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Edexcel

# Mark Scheme (Results)

Summer 2019

Pearson Edexcel GCE

In English Literature (9ET0\_03)

Paper 03: Poetry

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Summer 2019

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

## Paper 3 Mark scheme

Question number	Indicative content
1	<p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of the subject matter and perspective of each poem, e.g. Paterson’s third-person narrative, ostensibly about trees; Agbabi’s use of the voice of the woman to tell the story of the relationship</li> <li>• ways in which relationships are presented, e.g. in <i>Two Trees</i> as the seemingly improbable grafting of two trees; Agbabi’s use of food as a source of control</li> <li>• ways in which the story of each poem unfolds</li> <li>• effects of the poets’ choices about structure in their portrayal of relationships, e.g. Paterson’s use of rhyming couplets and two 12-line stanzas to present development and destruction; Agbabi’s three-line stanzas to tell the development of the relationship</li> <li>• language choices made by the poets to present relationships, e.g. Paterson’s use of ‘rooted’; Agbabi’s language about food</li> <li>• how relationships are presented in the ways in which the poems end, including the tone of the final lines of each.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
2	<p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of the subject matter and viewpoint of each poem as ways of presenting unusual events, e.g. Paterson’s third-person narrative; Ford’s use of a first-person voice</li> <li>• narrative choices made, e.g. Paterson’s clear division of his story into two parts; Ford’s revelation of the details, including the reactions of the participants</li> <li>• the poets’ choices about structure, e.g. Paterson’s use of two 12-line stanzas and rhyming couplets; Ford’s free verse style in stanzas of varying lengths</li> <li>• language choices, e.g. Paterson’s use of ‘rooted’, ‘leaves’, as well as more ambiguous words such as ‘limbs’ and ‘embrace’; description of the mermaid as both fish and human</li> <li>• poets’ choices of setting, e.g. <i>Two Trees</i> in a village and connotations of a folk tale about a ‘magic tree’; Ford’s use of wartime Sicily as a background to troubling events</li> <li>• ways in which the poems begin and end and how this affects the reader’s reactions to the events described.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

Please refer to the **Specific Marking Guidance on page 3** when applying this marking grid.

AO1 = bullet point 1			AO2 = bullet point 2			AO4 = bullet point 3		
Level	Mark	Descriptor (AO1, AO2, AO4)						
	0	No rewardable material.						
<b>Level 1</b>	1–6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.</li> </ul>						
<b>Level 2</b>	7–12	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Identifies general connections between texts. Makes general cross-references between texts.</li> </ul>						
<b>Level 3</b>	13–18	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Makes relevant connections between texts. Develops an integrated approach with clear examples.</li> </ul>						
<b>Level 4</b>	19–24	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.</li> </ul>						
<b>Level 5</b>	25–30	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Evaluates connections between texts. Exhibits a fully integrated approach with sophisticated use of examples.</li> </ul>						

Question number	Indicative content
3	<p><b>Medieval Poetic Drama</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriate selection of similar length passage about divine revelation to accompany the named lines, e.g. God's address to Noah in <i>Noah's Flood</i></li> <li>• ways divine revelation appears in the midst of everyday life, e.g. just as the shepherds prepare to sleep</li> <li>• the presentation of divine revelation, e.g. the Angel's use of song and its impact on the shepherds</li> <li>• mixture of the comic and devotional, e.g. mockery of the First Shepherd's attempts to imitate the Angel's song</li> <li>• presentation of aspects of Medieval belief, e.g. reference to Adam and to the devil</li> <li>• aspects of style, e.g. use of liturgical language.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
4	<p><b>Medieval Poetic Drama</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriate selection of similar length passage to accompany the named lines, e.g. the soldiers' conversation as they erect the cross in <i>The Crucifixion</i></li> <li>• ways that the revelation of the divine takes place alongside descriptions of working life, e.g. of how Noah's ship should be built</li> <li>• presentation of details of the workers' crafts, e.g. references to tools, pitch</li> <li>• contextual relevance to the trades of the guilds</li> <li>• reflection of aspects of medieval working life, e.g. involvement of all Noah's family in building the ship</li> <li>• poets' use of language and structure, e.g. workers' use of vernacular.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

Please refer to the **Specific Marking Guidance on page 3** when applying this marking grid.

**AO1 = bullet point 1**

**AO2 = bullet point 2**

**AO3 = bullet point 3**

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
<b>Level 1</b>	1–6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	7–12	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	13–18	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	19–24	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	25–30	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

Question number	Indicative content
5	<p><b>Medieval Poet: Geoffrey Chaucer</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriate selection of similar length passage to accompany the named lines, e.g. her argument about Jankin's book by 'Valerie and Theofraste'</li> <li>• ways in which Chaucer presents the Wife as constantly challenging authority in her arguments and actions</li> <li>• ways in which the presentation of the Wife's character and actions reveals reasons for her arguments, e.g. the opening lines of her Prologue</li> <li>• ways in which the arguments over authority reflect debates at the time in church and society</li> <li>• significance of the debate about authority in the context of pilgrimage, with the implied challenge to the priest, Pardoner and other authority figures</li> <li>• Chaucer's presentation of the Wife's language and rhetoric.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
6	<p><b>Medieval Poet: Geoffrey Chaucer</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriate selection of similar length passage to accompany the named lines, e.g. her physical attack on Jankin</li> <li>• the place of husbands and wives in Medieval society</li> <li>• the ways in which the Wife seeks to gain control of her husbands' lands and money</li> <li>• effect of the presentation of her husbands through the words, and from the viewpoint, of the Wife</li> <li>• presentation of power relationships between husbands and wives</li> <li>• the language used by the Wife to describe her old husbands, e.g. 'For, God it woot, I chidde hem spitously.'</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>



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**AO1 = bullet point 1**

**AO2 = bullet point 2**

**AO3 = bullet point 3**

<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO1, AO2, AO3)</b>
	0	No rewardable material.
<b>Level 1</b>	1–6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	7–12	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	13–18	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	19–24	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	25–30	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

Question number	Indicative content
7	<p><b>The Metaphysical Poets</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>The World</i>, e.g. Marvell's <i>To His Coy Mistress</i></li> <li>• the 17<sup>th</sup> century as a time of dramatic argument and rhetoric</li> <li>• different purposes of dramatic devices, e.g. to argue for spiritual values or for seduction</li> <li>• ways in which dramatic devices are used to advance an argument, e.g. about worldly values</li> <li>• use of dramatic language, e.g. Vaughan's opening line and reference to 'blood and tears'</li> <li>• use of structure to enhance the dramatic presentation of argument, e.g. the ways poems conclude.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
8	<p><b>The Metaphysical Poets</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Song: To Lucasta, Going to the Wars</i>, e.g. Donne's <i>The Flea</i></li> <li>• relevant contextual factors, e.g. possible significance of Lovelace's experiences as courtier and soldier</li> <li>• ways in which unrelated ideas can be used to present arguments, e.g. to create dramatic conflict</li> <li>• ways in which the poets reflect or subvert literary traditions, e.g. of courtly love</li> <li>• ways in which structure is used to yoke apparently unrelated ideas together, e.g. Lovelace's concluding lines</li> <li>• ways in which the poets' language choices present apparently unrelated ideas, e.g. contrasts between 'chaste breast and quiet mind' and 'a sword, a horse, a shield'.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

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**AO1 = bullet point 1**

**AO2 = bullet point 2**

**AO3 = bullet point 3**

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
<b>Level 1</b>	1–6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	7–12	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	13–18	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	19–24	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	25–30	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

Question number	Indicative content
9	<p><b>Metaphysical Poet: John Donne</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Woman's Constancy</i>, e.g. <i>The Relic</i></li> <li>• different attitudes towards constancy</li> <li>• ways in which the poem illustrates Donne's use of a legal register, e.g. 'lovers' contracts'</li> <li>• ways in which constancy in love is linked to death</li> <li>• Donne's use of language and structure, e.g. sustained use of questions; use of paradox</li> <li>• Donne's exploration of constancy as a reflection of contemporary attitudes to male/female relationships.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
10	<p><b>Metaphysical Poet: John Donne</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Holy Sonnet V ('I am a little world')</i>, e.g. <i>Song ('Go and catch a falling star')</i></li> <li>• Donne's use of extremes to contrast sin and heaven, e.g. 'endless night', 'angelic sprite'</li> <li>• ways in which Donne presents an intensely personal argument in dramatic language, e.g. 'burn me, O Lord, with a fiery zeal'</li> <li>• Donne's use of the sonnet form, e.g. to shape his argument towards the final couplet</li> <li>• ways in which the poems reflect contemporary beliefs about the soul and body</li> <li>• relevant contextual links to exploration and discoveries, e.g. 'new spheres, new lands'.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

Please refer to the **Specific Marking Guidance on page 3** when applying this marking grid.

**AO1 = bullet point 1**

**AO2 = bullet point 2**

**AO3 = bullet point 3**

<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO1, AO2, AO3)</b>
	0	No rewardable material.
<b>Level 1</b>	1–6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	7–12	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	13–18	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	19–24	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	25–30	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

Question number	Indicative content
11	<p><b>The Romantics</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Songs of Experience: Holy Thursday</i>, e.g. Wordsworth's <i>Lines Composed a Few Miles above Tintern Abbey</i></li> <li>• Blake's presentation of human nature in the context of contemporary treatment of poor children</li> <li>• Blake's use of a series of questions to present his argument</li> <li>• use of stanza structure to present his views of human nature, e.g. the contrast between the 'land of poverty' and its alternative in stanzas 3 and 4</li> <li>• representation of human feelings and attitudes through natural imagery, e.g. 'eternal winter'</li> <li>• effect of Blake's stylistic choices, e.g. alliteration, repetition and parallelism.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
12	<p><b>The Romantics</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Sonnet on the Sea</i>, e.g. Byron's <i>On this Day I Complete my Thirty-Sixth Year</i></li> <li>• ways in which the states of the sea are linked to personal moods</li> <li>• relevant links to Romantic interest in feelings and personal reflection</li> <li>• importance of nature in Romantic poetry</li> <li>• Keats' personification of contrasting moods of the sea, e.g. 'gentle temper'</li> <li>• invocations to the reader as a suffering or weary individual.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

Please refer to the **Specific Marking Guidance on page 3** when applying this marking grid.

**AO1 = bullet point 1**

**AO2 = bullet point 2**

**AO3 = bullet point 3**

<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO1, AO2, AO3)</b>
	0	No rewardable material.
<b>Level 1</b>	1–6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	7–12	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	13–18	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	19–24	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	25–30	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

Question number	Indicative content
13	<p><b>Romantic Poet: John Keats</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany 'When I have fears that I may cease to be', e.g. <i>Ode to a Nightingale</i></li> <li>• possible relevance to Keats' personal life and experience of illness</li> <li>• different ways Keats presents the prospect of death, e.g. as failure to fulfil ambitions or enjoy 'unreflecting love'</li> <li>• effect of Keats' use of the sonnet form, e.g. to control and conclude his argument about the prospect of death</li> <li>• Keats' language choices in presenting the prospect of death, e.g. repetitions of 'before' and 'never'</li> <li>• power of Keats' final image of 'love and fame to nothingness do sink'.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
14	<p><b>Romantic Poet: John Keats</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>On First Looking into Chapman's Homer</i>, e.g. <i>The Eve of St Agnes</i></li> <li>• significance of Chapman's Homer as a representation of culture and the past and the Romantic movement's interest in antiquity</li> <li>• Keats' use of examples of the power of imagination, e.g. 'watcher of the skies'</li> <li>• relevance to Keats' background of his citing a translation rather than original text, e.g. his lack of a classical education</li> <li>• Keats' use of the sonnet form to express the breadth of the imagination, e.g. effect of image in final four lines</li> <li>• Keats' use of imaginative imagery, e.g. 'realms of gold'.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>



Please refer to the **Specific Marking Guidance on page 3** when applying this marking grid.

**AO1 = bullet point 1**

**AO2 = bullet point 2**

**AO3 = bullet point 3**

<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO1, AO2, AO3)</b>
	0	No rewardable material.
<b>Level 1</b>	1–6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	7–12	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	13–18	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	19–24	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	25–30	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

Question number	Indicative content
<p><b>15</b></p>	<p><b>The Victorians</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>From In Memoriam: XCV 'By night we linger'd on the lawn'</i>, e.g. Rossetti's <i>A Birthday</i></li> <li>• different ways in which the poets use the senses to enhance their themes, e.g. 'silvery haze of summer'</li> <li>• deliberate mixing of the senses for effect, e.g. 'bats went round in fragrant skies'</li> <li>• use of consonance and assonance to enhance sound imagery</li> <li>• use of senses to convey intense feeling as typical of Victorian poetry</li> <li>• focus on the senses as a feature of Victorian sentimentalism.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
<p><b>16</b></p>	<p><b>The Victorians</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany '<i>Died...</i>', e.g. Hardy's <i>At an Inn</i></li> <li>• relevance of Victorian attitudes to social conventions and reputation</li> <li>• choice of structure to present different social conventions and its effect, e.g. conventions of an obituary</li> <li>• effect of language choices, e.g. of euphemism such as 'gone'</li> <li>• repeated use of questions to engage the reader in a kind of conversation</li> <li>• Browning's use of varieties of tone, from sardonic to reflective.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

Please refer to the **Specific Marking Guidance on page 3** when applying this marking grid.

**AO1 = bullet point 1**

**AO2 = bullet point 2**

**AO3 = bullet point 3**

<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO1, AO2, AO3)</b>
	0	No rewardable material.
<b>Level 1</b>	1–6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	7–12	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	13–18	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	19–24	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	25–30	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

Question number	Indicative content
17	<p><b>Victorian Poet: Christina Rossetti</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Some ladies dress in muslin full and white</i>, e.g. <i>The World</i></li> <li>• Rossetti's use of the sonnet form to shape her expression of disdain for vanity</li> <li>• techniques Rossetti uses to satirise vanity, e.g. use of repetition and rhyme</li> <li>• contextual aspects, e.g. Rossetti's presentation of mid-19<sup>th</sup> century fashions and tastes</li> <li>• possible reflections of Rossetti's experiences of vanity and ostentation</li> <li>• Rossetti's representations of gender in the poem and how these might be received by contemporary and modern readers.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
18	<p><b>Victorian Poet: Christina Rossetti</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Up-Hill</i>, e.g. <i>What Would I Give?</i></li> <li>• use of allegory, e.g. the road as representation of the challenges of the spiritual life</li> <li>• effect of Rossetti's use of question and answer format to emphasise the uncertainties of hardship and its rewards</li> <li>• ways in which Rossetti portrays hardship, e.g. 'travel-sore and weak'</li> <li>• ways in which hardship and its rewards reflect Rossetti's own beliefs and wider religious contexts of the time</li> <li>• effect of structure, e.g. the way <i>Up-Hill</i> concludes.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

Please refer to the **Specific Marking Guidance on page 3** when applying this marking grid.

**AO1 = bullet point 1**

**AO2 = bullet point 2**

**AO3 = bullet point 3**

<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO1, AO2, AO3)</b>
	0	No rewardable material.
<b>Level 1</b>	1–6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	7–12	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	13–18	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	19–24	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	25–30	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

Question number	Indicative content
19	<p><b>Modernism</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Mending Wall</i>, e.g. Auden's <i>Lullaby</i></li> <li>• ways in which different types of relationship are reflected in the poets' choice of content</li> <li>• ways in which structure is used to convey aspects of a relationship, e.g. the symbolism of the fences</li> <li>• theme of human separateness as typical of Modernist poetry</li> <li>• choice of language, e.g. the metaphor of the hunters; personification of the apple trees</li> <li>• ways in which the poems reflect contextual aspects, e.g. Frost's interest in the natural world; his American origins.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
20	<p><b>Modernism</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>The Shield of Achilles</i>, e.g. Auden's <i>Musée des Beaux Arts</i></li> <li>• poets' references to culture and iconic works of art</li> <li>• contextual aspects, e.g. assumed shared knowledge of certain paintings, texts and legends</li> <li>• relevance to events of mid-20<sup>th</sup> century, e.g. war and its effects</li> <li>• use of structure, e.g. Auden's choice of the ballad form to reflect classical epic poetry</li> <li>• use of contrasts, e.g. between 'ritual pieties' and deaths in 'an arbitrary spot/Where bored officials lounged'.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

Please refer to the **Specific Marking Guidance on page 3** when applying this marking grid.

**AO1 = bullet point 1**

**AO2 = bullet point 2**

**AO3 = bullet point 3**

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
<b>Level 1</b>	1–6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	7–12	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	13–18	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	19–24	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	25–30	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

Question number	Indicative content
21	<p><b>Modernist Poet: T S Eliot</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Rhapsody on a Windy Night</i>, e.g. <i>The Waste Land</i></li> <li>• Eliot's use of time announcements at the start of each stanza</li> <li>• stylistic traits of Modernism in Eliot's language, e.g. comparison of memory 'as a madman shakes a dead geranium'</li> <li>• use of fragmentary scenes to represent the passage of time, e.g. woman (stanza 2), cat (stanza 4)</li> <li>• effect of presentation of a series of nocturnal images</li> <li>• suggestion that time brings anxiety and decay - aspects of the context at the time of writing.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
22	<p><b>Modernist Poet: T S Eliot</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Portrait of a Lady</i>, e.g. <i>The Love Song of J. Alfred Prufrock</i></li> <li>• effect of Eliot's switching of viewpoints from first to second and third person</li> <li>• ways in which Eliot conveys the character of the observer, e.g. as a performer</li> <li>• effect of Eliot's use of direct speech</li> <li>• relevant cultural contexts reflecting Modernist concerns about decay and fragmentation, e.g. epigraph from Marlowe; reference to Chopin</li> <li>• Modernist aspects, e.g. cosmopolitan cast of characters (Greek, Polish, English countess).</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>



Please refer to the **Specific Marking Guidance on page 3** when applying this marking grid.

**AO1 = bullet point 1**

**AO2 = bullet point 2**

**AO3 = bullet point 3**

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
<b>Level 1</b>	1–6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	7–12	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	13–18	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	19–24	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	25–30	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

Question number	Indicative content
23	<p><b>The Movement</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Photograph of Haymaker, 1890</i>, e.g. Wain's <i>Brooklyn Heights</i></li> <li>• Holden's use of a photograph as a representation of the past and of time passing</li> <li>• contextual aspects, e.g. looking back on the previous century's agriculture</li> <li>• Holden's language choices to describe the haymaker and his time, e.g. 'another summer's sun, another century's'</li> <li>• ways Holden portrays the transience of nature, e.g. 'succulent and straight/immediate with moon-daisies'</li> <li>• ways in which transience, temporality and death are implicit in Holden's description of the scene as typical of Movement poetry.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
24	<p><b>The Movement</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Horror Comic</i>, e.g. Larkin's <i>The Whitsun Weddings</i></li> <li>• ways in which the viewer is situated, e.g. as a monkey observing human society, and the effect of this</li> <li>• how the poem reflects the Movement's focus on social comment, e.g. references to the church and 'Sunday press'</li> <li>• effect of comparison of historic observer (Mandeville) with Conquest's choice of a mandrill</li> <li>• ways in which structure reflects the observer's view, e.g. short lines, simple rhymes reflecting an outsider's sardonic view</li> <li>• significance of Conquest's title.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

Please refer to the **Specific Marking Guidance on page 3** when applying this marking grid.

**AO1 = bullet point 1**

**AO2 = bullet point 2**

**AO3 = bullet point 3**

<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO1, AO2, AO3)</b>
	0	No rewardable material.
<b>Level 1</b>	1–6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	7–12	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	13–18	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	19–24	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	25–30	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

Question number	Indicative content
25	<p><b>Movement Poet: Philip Larkin</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Next, Please</i>, e.g. <i>Wants</i></li> <li>• presentation of death, e.g. image of a ship in the final stanza</li> <li>• choice of structure, e.g. the image of ships as representations of hope is confronted with the forbidding vision at the end of the poem</li> <li>• contrasts between humanity's expectations and the inevitability of oblivion</li> <li>• presentation of death could reflect Larkin's mid-20<sup>th</sup> century personal, social and historical context, e.g. loss of belief and certainty as typical themes in Larkin's poetry</li> <li>• choice of language to imply death, e.g. 'birdless silence'.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
26	<p><b>Movement Poet: Philip Larkin</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Wedding-Wind</i>, e.g. <i>Born Yesterday</i></li> <li>• presentation of different kinds of happiness, e.g. of the new bride</li> <li>• use of the natural world in Larkin's presentation of happiness, e.g. the wind and its suggestion of the temporary nature of happiness</li> <li>• structural aspects, e.g. effect of the division of <i>Wedding-Wind</i> into two stanzas to allow different perspectives of happiness</li> <li>• choice of poetic voice, e.g. use of questions to reflect Larkin's own views of happiness</li> <li>• ways in which the poems could reflect Larkin's personal and social context.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

Please refer to the **Specific Marking Guidance on page 3** when applying this marking grid.

**AO1 = bullet point 1**

**AO2 = bullet point 2**

**AO3 = bullet point 3**

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
<b>Level 1</b>	1–6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	7–12	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	13–18	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	19–24	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	25–30	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

