> <p><b>Band 1</b> responses may offer a basic, descriptive/narrative approach with little support. In <b>Band 2</b> we should see some awareness of techniques with some textual support. <b>Band 3</b> work should demonstrate an organised, supported discussion with some clear points showing understanding of Milton’s techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in a well organised and focussed response. <b>Band 5</b> should confidently demonstrate increasingly perceptive analysis and evaluation of Milton’s poetic techniques.</p>

(ii)	<p><b>Consider some of the ways in which seventeenth-century attitudes to women and marriage are reflected in Milton's <i>Paradise Lost</i>, Book IX. [45]</b></p>
A01	<p><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>.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• Milton's presentation of their relationship goes beyond gender stereotypes of his time</li> <li>• complexity of roles, so Eve is 'associate sole' but also told 'to study household good'</li> <li>• the nature of conjugal love, created by God and based on pleasure ('delight') and 'Reason'</li> <li>• Adam's love for Eve; by his decision to eat, he could be said to choose Eve over God</li> <li>• after eating, reactions reveal more clearly contradictions in their marriage</li> <li>• the seductive power, appearance and arguments, of the serpent (Satan).</li> </ul> <p>Writing in <b>Band 1</b> is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas about attitudes to women and marriage. In <b>Band 2</b> we should see more sustained efforts to engage with the text and the task in relatively clear if not always accurate language. <b>Band 3</b> responses will be more consistently relevant, and clearly link attitudes to women to Milton's presentation of marriage. In <b>Bands 4</b> and <b>5</b> ideas will be more confidently handled in responses which are effectively organised and increasingly perceptive.</p>
A02	<p>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.</p> <p>Some features candidates might discuss include:</p> <ul style="list-style-type: none"> <li>• the plausibility and intricacy of Eve's reasoning, showing the strengths and weaknesses of reason</li> <li>• the effects of the extensive use of dialogue, giving the poem some of the qualities of a drama</li> <li>• the ways Milton explores the individual psychologies of Adam and Eve</li> <li>• the use of key words, such as reason, obedience, love, faith, sweet and honour</li> <li>• the use of literary devices such as alliteration ('His fraud is then thy fear...' etc. lines 285-7), epic similes, apostrophe</li> <li>• the use of the setting of the Garden of Eden, its beauty underlining the danger that lies beneath appearances, and accentuating what can be/has been lost.</li> </ul>

	<p><b>Band 1</b> responses are likely to take a narrative/descriptive approach with little textual support. In <b>Band 2</b> we should expect to see better support and some awareness of Milton's techniques. <b>Band 3</b> responses should demonstrate an organised and supported discussion and clear engagement with Milton's poetic techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in an effectively organised and focused response. <b>Band 5</b> should confidently demonstrate increasingly perceptive analysis and evaluation of Milton's poetic techniques.</p>
<p><b>AO3</b></p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• women were taught to be silent; they might learn to read but few could write</li> <li>• marriages were contractual and familial (might refer to Milton's three marriages); 'a daughter should be not married until she be skilful in huswifrie' (Robert Filmer)</li> <li>• the contemporary debate about the purpose of marriage and to what degree marriage should be a partnership</li> <li>• Milton could see marriage as a meeting of minds, led him to support divorce ('The Doctrine and Discipline of Divorce')</li> <li>• the religious view that marriage was for the procreation of children and avoidance of lust</li> <li>• most religious groups opposed divorce.</li> </ul> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b> there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b> contextual references should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4</b> and <b>5</b> should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of key contexts.</p>

Q4	John Keats: <i>Selected Poems</i> (Penguin)
(i)	<p>Re-read the first two (lines 1-18) of 'The Eve of St. Agnes' on page 165. Analyse some of the ways in which Keats creates atmosphere in these lines. [15]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract from the poem 'The Eve of St Agnes'. 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>.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• the significance of St Agnes Eve itself</li> <li>• the use of the holy Beadsman to begin the poem</li> <li>• the religious setting of the chapel and memorials</li> <li>• all the cold physical sensations and links to death.</li> </ul> <p><b>Band 1</b> is likely to be narrative/descriptive in approach with little support. At <b>Band 2</b> expect some awareness of the atmosphere in the poem with some appropriate terminology. At <b>Band 3</b> expression will be coherent and mostly accurate with a clear grasp of the atmosphere of the poem. <b>Band 4</b> should demonstrate a sound grasp of the stanzas' atmosphere with a consistently fluent and appropriate expression. In <b>Band 5</b> we should see an increasingly sophisticated and creative response which shows a confident engagement with Keats's creation of atmosphere.</p>
AO2	<p>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.</p> <p>Some of the features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• intensity and density of cold language and imagery</li> <li>• language expressing physical sensations, such as 'numb' and 'ache'</li> <li>• creation of religious setting with imagery like the 'censer', and references to 'rosary', 'Virgin's picture' etc.</li> <li>• rather Gothic chapel setting, its visual details and links to death</li> <li>• effects of medieval language such as 'a-cold', 'saith', 'returneth'</li> <li>• effects of the Spenserian stanza</li> <li>• use of rhymes, e.g. 'breath/death'</li> <li>• use of the character of the Beadsman.</li> </ul> <p><b>Band 1</b> responses are likely to offer narrative/descriptive approach with little support. In <b>Band 2</b> we should expect to see some awareness Keats's techniques with some relevant support. <b>Band 3</b> should demonstrate an organised supported discussion with some clear points showing understanding of Keats's techniques.</p>

	<p>By <b>Band 4</b> we should expect a sound grasp of techniques in an effectively organised and focused response. <b>Band 5</b> should demonstrate increasingly perceptive analysis and evaluation of Keats's poetic techniques.</p>
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(ii)	<p><b>Consider some of the ways in which Keats makes use of legend and/or medieval romance to write about love.</b> [45]</p>
<p><b>AO1</b></p>	<p><u>Informed</u> responses will demonstrate clear knowledge of Keats' poetry. 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></p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• the use of romance and legend to explore power and danger of love</li> <li>• may link romance to medieval, gothic and chivalrous settings and action</li> <li>• the descriptions of the overwhelming feelings of love</li> <li>• the envy love can arouse, as in 'Isabella'</li> <li>• love of beauty as in 'Ode on a Grecian Urn'</li> <li>• the fantasy element in love.</li> </ul> <p>Writing in <b>Band 1</b> is likely to be narrative/descriptive in approach but might assert some basic relevant ideas about Keats's use of Romance and legend. In <b>Band 2</b> we should see a more sustained effort to engage with the text and the task in relatively clear if not accurate language. <b>Band 3</b> responses will be more consistently relevant and clearly link romance and legend to love in the poetry. In <b>Bands 4 and 5</b> ideas about the way Keats uses romance and legend to write about love will be more confidently handled in responses which are effectively organised and increasingly perceptive.</p>
<p><b>AO2</b></p>	<p>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.</p> <p>Some of the features which candidates might discuss include:</p> <ul style="list-style-type: none"> <li>• use of 'medieval' settings, characters and flummery</li> <li>• use of 'old' language, as in 'The Eve of St Agnes and 'La Belle Dame Sans Merci'</li> <li>• use of appropriate forms such as Spenserian stanza or ballad</li> <li>• Keats' dense sensuous language appropriate to expressing range of feelings of love.</li> </ul> <p><b>Band 1</b> responses are likely to take a narrative/descriptive approach with little textual support. In <b>Band 2</b> we should expect to see better support and some awareness of Keats's techniques. <b>Band 3</b> responses should demonstrate an organised supported discussion and clear engagement with Keats's poetic techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in an effectively organised and focussed response. <b>Band 5</b> should demonstrate increasingly perceptive analysis and evaluation of Keats's poetic techniques.</p>

<b>AO3</b>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"><li>• ‘the beautiful mythology of Greece’ (Endymion)</li><li>• Classical legends and references</li><li>• influences of Spenser (mixture of Classical and ‘faery’), Shakespeare and Milton</li><li>• influences of medieval, chivalric stories and language (knights and ladies etc.)</li><li>• his own experiences of love, especially Fanny and friends</li><li>• his connection of poetry (‘poesy’) to dream and fancy and so to stories of romance and legend.</li></ul> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b> there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b> contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of key concepts.</p>
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Q4	Christina Rossetti: <i>Selected Poems</i> (Penguin)
(i)	<b>Re-read ‘Confluents’ on pages 142-143. Analyse the ways in which Rossetti writes about her relationship with God in this poem. [15]</b>
AO1	<p><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>.</p> <p><b>Band 1</b> is likely to be narrative/descriptive in approach with little support. At <b>Band 2</b> expect some awareness of Rossetti’s attitudes to God and some appropriate terminology. At <b>Band 3</b> expression will be coherent and mostly accurate with a clearer grasp of Rossetti’s relationship with God. <b>Band 4</b> should demonstrate a sound grasp of the relationship in the poem with consistently fluent and appropriate expression. In <b>Band 5</b> we should see an increasingly sophisticated and creative response which shows a confident engagement with the poem.</p>
AO2	<p>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.</p> <p>Some of the features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the use of the three features of nature (river, rose and dew) to express the relationship</li> <li>• the analogy of the river going to the sea to express the soul’s movement to God</li> <li>• the way ‘far away’ is picked up in ‘alone’ (rhyme-emphasised) in second half of eight line stanza</li> <li>• how the short lines emphasise the rhyme sound of pain</li> <li>• the effects of intricate patterns (syllables and rhymes) of the verses</li> <li>• effectiveness of the very short three-syllabled lines</li> <li>• mood of sadness and despair contrasting with approach of hope in final stanza</li> <li>• use of ‘I’ and ‘thee’ throughout the poem</li> <li>• effect of ending with repeated question.</li> </ul> <p><b>Band 1</b> responses may offer a basic, descriptive/narrative approach with little support. In <b>Band 2</b> we should see some awareness of techniques with some textual support. <b>Band 3</b> work should demonstrate an organised, supported discussion with some clear points showing understanding of Rossetti’s techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in a well organised and focussed response. <b>Band 5</b> should demonstrate increasingly perceptive analysis and evaluation of Rossetti’s poetic techniques.</p>

(ii)	<p><b>Consider some of the ways in which Rossetti explores doubt and uncertainty in her religious poetry.</b> [45]</p>
<p><b>AO1</b></p>	<p><u>Informed</u> responses will demonstrate clear knowledge of this Rossetti's poetry. 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></p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• the exploration of extremes of feelings and situations</li> <li>• extremes of pain, loss and betrayal can lead directly to clear positives and statements of faith, often using natural imagery</li> <li>• very personal tone and language</li> <li>• exploration of 'hope' (key word), 'where their hopes end my joy begins'</li> <li>• simple directness of emotion, often vulnerable feelings, 'I yet can plead', 'O Jesus, drink of me'</li> <li>• the contrasts of uncertainty with plain acceptance, even assertion of faith, often through religious and natural imagery.</li> </ul> <p>Writing in <b>Band 1</b> is likely to be brief, descriptive/narrative but might assert some basic, relevant ideas about doubt and uncertainty. In <b>Band 2</b> we should see more sustained efforts to engage with the text and the task in relatively clear if not always accurate language. <b>Band 3</b> responses will be more consistently relevant, and clearly explore doubt and uncertainty in Rossetti's poetry. In <b>Bands 4 and 5</b> ideas about doubt and uncertainty will be more confidently handled in responses which are effectively organised and increasingly perceptive.</p>
<p><b>AO2</b></p>	<p>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.</p> <p>Some features candidates might discuss include:</p> <ul style="list-style-type: none"> <li>• use of religious references and imagery</li> <li>• contrasts of negative and positive natural imagery</li> <li>• use of strong, contrasting rhymes, 'pass away'/'uprise the day', 'numb'/'dumb'/'come' etc</li> <li>• use of opposites, 'light'/'night', and paradoxes, 'sweet is death'.</li> </ul> <p><b>Band 1</b> responses are likely to take a narrative/descriptive approach with little textual support. In <b>Band 2</b> we should expect to see better support and some awareness of Rossetti's techniques. <b>Band 3</b> responses should demonstrate an organised and supported discussion and clear engagement with Rossetti's poetic techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in an effectively organised and focussed response. <b>Band 5</b> should confidently demonstrate increasingly perceptive analysis and evaluation of Rossetti's poetic techniques.</p>

<b>A03</b>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the influence of the Bible and Biblical and religious language</li> <li>• Rossetti's roots in Italian literature and culture, especially Petrarch and Dante</li> <li>• the influence of the Oxford Movement, Tractarianism and contemporary religious debate</li> <li>• the influence of fairy tales and ballads, and poets such as Keats and Tennyson</li> <li>• the effects of loss of family members, her own ill-health and relationships.</li> </ul> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b> there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b> contextual references should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4</b> and <b>5</b> should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of key contexts.</p>

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

Band	<b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> <b>5 marks</b>	<b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i> <b>10 marks</b>
<b>5</b>	<b>5 marks</b> <ul style="list-style-type: none"> <li>• sophisticated, creative and individual response to poem/extract; ideas are thoughtful and response is fully engaged and relevant</li> <li>• confident, perceptive application of literary concepts and terminology</li> <li>• effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>• perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>• confident and apt textual support</li> <li>• confident discussion of implicit meaning</li> </ul>
<b>4</b>	<b>4 marks</b> <ul style="list-style-type: none"> <li>• clearly informed, engaged and well-structured response with clear knowledge of the poem/extract;</li> <li>• sound and apt application of literary concepts and terminology</li> <li>• expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>• sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>• secure, apt textual support</li> <li>• sound, secure grasp of implicit meaning</li> </ul>
<b>3</b>	<b>3 marks</b> <ul style="list-style-type: none"> <li>• clearly engages with poem/extract; and response is mostly relevant</li> <li>• some sensible use of key concepts and generally accurate use and application of terminology</li> <li>• reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>• purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning</li> <li>• generally clear and accurate textual support</li> <li>• grasps some implicit meanings</li> </ul>
<b>2</b>	<b>2 marks</b> <ul style="list-style-type: none"> <li>• 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</li> <li>• some, though may not always be relevant, use of terminology</li> <li>• expression may feature some inaccuracies</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>• makes some valid points about use of writer's use of language and poetic techniques to create meaning</li> <li>• supports points by some appropriate reference to poems/extract</li> <li>• shows some grasp of implicit meaning</li> </ul>
<b>1</b>	<b>1 mark</b> <ul style="list-style-type: none"> <li>• superficial approach to poem/extract; that may show only partial/simple understanding</li> <li>• some grasp of basic terminology, though this may be uneven</li> <li>• errors in expression and lapses in clarity</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>• identifies basic language and stylistic features</li> <li>• discussion tends to be narrative/descriptive in nature</li> <li>• offers some support in the form of quotations or references to poem/extract which may not always be relevant</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted.	

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

Band	<p style="text-align: center;"><b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i></p> <p style="text-align: center;"><b>10 marks</b></p>	<p style="text-align: center;"><b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;"><b>5 marks</b></p>	<p style="text-align: center;"><b>AO3</b> <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i></p> <p style="text-align: center;"><b>30 marks</b></p>
5	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• sophisticated, creative and individual response to poems; ideas are thoughtful and response is fully engaged and relevant</li> <li>• confident, perceptive application of literary concepts and terminology</li> <li>• effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<p style="text-align: center;"><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>• confident and apt textual support</li> <li>• confident discussion of implicit meaning</li> </ul>	<p style="text-align: center;"><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, productive discussion of significance and influence of contexts</li> <li>• confident analysis of the contexts in which texts are written and received</li> <li>• confident analysis of connections between texts and contexts</li> </ul>
4	<p style="text-align: center;"><b>7 8-marks</b></p> <ul style="list-style-type: none"> <li>• clearly informed, engaged and well-structured response with clear knowledge of the poems</li> <li>• sound and apt application of literary concepts and terminology</li> <li>• expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<p style="text-align: center;"><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>• secure, apt textual support</li> <li>• sound, secure grasp of implicit meaning</li> </ul>	<p style="text-align: center;"><b>19-24marks</b></p> <ul style="list-style-type: none"> <li>• sound, secure appreciation and understanding of the significance and influence of contexts</li> <li>• sound, secure analysis of the contexts in which texts are written and received</li> <li>• sound, secure understanding of connections between texts and contexts</li> </ul>
3	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• clearly engages with poems and response is mostly relevant</li> <li>• some sensible use of key concepts and generally accurate use and application of terminology</li> <li>• reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.</li> </ul>	<p style="text-align: center;"><b>3 marks</b></p> <ul style="list-style-type: none"> <li>• purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning</li> <li>• generally clear and accurate textual support</li> <li>• grasps some implicit meanings</li> </ul>	<p style="text-align: center;"><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>• clear grasp of significance and influence of contexts</li> <li>• clear grasp of the contexts in which texts are written and received</li> <li>• clear understanding of connections between texts and contexts</li> </ul>
2	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• 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</li> <li>• some, though may not always be relevant, use of terminology</li> <li>• expression may feature some inaccuracies</li> </ul>	<p style="text-align: center;"><b>2 marks</b></p> <ul style="list-style-type: none"> <li>• makes some valid points about writer's use of language and poetic techniques to create meaning</li> <li>• supports points by some appropriate reference to poems</li> <li>• shows some grasp of implicit meaning</li> </ul>	<p style="text-align: center;"><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• acknowledges the importance of contexts</li> <li>• basic grasp of the contexts in which texts are written and received</li> <li>• makes some connections between texts and contexts</li> </ul>
1	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• superficial approach to poems that may show only partial/simple understanding</li> <li>• some grasp of basic terminology, though this may be uneven</li> <li>• errors in expression and lapses in clarity</li> </ul>	<p style="text-align: center;"><b>1 mark</b></p> <ul style="list-style-type: none"> <li>• identifies basic language and stylistic features</li> <li>• discussion tends to be narrative/descriptive in nature</li> <li>• offers some support in the form of quotations or references to poems which may not always be relevant</li> </ul>	<p style="text-align: center;"><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>• attempts to acknowledge the importance of contexts</li> <li>• describes wider contexts in which poems are written and received</li> <li>• attempts to make superficial connections between texts and contexts</li> </ul>
0	<b>0 marks: Response not credit worthy or not attempted.</b>		

## 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	AO3
15	15	30

Q6	<p>Compare the presentation of the moon in poem A 'To The Moon' by Charlotte Smith and in one other poem, <i>either</i> poem B 'To the Moon' by Thomas Hardy or poem C 'who knows if the moon's...' by e. e. cummings or poem D 'Make This Night...' by W. H. Auden. [60]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of these 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>.</p> <p><b>Band 1</b> responses are likely to describe some features of the moons with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the presentation of the moons. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p><b>Poem A: 'To The Moon'</b> Some features which candidates might chose for analysis include:</p> <ul style="list-style-type: none"> <li>• the regal address, references to 'Queen' and 'silver bow'</li> <li>• possible awareness of classical allusion to hunter goddess Diana/Artemis</li> <li>• gentle language of rest and quiet, such as 'mild and placid' and 'soft calm'</li> <li>• effect of soft visual imagery such as 'shadow trembling' and 'floating clouds'</li> <li>• effect of some feminine touches in 'fair' and the motherly 'sad children'</li> <li>• emphasis on light and looking, in 'watch', 'mark' and 'gaze'</li> <li>• use of contrasts, such as 'soft calm'/'troubled breast' and 'world serene'/'toiling scene'</li> <li>• use of sonnet form; first part, octave, on calming effect of moon, second, sestet, more on suffering of those on earth</li> <li>• language of suffering, 'wretched', 'sad', 'Despair and Woe', 'cup of sorrow'</li> <li>• use of sonnet rhymes for emphasis as in 'breast' and 'rest' and 'serene' and 'scene'.</li> </ul> <p><b>Poem B: 'To the Moon'</b> Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• attention to the moon's age, witness of so much good and bad, gives weight to moon's view</li> <li>• effect of portrayal of moon as detached ('aloof', 'self-wrapt') and distant</li> <li>• contrasting effects of two voices, the speaker's and the moon's</li> <li>• the simplicity and directness of the questions and confidence of the replies, little in the way of nuance</li> <li>• songlike qualities in use of repetitions, regular pattern and rhymes</li> <li>• strong rhymes to give emphasis and authority to ideas</li> <li>• effect of pessimism/bleakness of last verse perhaps having established moon's detached credentials</li> <li>• candidates might draw attention to use of short lines, alliteration, some unusual words ('shudderful'), and perhaps repetition of 'O' to create solemn, sorrowful effect.</li> </ul> <p><b>Poem C: 'who knows if the moon's....'</b></p>

	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• fanciful opening, moon compared to balloon, references to ‘city in the sky’</li> <li>• child-like language, such as ‘pretty people’, bit like child’s drawing, simplicity of language throughout</li> <li>• the escapism in the poem, repetition of ‘take’ and ‘sail away’</li> <li>• romantic, perhaps sentimental ending of eternal spring and universal love</li> <li>• likely to comment on irregularity of line length and seeming spontaneity of development</li> <li>• effects of lack of punctuation and use of brackets and mostly lower case</li> <li>• effect of single word lines and capital letter for Spring.</li> </ul> <p><b>Poem D: ‘Make This Night...’</b></p> <p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• pleading, abrupt opening, emphases on ‘Make’ and ‘Moon’</li> <li>• use of softer language like ‘loveable’ and tone becoming more like prayer, asking for blessing (‘bless’ and ‘grant’)and, by last verse, protection</li> <li>• effect of moving to first person plural</li> <li>• language of togetherness, especially in third verse</li> <li>• effects of six syllable lines, more stressed words, concision and emphasis</li> <li>• language of landscapes linked to innocence, peace and power</li> <li>• ‘different’ last verse with its hints of abandoned love: more dramatic language, contrasts of ‘Shine’/‘dark’ and the rhymes ‘bed’/‘dead’.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of the poems without further discussion. <b>Band 2</b> responses will show some grasp of techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how the poets have used form and language choices. Responses at <b>Bands 4</b> and <b>5</b> 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.</p>
<p><b>AO4</b></p>	<p>Candidates are likely to consider some of the following connections <b>in relation to ‘To The Moon’ and ‘To the Moon’</b>:</p> <ul style="list-style-type: none"> <li>• the contrast of the bleak tone and ideas of Hardy compared to the more optimistic tone of Smith</li> <li>• nevertheless both speak of the suffering of human life</li> <li>• the contrast of the regal more feminine portrayal of Smith’s moon compared to the detached, ancient gender free moon of Hardy</li> <li>• perhaps more romantic view of moon in Smith, queenly, beautiful and benign</li> <li>• Smith is more descriptive of the moon and its effects, for example in ‘silver’, ‘pale’, ‘placid light’</li> <li>• atmosphere in Smith is softer, offering peace and escape</li> <li>• endings are very different, Smith’s optimism and Hardy’s moon’s blunt ‘a show God ought surely to shut up soon’</li> <li>• effects of contrasting forms; the condensed sonnet of Smith and the songlike duologue of Hardy.</li> </ul>

**In relation to ‘To The Moon’ and ‘who knows if the moon’s...’:**

- both see the moon in happy, positive terms
- there is a degree of escapism in both poems
- Smith contrasts earth’s suffering with the moon’s serenity, cummings is mostly lightness
- cummings’s poem seems to challenge conventions in punctuation and syntax
- cummings’s poem seems to develop spontaneously almost from casual thought very different from the traditional and regular sonnet form which presents Smith’s moon
- language is very different, cummings informal, Smith traditional and ‘poetic’ endings are very different; cummings perhaps ends sentimentally emphasising eternal Spring and universal love with a whimsical reference to the flowers, Smith’s ending is a more urgent, desperate desire to escape from earthly suffering.

**In relation to ‘To The Moon’ and ‘Make This Night...’:**

- both poems present a positive response to the moon in bright language, ‘cloudless brightness’ in Auden, ‘placid light’ in Smith
- both speakers see the moon as a protector – ‘benignant sphere’ in Smith, ‘Surround our absences’ in Auden
- might argue Auden more personal with direct plea, ‘Bless me’; Smith, more general, speaks of ‘wearied pilgrim’
- the tone of both poems is calm as is the atmosphere of both moons
- both use visual imagery of weather and landscape; ‘cloudless brightness’, ‘still spaces’ and ‘white hills in Auden, ‘floating clouds’ in Smith
- both use contrasts, such as ‘indulgence’ and ‘dreams’ of third verse to ‘dark’ and ‘fury’ of final verse in Auden; ‘world serene’ and ‘toiling scene’ of Smith
- there’s death in both poems, more dramatically in Auden
- forms are regular (sonnet and six syllable stanza) and both use strong rhymes but there is maybe stricter attention to ‘rules’ in Smith; Auden shows more flexibility in use of line and rhyme making the poem more personal and more dramatic.

At **lower bands** connections are likely to be asserted or described. At **Band 3** candidates will use relevant connections supported by the texts. At **Bands 4** and **5** candidates will support connections by detailed critical reference to the ways in which poets write about the moon.

## Unit 3 Poetry Section B Assessment Grid

Band	<b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i>  <b>15 marks</b>	<b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i>  <b>15 marks</b>	<b>AO4</b> <i>Explore connections across literary texts</i>  <b>30 marks</b>
5	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>sophisticated and individual response to unseen poems; ideas are thoughtful and response is fully engaged and relevant</li> <li>confident, perceptive application of literary concepts and terminology</li> <li>effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>perceptive, sophisticated analysis and evaluation of writers' use of language and poetic techniques to create meaning</li> <li>confident and apt textual support</li> <li>confident discussion of implicit meaning</li> </ul>	<b>25-30 marks</b> <ul style="list-style-type: none"> <li>productive and illuminating connections/comparisons between poems</li> </ul>
4	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>clearly informed, engaged and well-structured response with clear understanding of the unseen poems</li> <li>sound and apt application of literary terminology and concepts</li> <li>expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>sound, secure analysis and evaluation of writers' use of language and poetic techniques to create meaning</li> <li>secure, apt textual support</li> <li>sound, secure grasp of implicit meanings</li> </ul>	<b>19-24 marks</b> <ul style="list-style-type: none"> <li>sound, secure and purposeful connections/comparisons between poems</li> </ul>
3	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>clearly engages with unseen poems and response is mostly relevant</li> <li>some sensible use of key concepts and generally accurate use and application of terminology</li> <li>reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.</li> </ul>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>purposeful, detailed and mostly relevant analysis of writers' use of language and poetic techniques to create meaning</li> <li>generally clear and accurate textual support</li> <li>grasps some implicit meanings</li> </ul>	<b>13-18 marks</b> <ul style="list-style-type: none"> <li>makes generally clear and appropriate connections/comparisons between poems</li> </ul>
2	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>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</li> <li>some, though may not always be relevant, use of terminology</li> <li>expression may feature some inaccuracies</li> </ul>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>makes some valid points about writers' use of language and poetic techniques to create meaning</li> <li>supports points by some appropriate reference to unseen text</li> <li>shows some grasp of implicit meaning</li> </ul>	<b>7-12 marks</b> <ul style="list-style-type: none"> <li>makes some superficial, usually valid connections/comparisons between poems</li> </ul>
1	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>superficial approach to unseen poems that may show partial/simple understanding</li> <li>some grasp of basic terminology, though this may be uneven</li> <li>errors in expression and lapses in clarity</li> </ul>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>identifies basic language and stylistic features</li> <li>discussion tends to be narrative/descriptive in nature</li> <li>offers some support in the form of quotations from and references to unseen text which may not always be relevant</li> </ul>	<b>1-6 marks</b> <ul style="list-style-type: none"> <li>identifies superficial connections/comparisons between poems</li> </ul>
0	0 marks: Response not credit worthy or not attempted.		