



Mark Scheme (Results)

October 2020

Pearson Edexcel GCE Advanced Level

In English Literature (9ET0_03)

Paper 3: Poetry

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- 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.
- 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/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked **unless** the candidate has replaced it with an alternative response.

Specific Marking Guidance

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.

- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.
- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

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"> • ways in which subjects of memory are presented, e.g. by Watts obliquely, calling garden features ‘familiar’ and referring only to ‘your hands’ and ‘your collection of rain’; Barber’s poem announces the central character in the first line and is full of details of the deceased mother and her generation • comparison of the perspective of each poem, e.g. Watts and Barber both use first-person narratives to describe memories • significance of the titles of the poems, e.g. how Barber returns to her title in the final lines; ambiguity about the identity of Watts’ ‘visitor’ • comparison of tone when exploring the significance of memories, e.g. Barber’s use of rhyme and colloquial language, ‘snot’, ‘naffest’, her self-deprecating remarks about her own parenting; the quiet, still setting used by Watts, e.g. ‘The sun... dozing’ • effects of language and structure choices, e.g. how Watts’ run-on lines create a sense of stasis, ‘time breathes/slowly’; Barber’s piling up of details over the first six stanzas to evoke her mother’s world • how each poem ends, e.g. the mother’s words in <i>Material</i> widening the subject matter; the ‘brimming’ water in <i>Visitor</i> and what it might suggest about the continuity of memory. <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"> • comparison of the subject matter and perspective of each poem, e.g. though both poets use first-person narratives, Watts describes an almost static scene; Armitage tells of a sustained attack on the overgrown pampas grass and the results • comparison of the ways in which gardens are used, e.g. Watts focuses closely on details of the garden at one moment; Armitage concentrates on the conflict between machine and plant • comparison of tone, e.g. the ambiguity and hesitation seen in the first line of <i>Visitor</i>; ways in which Armitage’s account conveys the brute power of the chainsaw and the attempt to defeat the plant throughout • ways the poets use structure to reflect different types of gardens • language choices when writing about gardens, e.g. Watts’ description of the greenhouse; Armitage’s suggestions of violence and aggression • overall impact of each poem, e.g. how for Watts’ ‘visitor’ the significance of the garden is in the memories it recalls and the acts of remembrance; Armitage describes ‘man-made dreams’ of dominance ultimately defeated by the regenerative power of nature. <p>These are suggestions only. Reward any valid alternative response.</p>

Please refer to the Specific Marking Guidance 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.
Level 1	1–6	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. • 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. • Identifies general connections between texts. Makes general cross-references between texts.
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Makes relevant connections between texts. Develops an integrated approach with clear examples.
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Evaluates connections between texts. Exhibits a fully integrated approach with sophisticated use of examples.

Question number	Indicative content
3	<p>Medieval Poetic Drama</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriate selection of similar length passage to accompany the named extract, e.g. the Second Shepherd's descriptions of his wife • dramatic presentation of female characters, e.g. of women as 'weak'; Noah's wife as argumentative • presentation of relationships between men and women, e.g. comic representation of Noah's wife • reflection of Medieval attitudes to the status of women in the extracts • language choices in the presentation of women • attitudes of men, e.g. Noah's complaint about 'crabbed' women. <p>These are suggestions only. Reward any valid alternative response.</p>
4	<p>Medieval Poetic Drama</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriate selection of similar length passage to accompany the named extract, e.g. the first appearance of Jesus and the responses of the soldiers • ways in which the crucifixion is dramatised to make it relevant to actors and audience • ways in which the language reflects differing responses to the crucifixion, e.g. the contrast between Jesus' language of sacrifice and forgiveness and the soldiers' talk of mundane labour and scepticism • ways in which aspects of Medieval life are reflected, e.g. in details of the soldiers' tasks • impact of the use of humour in contrast to the sacred significance of the crucifixion • ways in which the different types of verse emphasise contrasts in the responses. <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.
Level 1	1–6	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Shows limited awareness of contextual factors.
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. • 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. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

Question number	Indicative content
5	<p>Medieval Poet: Geoffrey Chaucer</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriate selection of similar length passage to accompany the specified lines, e.g. the agreement between the Knight and the 'olde wyf' at the conclusion of the Tale • ways in which Chaucer presents the Wife's extensive account of her own relationships • ways in which Medieval attitudes to love, sex and marriage are reflected in the text • ways in which love is shown or feigned by the Wife and the Knight • the Wife's forthright assertion of her right to sexual relations • language used to describe aspects of love by characters in the text. <p>These are suggestions only. Reward any valid alternative response.</p>
6	<p>Medieval Poet: Geoffrey Chaucer</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriate selection of similar length passage to accompany the specified lines, e.g. the portrayal of the 'olde wyf' in the Tale • presentation of other women, e.g. The Queen; the 'maide' raped by the Knight • ways in which Medieval debates about the status of women are reflected in the text, e.g. through 'The Book of Wives' • ambiguity of the presentation of the Wife as either a stereotypical caricature or a denunciation of contemporary misogyny, or both • language used to present women, e.g. the Wife's lively and extended accounts of her arguments with her husbands • Chaucer's use of verse form to sustain and enliven his portrayal of women. <p>These are suggestions only. Reward any valid alternative response.</p>

Please refer to the Specific Marking Guidance 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.
Level 1	1–6	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Shows limited awareness of contextual factors.
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. • 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. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

Question number	Indicative content
7	<p>The Metaphysical Poets</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Redemption</i>, e.g. Donne's <i>A Hymn to God the Father</i> • the 17th century as a period of intense debate about religion • personal relevance for the poets, e.g. Herbert's own religious devotion and calling to the church • use of personal narrative to present the search for faith, e.g. Herbert's narrator seeking redemption • dramatic representation of events in the believer's journey, e.g. Herbert's exploitation of reader's knowledge of the Passion narrative and ways he presents it as a 'suit' • use of form to present faith, e.g. Herbert's emphatic use of final couplet. <p>These are suggestions only. Reward any valid alternative response.</p>
8	<p>The Metaphysical Poets</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>A Dialogue of Friendship Multiplied</i>, e.g. Marvell's <i>To His Coy Mistress</i> • argument, as a form of rhetoric, typical of the period in which there were fierce political and religious debates; many of the poets were trained in argument • variety of subject matter for argument, e.g. friendship; seduction; belief • ways in which argument is represented in structure, e.g. use of stanzas by Philips to present a balanced dialogue • rhetorical devices, typical of Metaphysical poetry, to shape argument, e.g. question and answer; figurative language • use of poetic devices to clinch argument, e.g. rhyme. <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.
Level 1	1–6	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Shows limited awareness of contextual factors.
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. • 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. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

Question number	Indicative content
9	<p>Metaphysical Poet: John Donne</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Air and Angels</i>, e.g. <i>The Ecstasy</i> • Donne's varied uses of complex arguments in pursuit of, e.g. seduction; expression of religious anxiety • complex arguments and witty rhetorical flourishes as typical of Metaphysical poetry and a reflection of contemporary contentions over church and state • relevance of argument to Donne's own background in the law and the church • ways in which Donne outlines, develops and resolves complex arguments, e.g. by apparent contradictions • Donne's use of structure, rhyme and other poetic techniques as an integral part of his complex arguments. <p>These are suggestions only. Reward any valid alternative response.</p>
10	<p>Metaphysical Poet: John Donne</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>The Relic</i>, e.g. <i>Goodfriday, 1613. Riding Westward</i> • varied forms of devotion portrayed in Donne's poems, e.g. to a lover, to God; lack of devotion, inconstancy • ways in which Donne expresses devotion, e.g. through praise or complex argument • ways in which Donne's use of argument reflects Metaphysical concerns, e.g. about souls and bodies • relevance of contemporary ideas about the role of love and belief • Donne's use of form to express his argument, e.g. rhyme to yoke ideas. <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.
Level 1	1–6	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Shows limited awareness of contextual factors.
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. • 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. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

Question number	Indicative content
11	<p>The Romantics</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Lines Composed a Few Miles above Tintern Abbey</i>, e.g. Shelley's <i>Ode to the West Wind</i> • ways in which Wordsworth connects nature with the sublime, typical of Romantic thought • ways in which the construction of the poem reflects and conveys the power of nature, e.g. the long-form descriptions of communing with nature; use of conversational style in his blank verse • place of humans in relation to the power of nature, e.g. the cottages; 'the still, sad music of humanity' • presentation of the Romantic idea of the power of nature as a source of personal insight and strength, e.g. 'a sense sublime/Of something far more deeply interfused...' • relevance of Wordsworth's own experience, e.g. the natural world as a refuge from his turmoil over the French Revolution. <p>These are suggestions only. Reward any valid alternative response.</p>
12	<p>The Romantics</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Stanzas Written in Dejection, near Naples</i>, e.g. Byron's <i>On This Day I Complete My Thirty-Sixth Year</i> • ways in which the individual is presented, e.g. as despairing and lonely • importance of the individual in Romanticism as an independent spirit, rebel, creator and defier of convention • role of the natural world as a source of solace, inspiration and insight for the individual Romantic artist and thinker • use of juxtaposition and varying perspective, e.g. he is able to appreciate the beauty of his surroundings whilst troubled in spirit • use of form and structural features, typical of Romantic poetry, e.g. Spenserian stanza form; repetition; movement from address to nature towards introspection. <p>These are suggestions only. Reward any valid alternative response.</p>

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Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–6	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Shows limited awareness of contextual factors.
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. • 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. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

Question number	Indicative content
13	<p>Romantic Poet: John Keats</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>The Eve of St Agnes</i>, e.g. <i>'In drear-nighted December'</i> • representations of transience, e.g. through the deaths at the end of <i>The Eve of St Agnes</i> • effect of Keats' choice of extended narrative form for his presentation of the transience of youth and love • presentation of transience through Keats' setting of <i>The Eve of St Agnes</i> in the distant past, e.g. through archaic religious rituals and feuds; use of Spenserian stanza form to recall romances of the literary past • concern with transience as a feature of the Romantic movement • how Keats reflects his own experience of transience and loss in the poems. <p>These are suggestions only. Reward any valid alternative response.</p>
14	<p>Romantic Poet: John Keats</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Ode to Psyche</i>, e.g. <i>Ode to a Nightingale</i> • use of dreams and visions as typical of Romantic poetry and the Romantic interest in the power of imagination • dreams and visions as a way to explore and re-invent the past, e.g. Keats' use of myth • Keats' use of poetry as a means of escaping contemporary social and political reality, e.g. the creation of a sanctuary for Psyche as a way to explore the nature of the mind and the interior life • richly sensuous language and vivid description as a feature of a dream-world • ways in which Keats uses the ode form to invoke a vision of an imagined world. <p>These are suggestions only. Reward any valid alternative response.</p>

Please refer to the Specific Marking Guidance 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.
Level 1	1–6	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Shows limited awareness of contextual factors.
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. • 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. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

Question number	Indicative content
15	<p>The Victorians</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany Hardy's <i>A Wife in London</i>, e.g. Robert Browning's <i>My Last Duchess</i> • ways in which narratives are created, e.g. Hardy's apparently simple two-part structure and effect of symmetry • ways in which characters are described and used, e.g. the wife as the passive recipient of news • significance of context in creating narrative, e.g. late Victorian imperial and military activity; telegram brings news faster than a letter • importance of settings, e.g. the gloomy London setting of the wife's house; fog • use of irony as a typical feature of Victorian narrative verse. <p>These are suggestions only. Reward any valid alternative response.</p>
16	<p>The Victorians</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Home Thoughts from Abroad</i>, e.g. Hardy's <i>The Darkling Thrush</i> • ways in which Browning describes spring, e.g. detailed description of flowers and birds, similar to the interests of the Pre-Raphaelite Movement • ways in which the tone of Browning's poem reflects the effect of the season, e.g. 'fine careless rapture' • Browning's contrasts between spring in England and the 'gaudy' flower he sees while abroad; Victorian interest in significance of flowers • ways in which Browning could be reflecting Victorian views of the qualities of Englishness • relevance of Browning's self-imposed exile in Italy after his marriage. <p>These are suggestions only. Reward any valid alternative response.</p>

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Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–6	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Shows limited awareness of contextual factors.
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. • 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. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

Question number	Indicative content
17	<p>Victorian Poet: Christina Rossetti</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany '<i>A Helpmeet for Him</i>', e.g. <i>Goblin Market</i> • ways in which Rossetti reflects aspects of Victorian views on the role of women, e.g. as wives and daughters; as subordinate to man • relevance of Rossetti's Christian views and of her own experience to her presentation of the role of women • Rossetti's use of form to present arguments about women's roles • ways in which Rossetti's language choices present women's roles e.g. 'helpmeet', 'charm', 'tender', 'meek' • how Rossetti uses her poetry to explore women's exclusion from power roles in Victorian society. <p>These are suggestions only. Reward any valid alternative response.</p>
18	<p>Victorian Poet: Christina Rossetti</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Echo</i>, e.g. <i>A Birthday</i> • how the poem reflects Victorian attitudes to love, especially to the devotional role of women in relationships, e.g. Rossetti's use of an address to the beloved, and the tone she adopts • ways in which love is associated with pain and loss in Rossetti's poetry and the relevance of her own experiences • effect of Rossetti's structural and language choices, e.g. use of repetition • how Rossetti creates a sense of euphony, e.g. significant use of alliteration • use of visions and dreams to recreate the experience of love as typical of Rossetti's poetry. <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.
Level 1	1–6	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Shows limited awareness of contextual factors.
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. • 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. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

Question number	Indicative content
19	<p>Modernism</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>The Hunters in the Snow</i>, e.g. Edna St Vincent Millay's <i>The Fawn</i> • poets' choice of images, e.g. significance of Williams' use of the scene in a 16th Century painting • effect of Williams' emphasis on the role of the painter in creating this image • precise images and accurate descriptions as a feature of Imagist and Modernist practice, reflecting contemporary technological changes in areas such as engineering and architecture • effect of Williams' spare and precise language, e.g. selection of significant details to convey the scene; the broken inn-sign; the 'pattern of skaters' • effect of Williams' short lines of free verse, run-on lines and lack of punctuation. <p>These are suggestions only. Reward any valid alternative response.</p>
20	<p>Modernism</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Time does not bring relief; you all have lied...</i>, e.g. Eliot's <i>The Love Song of J. Alfred Prufrock</i> • Millay's use of memories to evoke heartache and suffering • effect of Millay's selection of images, e.g. 'weeping of the rain'; 'smoke in every lane' • use of form and structure to present unhappiness, e.g. the sonnet form to craft an effective conclusion; effect of repetition • ways the poem reflects post-war unease and uncertainty about the role of women • representation of intense personal feeling as a manifestation of Millay's own experience and concerns, though at odds with mainstream Modernist practice. <p>These are suggestions only. Reward any valid alternative response.</p>

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Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–6	<p>Descriptive</p> <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. 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. Shows limited awareness of contextual factors.
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> 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. 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. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> 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. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> 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. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

Question number	Indicative content
21	<p>Modernist Poet: T S Eliot</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Ash Wednesday</i>, e.g. <i>Whispers of Immortality</i> • sources of internal conflict, e.g. uncertainty, wavering beliefs, guilt • internal conflict, anxiety and struggles about belief as typical of the period after the Great War • ways in which Biblical and liturgical quotation and reference reflect contemporary loss of religious certainty and Eliot's own wrestling with faith and doubt • reflection of internal conflict in hesitation, repetition and fragmented nature of Eliot's verse • ways in which Eliot's language reveals glimpses of beauty and comfort amidst doubt and confusion. <p>These are suggestions only. Reward any valid alternative response.</p>
22	<p>Modernist Poet: T S Eliot</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>The Love Song of J. Alfred Prufrock</i>, e.g. <i>The Burial of the Dead (The Waste Land I)</i> • ways in which Eliot displays mortality, e.g. Prufrock's anxiety about aging • reflection of the period after the Great War, and of cosmopolitan life • effect of Eliot's choice of structure, with its contrasts and connections • ways in which Eliot's imagery conveys mortality, e.g. 'the eternal Footman' • use of ambiguity, reflecting contemporary concerns, e.g. the poem's final image of drowning suggests universal mortality. <p>These are suggestions only. Reward any valid alternative response.</p>

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Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–6	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Shows limited awareness of contextual factors.
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. • 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. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

Question number	Indicative content
23	<p>The Movement</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Apology for Understatement</i>, e.g. Rosemary Tonks' <i>Story of a Hotel Room</i> • ways in which love is presented, e.g. in 'reticence' and 'silence', and Wain's explanation for this lack of 'eloquence' • tone used to express love, e.g. Wain's self-deprecation; 'my glibness' • reserved tone of the poem reflects the conventional social beliefs of the Movement poets • refusal to resort to rhetoric and exalted language as a feature of Movement poets • ways in which Wain's structure reflects his presentation of love, e.g. repetition; isolation of final line. <p>These are suggestions only. Reward any valid alternative response.</p>
24	<p>The Movement</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>The Young Ones</i>, e.g. Jenny Joseph's <i>Warning</i> • ways in which Jennings' description of the teenagers reflects social changes, especially for adolescents • focus on everyday life and concerns such as growing older as typical of poets given the Movement label • choice of details to reflect the contrasts, e.g. 'school coats' and 'new styles each month'; 'the twist' and "'old-time" dance' • ways in which the observer's view of growing older is presented • Jennings' use of form and structure, e.g. rhyme to emphasise the poem's conclusion. <p>These are suggestions only. Reward any valid alternative response.</p>

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Level 1	1–6	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Shows limited awareness of contextual factors.
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. • 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. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

Question number	Indicative content
25	<p>Movement Poet: Philip Larkin</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Deceptions</i>, e.g. <i>Myxomatosis</i> • Larkin's illustrations of suffering, e.g. 19th Century victim of rape • use of historical source material to distance the suffering, contrasted with the reaction of the 20th Century voice of the poem • ways in which the structure of the poem reflects these two viewpoints, e.g. use of rhyme • choice of language to present suffering, e.g. 'scar'; 'drawer of knives' • complexity of Larkin's presentation of suffering, including viewpoints of victim, perpetrator and present-day narrator. <p>These are suggestions only. Reward any valid alternative response.</p>
26	<p>Movement Poet: Philip Larkin</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Spring</i>, e.g. <i>Coming</i> • Larkin's choice of subject to present the natural world, e.g. the arrival of spring • language used to present the natural world, e.g. 'the branch-arrested mist of leaf' • presentation of the voice of the poem, its tone and viewpoint, typical of Larkin's work, e.g. as someone spring 'has least use for' • natural world presented within the confines of a park rather than the countryside, reflecting the urban nature of 1950s Britain and the preoccupations of Movement poets such as Larkin • effect of Larkin's structural choices, e.g. the impact of the final stanza and final line. <p>These are suggestions only. Reward any valid alternative response.</p>

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Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–6	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Shows limited awareness of contextual factors.
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. • 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. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

