

UNIT 3 Poetry Pre-1900 and Unseen Poetry

Mark Scheme

General Advice

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

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses**
 - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which 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.

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- 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

Section A Pre-1900 Poetry

Section A Mark Allocation

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

Note

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.

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 reminded to take account of relevant contexts, AO3 (this is the most heavily weighted single objective). We should expect to see significant reference to contextual materials but examiners must bear in mind that candidates should be writing a literary essay which is fully and relevantly supported by references to contexts. Context-led essays with scant attention to the texts will not be able to score highly because contextual references are useful here only insofar as they illuminate the critical reading and appreciation of texts. Similarly, the use of critical views will need to be fully integrated into the candidate's discussion of the texts in light of the chosen task; displays of critical reading which are divorced from the texts and task cannot be rewarded highly.

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.

- Q1 (i) Re-read lines 365 – 386 of *The Merchant’s Prologue and Tale*, from “Heigh fantasye and curious bisynesse...” to “....and may nat see”. How does Chaucer present Januarie’s state of mind in these lines?**

[15]

AO1	<p>Informed responses will demonstrate clear knowledge of this extract. We will reward creatively engaged responses for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of narrative poetry. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p> <p>Band 1 responses might offer some basic descriptions of Januarie’s thoughts and feelings but are unlikely to engage with techniques. By Band 2 we should see some accurate use of appropriate terminology and some awareness of poetic techniques. In Band 3 expression will be fully coherent and mostly accurate, with some understanding of and creative engagement with a broader range of techniques, including structuring devices. Band 4 responses should demonstrate a sound command of the relevant techniques combined with consistently fluent and appropriate expression. In Band 5 we should see an increasingly sophisticated, creative response which should demonstrate a convincing and confident engagement with Chaucer’s techniques.</p> <p>Writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of narrative verse which underpin the poem. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • first person narrative provides force and immediacy and authorial perspective – last line for example • the way Chaucer presents Januarie’s inner debate and romantic confusion • Januarie’s attitudes to women • use of antithesis – ‘heigh fantasye and curious bisynesse’ and ‘betwixe ernest and game’ • irony, for example in juxtaposition of last two lines. <p>Band 1 responses may offer basic, descriptive remarks and spot features of the passage. In Band 2 there might be mostly descriptions of features but by Band 3 we should see some purposeful writing about matters such as the creation of a voice and the mood established by some of the material above. By Band 4 we should expect some well-focused analysis of language and in Band 5 we should see some confident, sophisticated critical analysis taking in the points above but perhaps extending comments to consider and evaluate the effectiveness/conviction of the Merchant’s rhetoric. Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference.</u></p> <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Chaucer’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with style and subtext. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

(ii) Consider some of the ways in which the Merchant's attitudes and values might be reflected in the presentation of Januarie and his marriage. [45]

AO1	<p>We ask for a consideration of Chaucer's techniques in presenting Januarie and his marriage in the light of the Merchant's attitudes and values, which should prompt a personal response. We can reward a <u>relevant</u> response as far as it is written <u>accurately and coherently</u> while drawing upon <u>relevant terminology</u>. <u>Informed</u> essays will gain credit for detailed knowledge of the appropriate sections of the <i>Prologue</i> and the <i>Tale</i> and we will be able to reward <u>creativity</u> in a number of ways including:</p> <ul style="list-style-type: none"> • the skill with which candidates connect the question and relevant aspects of the Prologue and Tale • how candidates address the question focus of how the Merchant's attitudes and values are reflected • the ways in which they show how Chaucer presents Januarie and his marriage and shape their discussion, showing awareness of the relevant concepts upon which narrative poetry depends. <p>Writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of narrative verse which underpin the poem. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</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>The Merchant's Prologue and the Epilogue to his Tale both cast light on his bitterness, disappointment, anger and regret at marrying a young wife:</p> <ul style="list-style-type: none"> • Januarie might be seen as the epitome of a successful but selfish man who feels he has earned the reward of a young wife • Januarie's consultation of his advisors has the flavour of a dramatised version of a stubborn man's refusal to see sense • the presentation of May's beauty but lack of enthusiasm at the start of the marriage suggests the disappointment we have heard from the Merchant • her brazen betrayal of her husband captures bitterness and her bamboozling of Januarie in the conclusion of the Tale captures the sense of a trap or "snare" which the Merchant mentions in his Prologue • the Epilogue creates a universal sense of dissatisfaction with women and marriage which has been fully illustrated in the Tale but this must be presented carefully as we see Chaucer using the Host to echo and reinforce the Merchant's character and concerns. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Chaucer's techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with style and subtext. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

AO3	<p>Candidates must engage with the contextual focus in the question, in this case attitudes and values of the Merchant and marriage. 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">• literary contexts such as Chaucer's presentation of women in the <i>General Prologue</i> or any of the many Fabliaux / folk tales focused upon marriage/ disloyalty /moral laxity/age and youth• courtship / marriage conventions / divorce• tradition of misogyny• Biblical and classical references /religious beliefs• differences in rank / social hierarchy• Chaucer's aristocratic, coterie audience and the views they might have of the merchant class <p>Taking account of the weighting of this AO (30 of the 60 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>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 sound analysis and eventually perceptive approach to the significance of key contexts.</p>
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- Q2 (i) Re-read Holy Sonnet VI, *This is my play's last scene*, on page 179. Analyse Donne's use of imagery in this poem. [15]**

AO1	<p>Informed responses will demonstrate clear knowledge of this poem .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 devotional 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.</p> <p>Band 1 responses might offer some basic descriptions of the more obvious images and assert meanings. They are unlikely to engage creatively with the ways the images are used. By Band 2 we should see some accurate use of appropriate terminology and some ability to comment relevantly upon the use/ effectiveness of images with a growing awareness of the concepts governing devotional verse/sonnet form. In Band 3 expression will be fully coherent and mostly accurate with some sustained understanding of and creative engagement with a range of images and the relevant literary concepts. In Bands 4 and 5 writing should be increasingly fluent, analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>Analysis of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward:</p> <ul style="list-style-type: none"> • physical imagery- 'my every joint', 'unjoint' • complexity of image patterns in first four lines: drama – 'play's last scene'; running/racing imagery – 'last mile...race...pace' and imagery of measurement and time – 'span' 'minute' • paradoxes of sleep and 'ever-waking'; separation of body and soul in death; heaven and hell. <p>In the time they have, while we might expect candidates to offer an overview of the broad movement of imagery from one phase to the next, they will not have time to offer full analysis of every image in the poem. We should expect them to acknowledge Donne's use of the sonnet form in the construction of meaning.</p> <p>Band 1 responses may offer basic, disconnected, descriptive remarks and spot features of the poem but discussion is unlikely to progress beyond assertions. In Band 2 remarks about poetic structure; some clear points about language choices and comments on implicit meaning should be emerging. Band 3 work will be more detailed and well supported with some increasingly purposeful attempts to explore layers of meaning in chosen images. By the start of Band 4 we should see increasingly focused attempts at analysis which will address the relationships between form/structure and implicit meaning. Band 5 writing will be fully engaged with chosen images; perceptive in its approach to language and form and confident in evaluating technique as well as exploring layers of meaning. Analysis of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference.</p>

(ii)	<p>Discuss the ways in which readers of different times might find inconsistencies in Donne's presentation of man's relationship with God. [45]</p>
AO1	<p>We ask for a discussion of Donne's techniques in presenting man's relationship with God which should prompt a personal response with regard in particular to 'inconsistencies'. We can reward a relevant response as far as it is written accurately and coherently while drawing upon relevant terminology. Informed essays will gain credit for detailed knowledge of appropriate poems and we will be able to reward creativity in a number of ways including:</p> <ul style="list-style-type: none"> • the skill with which candidates connect the question and relevant poems • how candidates cover the variety of ways in which man's relationship with God is presented, and shape their discussion showing awareness of the relevant concepts upon which Metaphysical poetry depends. <p>Writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of metaphysical poetry which underpin Donne's work. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</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>Flexibility in judging candidates' decisions in terms of their selection of poems is extremely important. Different aspects of man's relationship with God might be listed under:</p> <ul style="list-style-type: none"> • philosophical enquiry (Good Friday Riding Westward) and (A Hymn to Christ); • passionate devotion (Batter my Heart); • the discovery of perfect love for God through the medium of earthly love (Since she whom I loved..); • contradictions and frustrations (Oh to vex me.); confident hope (Hymn to God, My God in my Sickness); triumphant but grief-stricken (What if this present.); raw fear (This is my play's last scene); witty raillery (A Hymn to God the Father). <p>The material above, and any other choices of Donne's work which candidates might make, is so rich and complex as to allow a very wide spectrum of valid and relevant approaches/interpretations.</p> <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Donne's techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well-chosen, convincing support and clear engagement with style and subtext. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

AO3	<p>Candidates must engage with the contextual focus in the question, in this case how Donne's expressed relationship with God might be received by readers of different times. 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">• Catholic and Protestant traditions/beliefs: the fall; original sin; sacrifice; salvation; predestination; resurrection; purgatory; damnation; heavenly rewards• prayer / Loyolan meditation / confession• Christian iconography• Neo-Platonic ideas• social hierarchy• military practices / warfare• ideas about the devil/Lucifer• romantic love• a modern reader's secular or non-Christian culture. <p>Taking account of the weighting of this AO (30 of the 60 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>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 sound analysis and eventually perceptive approach to the significance of key contexts.</p>
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Q3 (i) Re-read lines 886-904 of *Paradise Lost Book IX* from “Thus Eve with countenance blithe” to “...the sacred Fruit forbidden!” Analyse Milton’s use of imagery in these lines. [15]

<p>AO1</p>	<p>We ask for an examination of Milton’s use of imagery which should prompt a <u>personal response</u> and we can reward a <u>relevant response</u> as far as it is written <u>accurately and coherently</u> while drawing upon relevant <u>terminology</u>. <u>Informed</u> essays will gain credit for detailed knowledge of the appropriate sections of <i>Book IX</i> and we will be able to reward <u>creativity</u> in a number of ways including:</p> <ul style="list-style-type: none"> • the skill with which candidates address the subtle foreshadowing of sin as well as the stark examples of wrongdoing and its consequences. • how candidates shape their discussion showing awareness of the relevant concepts upon which narrative / epic poetry depends. <p>Writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of narrative/epic poetry which underpin Milton’s work. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<p>AO2</p>	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. <u>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.</u></p> <ul style="list-style-type: none"> • the whole of <i>Book IX</i> is composed around the central idea of original sin and the work can be seen in 3 phases – development of circumstances in which sin becomes possible; the transgression itself and then the consequences of sin although identification or naming of precise phases is not an essential component of a successful response. • within these phases, candidates might address issues such as the degree of culpability attributable to Eve and to Adam • the role of Satan • God’s justice • the presentation of catastrophic consequences and Milton’s techniques for universalising the fall. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Milton’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with style and subtext. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

- (ii) **Examine Milton’s presentation of Adam and Eve in *Paradise Lost Book IX*, taking account of the ways in which readers of different times or cultures might respond to their relationship.** [45]

AO1	<p>We ask for an examination of Milton’s presentation of Adam and Eve within the context of changing values and religious beliefs. We can reward a <u>relevant response</u> as far as it is written <u>accurately and coherently</u> while drawing upon <u>relevant terminology</u>. Informed essays will gain credit for detailed knowledge of <i>Book IX</i> and we will be able to reward <u>creativity</u> in a number of ways including:</p> <ul style="list-style-type: none"> • the skill with which candidates address the subtle stages of the relationship • the ways in which they shape their arguments showing awareness of the relevant concepts upon which narrative/epic poetry depends. <p>Writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of narrative/epic poetry which underpin Milton’s work. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. <u>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:</u></p> <ul style="list-style-type: none"> • the development of the relationship is carefully measured not simply by the progress of events but also by changes in Milton’s language and we would hope that candidates would be able to spot the changes in tone and terms of address which are key to the presentation of the changes from settled and idyllic devotion to violent sensuality and wrangling at the end of the Book • Eve’s desire for independence might be debated along with Adam’s duties of responsibility and care. • Eve’s persuasive techniques • physical, spiritual and aesthetic dimensions of love • some could tackle the challenging issues of growing/potential imperfections in the context of Eden • Satan’s role • some might discuss the liberation of the pair seen from the context of Milton’s lack of enthusiasm for untested and “cloistered virtue” in <i>Areopagitica</i> – linking to AO3. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Milton’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with style and subtext. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

AO3	<p>Candidates must engage with the contextual focus in the question, in this case the response of readers from different times/cultures to the relationship between Adam and Eve. 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">• hierarchy of male and female• conventions of Tragedy• women's duties / men's responsibilities• Puritan values• literature contexts could include Milton's prose writings on divorce / <i>Areopagitica</i>• Theological notions of paradise and the fall• contemporary aesthetic ideas of beauty• sexual morality• traditions of misogyny• for the modern reader, feminism and political ideas about the empowerment of women could influence the ways in which the first couple's relationship is appreciated and understood. <p>Taking account of the weighting of this AO (30 of the 60 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>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 sound analysis and eventually perceptive approach to the significance of key contexts.</p>
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Q 4 (i) Re-read stanzas 1 and 2 of Ode to a 'Nightingale' on page 193. Analyse how Keats creates a sense of place in this extract. [15]

<p>AO1</p>	<p>Informed responses will demonstrate clear knowledge of these stanzas. 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 the ode and Romantic poetry. Accuracy and coherence will be seen in the ways in which knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p> <p>Band 1 responses might offer some basic descriptions of the more obvious images and assert meanings. They are likely to identify locations rather than engage creatively with the ways in which a sense of place is created. By Band 2 we should see some accurate use of appropriate terminology and some ability to comment relevantly upon the use/ effectiveness of poetic techniques with a growing awareness of the concepts governing Romantic poetry and the ode form. In Band 3 expression will be fully coherent and mostly accurate with some sustained understanding of and creative engagement with a range of images and the relevant literary concepts. In Bands 4 and 5 writing should be increasingly fluent, analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<p>AO2</p>	<p>Analysis of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward:</p> <ul style="list-style-type: none"> • sense of the forest created through the nightingale's song and associative imagery of myth and legend: <i>light-winged Dryad</i> suggesting it is fantasy as well as reality • use of antithesis in vivid colour of the location but also ominous darkness: <i>beechen green, and shadows numberless</i>; • contrasts between 'forest dim' and the 'warm South', the goddess <i>Flora</i> connoting wholesome, uplifting ideas and feelings and the wine used to suggest both happiness, conviviality (and the mythic mention of <i>Hippocrene</i> to suggest poetic inspiration), but also a means of escaping unhappiness, echoed by the mention of <i>Lethe</i> in the first stanza • candidates may suggest that the opening stanzas are less about a sense of place and more about a creation of thoughts and feelings, which is of course acceptable. • sensual imagery and language associated with physical sensations of both pain and pleasure : <i>aches, numbness pains, hemlock, opiate, draught of vintage, purple-stained mouth</i> • use of alliteration to emphasise sensual pleasure/pain: <i>deep-delved earth, beaded bubbles</i> • use of paradox: <i>too happy in thine happiness</i>. <p>We should expect candidates to acknowledge Keats' use of the ode in the construction of meaning, notwithstanding this is only an extract.</p> <p>Band 1 responses may offer basic, disconnected, descriptive remarks and spot features of the extract but discussion is unlikely to progress beyond assertions. In Band 2 remarks about poetic structure; some clear points about language choices and comments on implicit meaning should be emerging. Band 3 work will be more detailed and well supported with some increasingly purposeful attempts to explore layers of meaning in chosen images. By the start of Band 4 we should see increasingly purposeful and focused attempts at analysis which will address the relationships between form/structure and implicit meaning. Band 5 writing will be fully engaged with chosen images; perceptive in its approach to language and form and confident in evaluating technique. Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference.</p>

(ii) Consider some of the ways in which Keats' poetry is based upon the need to escape the everyday world. [45]

AO1	<p>We ask for an opinion which should prompt a <u>personal response</u> to the idea of Keats' poetry showing a need to escape the everyday world and we can reward a <u>relevant response</u> as far as it is written <u>accurately and coherently</u> while drawing upon <u>relevant terminology</u>. <u>Informed</u> essays will gain credit for <u>detailed knowledge</u> of a range of poems and we will be able to reward <u>creativity</u> in a number of ways including:</p> <ul style="list-style-type: none"> • the skill with which candidates interpret the issues of “escape” and “everyday world” and how they connect the question and relevant aspects of the poems • the ways in which candidates cover different kinds of escape and shape their arguments showing awareness of the relevant concepts upon which Romantic poetry depends. <p>Writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of Romantic poetry which underpin Keats's work. In Bands 4 and 5 writing should be increasingly fluent, analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward <u>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</u>.</p> <p>While it is impossible to cover the details of every poem which candidates might select for discussion, some of the following approaches are likely:</p> <ul style="list-style-type: none"> • in the <i>Odes</i>, a variety of examples of transcending the ordinary and everyday by means of the imagination is explored through:– the ancient /classical worlds in <i>Grecian Urn</i> and <i>Nightingale</i>; while the perception and presentation of beauty in <i>To Autumn</i> allows escape from the harsh realities of agrarian life and <i>Melancholy</i> which promotes the defeat of sadness through the contemplation of the poet's idea of extraordinary beauty in the world. • literature provides escape (<i>Chapman's Homer</i>) • ballad, folklore and classical mythology – provide scenes, characters and values in the longer poems which allow the poet's and the reader's imaginative removal from the ordinary world. <p>Candidates' choices are so wide that there is a particular need for flexibility when it comes to the selection of material and the range of reference in essays.</p> <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Keats's techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with style and subtext. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

AO3	<p>Candidates must engage with the contextual focus in the question, in this case the 'everyday world' and the concept of 'escape' from this. 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">• classical mythology / art• medieval culture / art / architecture• folk tales and traditions• literature of earlier times eg Chapman and Shakespeare• agrarian life and work• ideas of death and immortality• contemporary ideas about medicine and health. <p>Taking account of the weighting of this AO (30 of the 60 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>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 sound analysis and eventually perceptive approach to the significance of key contexts.</p>
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Q5 (i) Re-read 'A Triad' on page 47. Analyse Rossetti's use of imagery in this poem. [15]

<p>AO1</p>	<p>Informed responses will demonstrate clear knowledge of this poem. 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 the sonnet form. 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.</p> <p>Band 1 responses might offer some basic descriptions of the more obvious images and assert meanings. They are unlikely to engage creatively with Rossetti's use of imagery. By Band 2 we should see some accurate use of appropriate terminology and some ability to comment relevantly upon the use/ effectiveness of poetic techniques with a growing awareness of the concepts governing Victorian poetry and the sonnet form. In Band 3 expression will be fully coherent and mostly accurate with some sustained understanding of and creative engagement with a range of images and the relevant literary concepts. In Bands 4 and 5 writing should be increasingly fluent, analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<p>AO2</p>	<p>Analysis of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward.</p> <ul style="list-style-type: none"> • concept of the triad in terms of structure (may allude to Pindaric odes) and also in the imagery of the three women, with possible echo of religious ideology • positive and negative imagery associated with love: <i>glow, flushed, soft and smooth</i> set against the later <i>harsh, snapped, burden, gross, sluggish</i> etc. • colour imagery used to connote different love experiences and attitudes and values, with the use of blue in particular to suggest both the hyacinth blossom (qualified by 'tinted') and also the coldness and starvation without love: bathos might be indicated here • music imagery to suggest the contrasting experiences of love • use of economical language in the summation with irony, confirming that despite the different experiences and attitudes in the triad regarding love, all were united as they were at the beginning of the poem, but this time in not having lived life to the full. <p>Band 1 responses may offer basic, disconnected, descriptive remarks and spot features of the poem but discussion is unlikely to progress beyond assertions. In Band 2 remarks about poetic structure; some clear points about language choices and comments on implicit meaning should be emerging. Band 3 work will be more detailed and well supported with some increasingly purposeful attempts to explore layers of meaning in chosen images. By the start of Band 4 we should see increasingly purposeful and focused attempts at analysis which will address the relationships between form/structure and implicit meaning. Band 5 writing will be fully engaged with chosen images; perceptive in its approach to language and form and confident in evaluating technique. Analysis of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference.</p>

(ii) **Consider how Rossetti presents a variety of attitudes towards conventional ideas of romantic love.** [45]

<p>AO1</p>	<p>We ask for an exploration which should prompt a <u>personal response</u> to the presentation of romantic love in Rossetti's poetry and we can reward a <u>relevant response</u> as far as it is written <u>accurately and coherently</u> while drawing upon <u>relevant terminology</u>. <u>Informed</u> essays will gain credit for <u>detailed knowledge</u> of the poetry and we will be able to reward <u>creativity</u> in a number of ways including:</p> <ul style="list-style-type: none"> • the skill with which candidates identify the complex dimensions of romantic love in Rossetti's poems • the ways in which candidates shape their arguments showing awareness of the relevant concepts upon which Romantic poetry depends. <p>Writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of Romantic poetry which underpin Rossetti's work. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<p>AO2</p>	<p>Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. <u>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</u>.</p> <ul style="list-style-type: none"> • candidates might range widely through the selection of poems in observing different aspects of romantic love including: loss of love as in <i>Heart's Chill Between or Hope in Grief</i>; gothic fantasy in <i>Love From the North</i> a mixture of amusement, horror and distaste expressed through the symbolism of <i>Goblin Market</i>; cynicism as in <i>Forget me Not</i>; wistfulness or the stark analysis of relationships in <i>He and She</i>; haughty disdain in <i>No, Thank You, John</i>; female courage or pride and stubbornness in <i>Jessie Cameron</i> or the imperfect/unsatisfactory nature of romantic love when contrasted with the love of God in eternity which runs through so many poems. • in such a range, identification of the different types of poem from sonnets to ballads and memorials and the impact of the chosen form will need to be part of candidates' analyses. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Rossetti's techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with style and subtext. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

AO3	<p>Candidates must engage with the contextual focus in the question, in this case conventional ideas of romantic love. 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">• women's/ men's relative status in Victorian society: social and moral expectations• values attached to different kinds of love e.g. Platonic and physical• men and abusive lust• religious belief• attitudes towards death and remembrance. <p>Taking account of the weighting of this AO (30 of the 60 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>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 sound analysis and eventually perceptive approach to the significance of key contexts.</p>
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Unit 3 Poetry Section A part (i) Assessment Grid

Band	<p style="text-align: center;">AO1 <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;">5 marks</p>	<p style="text-align: center;">AO2 <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;">10 marks</p>
5	<p style="text-align: center;">5 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">4 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">3 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">2 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">1 mark</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • 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.	

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Unit 3 Section A part (ii) Assessment Grid

Band	<p style="text-align: center;">AO1 <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;">10 marks</p>	<p style="text-align: center;">AO2 <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;">5 marks</p>	<p style="text-align: center;">AO3 <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;">30 marks</p>
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">5 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">25-30 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">7 8-marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">4 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">19-24marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • 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. 	<p style="text-align: center;">3 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">13-18 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">2 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">7-12 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">1 mark</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">1-6 marks</p> <ul style="list-style-type: none"> • 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

11. Compare the presentation of love in 'Valentine' by Elizabeth Bishop and one other poem, either 'Sea Holly' by Jean Sprackland, or 'The Indian Serenade' by Percy Bysshe Shelley or 'Poor but Honest' by Anon. [60]

AO1	<p>Band 1 responses are likely to describe some features of love with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to love. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>'Valentine'</p> <p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • use of bird similes, 'bird', 'hawk', 'grackle', and how they change through the three stanzas • how each simile is developed in relation to the views of love presented • the effects of the last lines of each stanza (change of tone and emphasis on 'me') and the attitudes they help to express • the effects of individual words, perhaps the stressed verbs, such as 'keep', 'stirred', 'clutch', 'lock', 'faster', 'shriek and shrill', 'go hush' among others • effects of regular shape/pattern of each stanza and effects of rhyme • the careful structure of the poem, like the way in which the last stanza brings together and uses the first two • the effects of the quite regular iambic metre and the words that are stressed • the significance of the masculine gender of Love • the relationship between the title, 'Valentine', and the tone and attitudes of what follows. <p>'Sea Holly'</p> <p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • apparent romantic expectation of the opening line • the contrasting language of the opening stanzas: soft sounding in the first, 'pale translucent blooms...rot'; the threatening, sharp, harsh consonants of the second, 'fierce and electric', 'thrust' and 'blaze'; reinforced by alliteration, 'blitz', 'blaze', 'blue' • other strong contrasts, for example of light in 'translucent' and 'blue torches', and of strength in 'fragile' and 'fierce' • poem tends to be shaped by contrasts, so moves from second to third stanza by contrasting weather; 'salt winds' and 'storm' followed by 'warm days' • the images of sweetness, more typical of romantic love in third stanza, in 'painted ladies glut on their nectar' and 'candied root...an aphrodisiac' • sweetness followed by threatening description of the sea holly, especially in use of harsh 'ar' sounds reinforcing meaning • the form of the poem, the final couplet ('warnings/went in') picking up on

- the opening, continuing the narrative
- and is the poem a sonnet? fourteen lines, three quatrains and a couplet, and the traditional subject matter
- the ambiguities of ending; and what is suggested about the nature of this love and the attitudes of the speaker

'The Indian Serenade'

Some features candidates might choose for analysis include:

- the expectations created by the title, hinting at song and exotic East
- the effect of the strong rhythm of three to four stressed syllables in the line
- the romantic (stereotypical?) language of love, egs 'dreams', 'stars...shining bright', 'wandering airs', 'nightingale'
- the first person persona's relationship with the romantic, natural context of the poem
- the effects of the pronounced, regular rhyme scheme of abcbadcd, perhaps a serenade
- candidates might consider whether the song qualities, of rhythm and rhyme, control, are more important than, meaning
- the effect of the natural images in the second stanza, the 'stream', the 'Champak' flower and the 'nightingale', to create the dark, deathly atmosphere
- the use of hyperbolic exclamations in the third stanza, 'I die' etc
- the use of body imagery in last stanza
- the ambiguity of the ending; ecstasy or death?

'Poor but Honest'

Some features candidates might choose for analysis include:

- the songlike, ballad form, in quatrains with lines two and four rhyming, with three to four stresses a line, and patterns built around contrasts of 'she' and 'he'
- the construction of a simple narrative, generalising characters as 'she' and 'he', using recognisable typical places, 'London', 'the Park', 'little old-world village', 'the House of Commons', 'the bridge', in a story based on general features
- the social satire of class exploitation, the rich exploiting the poor, in the
- contrasting language and images of the 'splendid mansion' and the 'sordid guest' for example
- the hypocrisy of the rich, in the contrasting language of the rich man in the 'House of Commons' and the woman in the 'mud and slime'
- the gender exploitation in the poem, not just exploitation of poor by rich but also women by men with the double standards applied when it is the woman who gets the 'shame' which rhymes in the poem with 'name' and 'blame'
- the effect of the only simile in the poem, the comparison of the victim to
- 'a bird', her helplessness in 'flutters' and 'broken wing'
- the use of colloquial language towards the end, in 'a'doing of' and
- 'drownded' and 'blooming', and its effect of perhaps drawing the victim and the poem closer to the ballad's likely audience
- effect of corpse getting up and singing: comic retaliation? the singing
- reminding us the whole story has been songlike, but certainly putting the emphasis on the social message rather than the tragedy.

	<p>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.</p>
AO4	<p>Candidates are likely to consider some of the following connections:</p> <p>In relation to Valentine and Sea Holly</p> <ul style="list-style-type: none"> • both poems suggest the ferocity and force of love, in language such as 'fierce and electric' in Sea Holly and 'his claws can lock' in Valentine, language which is developed throughout the poems • both poems suggest the dangers and threats which lie in love, in 'star of bracts sharp enough to draw blood' in Sea Holly and 'the grackle Love will start To shriek and shrill' in Valentine • both poems could be read as warnings to be wary, in 'spiked with all warnings' (Sea Holly) and 'his hold he'll not resign' (Valentine), and maybe even avoid as in Valentine 'Go.....seek some bush' • love is presented as seductive in both poems, in Sea Holly in soft language with sweet associations, e.g. 'glut on their nectar' and 'candied root', in Valentine in equally soft and reassuring language, e.g. 'feathered', 'warm', 'safe from harm' • use of natural imagery in the poems, and the ways the poems are shaped around them, the birds in Valentine, and the flower, sea holly, in Sea Holly both use recognisable forms, the sonnet in Sea Holly, more individual but more regular form in Valentine • rhyme is prominent in Valentine, emphasising meanings and attitudes; its place seems taken by alliteration, and assonance, in Sea Holly where it ties the lines together as in 'Spring tides and salt winds blitz them', doing similar job rhyme does with the short lines of Valentine • endings suggest more personal, perhaps more open attitude to love in Sea Holly, in 'he opened the door...and I went in' compared to the sending away of love in short, blunt lines of Sea Holly 'Go hush; Feathers and claws take off Or seek some bush' <p>In relation to Valentine and The Indian Serenade</p> <ul style="list-style-type: none"> • the effects of love are threatening, dangerous in both poems; physical pain felt in 'round the red heart's perch his claws can lock' and 'I die! I faint! I fail!' • both poems use natural imagery; romantic, unoriginal in The Indian Serenade, and anti-romantic in Valentine • the use of birds in the poems; the 'nightingale' in The Indian Serenade and the 'hawk' and 'grackle' in Valentine, and the very different atmospheres created by the language linked to them, more conventional/ archaic in The Indian Serenade, more original, unpredictable in Valentine • the contrast of the more impersonal presentation of love, built around images of the birds in Valentine compared to the use of the first person persona and more intimate narrative of declared feelings, suggesting a relationship in The Indian Serenade

- both poems are songlike, very formal poems, but **The Indian Serenade** is smooth and lyrical compared to **Valentine**'s often blunt tone and use of short stressed lines
- rhyme is very important to both poems, in different ways; expected in **The Indian Serenade**, reinforcing the mood and the music e.g. 'stream/dream' and 'faint/complaint' whereas in **Valentine**, it is more linked to making meaning e.g. 'start/heart' and 'Love/off',
- the effects of the endings, where in **Valentine** it continues the anti-romantic tone, standing up to love in imperative language 'Go hush', whereas in **The Indian Serenade** the persona gives in to the force of love, 'My heart...will break at last'.

In relation to *Valentine* and *Poor but Honest*

- the effects of love are threatening, dangerous in both poems, catastrophic in **Poor but Honest**
- the portrayal of love not very romantic in the poems, the language of A harsh and noisy in 'the grackle Love will start To shriek and shrill' while in **Poor but Honest**, though smoother, physically unpleasant, in 'mud and slime'
- effects of bird imagery, (especially as simile of bird only example of such techniques in **Poor but Honest**); the imagery in A showing the strength and threat of 'selfish love' itself, whereas in **Poor but Honest** the vulnerable language of 'fluttering' and 'broken wing' shows the result of selfish passion
- more impersonal representation of love in A through images; little imagery in D which relies on simple narrative of common events
- both songlike, more obviously in D with its regular rhythm and line lengths, whereas A uses irregular line lengths and more short stressed lines to express the struggle with love
- rhyme in D tends to add to the music, pushes along the narrative, as in 'live/forgive', 'wing/ring' whereas in A it plays a larger part in creating atmosphere and meaning as in 'Love/off' and 'hawk/lock'
- the ways the poems end are very different; in A love addressed directly and driven off, 'Go..seek' while in D the story of passion concludes, in the same ballad rhythm, with a general political message suggesting the exploitation of the poor will never change

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 support connections by detailed critical reference to the ways in which the poets write about love.

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Unit 3 Poetry Section B Assessment Grid

Band	<p style="text-align: center;">AO1 <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;">15 marks</p>	<p style="text-align: center;">AO2 <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;">15 marks</p>	<p style="text-align: center;">AO4 <i>Explore connections across literary texts</i></p> <p style="text-align: center;">30 marks</p>
5	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">25-30 marks</p> <ul style="list-style-type: none"> • productive and illuminating connections/comparisons between poems
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">19-24 marks</p> <ul style="list-style-type: none"> • sound, secure and purposeful connections/comparisons between poems
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • 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. 	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">13-18 marks</p> <ul style="list-style-type: none"> • makes generally clear and appropriate connections/ comparisons between poems
2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">7-12 marks</p> <ul style="list-style-type: none"> • makes some superficial, usually valid connections/ comparisons between poems
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">1-6 marks</p> <ul style="list-style-type: none"> • identifies superficial connections/comparisons between poems
0	0 marks: Response not credit worthy or not attempted.		