Mark Scheme (Results)

November 2021

Pearson Edexcel GCE

In English Literature (9ET0) Paper 3

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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.

Placing a mark within a level

- 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.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

Question number	Indicative content
1	Candidates may refer to the following in their answers: • comparison of ways in which the significance of journeys is presented, e.g. by Tookey as the result of numerous decisions, culminating in 'this place, this afternoon'; for Nagra as a series of perilous ventures culminating in arrival at a contested place in British society • use of perspective, e.g. in *Map*, the observer seems distant, hesitant about meeting 'her' and sensing their ways will part again; Nagra's identification with the 'Swarms of us' • the effect of language choices, e.g. Nagra's colloquialisms and unusual usages and sometimes hostile vocabulary; Tookey's precise yet mysterious phrasing ('the solid shape/of her against not-her') • effects of structural choices, e.g. Nagra's use of five-line stanzas with uneven line-length; Tookey's longer, more detailed middle stanza • the significance of titles • comparison of how each poem ends, e.g. in *Map*, journeys 'coming to meet/at this single point, then heading away'; for Nagra, the sense of arrival, with the acquisition of cars and clothes, yet also still outsiders. These are suggestions only. Reward any valid alternative response.
2	Candidates may refer to the following in their answers: • comparison of the events that trigger personal reflections, e.g. in *Map* an apparently chance crossing of ways, 'coming to meet/at this single point'; for Flynn, a series of memories stimulated by souvenirs of 'holidaying briefly' in other people's lives • ways personal reflections are represented, e.g., in *Map* as the alignment of maps; for Flynn in a number of objects turned up 'during routine evictions' • comparison of use of perspective, e.g. Tookey as a distant observer of a brief encounter; Flynn's list of exotic places contrasted with the mundane realities of the present • differences in tone, e.g. the precision yet distance of the observation in *Map;* how Flynn's colloquial voice moves from youthful optimism to references such as 'a handful of bills/or a giro' • comparison of structural aspects, e.g. each poet's use of stanza form and run-on lines; Flynn's use of rhyme • comparison of the ways each poem ends, e.g. Tookey's suggestion of a brief crossing of the ways which will be followed by parting; Flynn's evocation of memories of relationships. These are suggestions only. Reward any valid alternative response.

		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.
Level 1	1–6	Descriptive • 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	General understanding/exploration • 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	Clear relevant application/exploration • 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	Discriminating controlled application/exploration • 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	Critical and evaluative • 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	Medieval Poetic Drama Candidates may refer to the following in their answers: • appropriate selection of similar length passage about use of humour to **accompany the specified lines, e.g. Noah's Wife's refusal to enter the Ark** • dramatic context of the use of humour in the dramas, e.g. to engage the widest possible audience for performances of the pageants • ways in which humour is created, e.g. through conflicting characters or dramatic irony • use of stock characters to generate humour, e.g. Mak as inveterate liar and thief • **ways in which humour reveals aspects of everyday life, e.g. Mak's grumbles** about an extra mouth to feed • ways the use of language contributes to the humour. These are suggestions only. Reward any valid alternative response.
4	Medieval Poetic Drama Candidates may refer to the following in their answers: • appropriate selection of similar length extract about dramatic contrasts to accompany the specified lines, e.g. **Wife boxes Noah's ear followed by his** prayer to God • **contrast between the sacred (Jesus' prayer to God) and brutality (soldiers'** discussion of fastening Jesus to the cross) • use of language to create dramatic contrast, e.g. the religious language used by Jes**us and the impiety of the soldiers' insults** • use of dramatic contrasts to gain and retain the interest and engage with an open-air audience • dramatic contrasts as a reflection of the time of composition, e.g. the relevance of the language of the soldiers to the craft guilds • use of dramatic contrasts between characters, e.g. the sadistic soldiers and the goodness of Jesus. These are suggestions only. Reward any valid alternative response.

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.
Level 1	1–6	Descriptive • 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	General understanding/exploration • 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	Clear relevant application/exploration • 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	Discriminating controlled application/exploration • 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	Critical and evaluative • 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	Medieval Poet: Geoffrey Chaucer Candidates may refer to the following in their answers: • appropriate selection of similar length extract to accompany the named lines, e.g. the **Wife's argument about remarriage at the opening of the Prologue** • ways in which Chaucer presents the use of argument by both the Wife and Jankin, e.g. her assertions and selective examples • **the Wife's forthright use of accusations against her old husbands to** support her claim to her own active social life • argument as an aspect of the scholastic tradition and Medieval theological debates • use of authorities such as the Church Fathers to support arguments • **ways in which Chaucer's presentation of the Wife could bot**h justify and undermine her arguments. These are suggestions only. Reward any valid alternative response.
6	Medieval Poet: Geoffrey Chaucer Candidates may refer to the following in their answers: • appropriate selection of similar length extract to accompany the named lines, e.g. **the Knight's rape of the maid and its immediate consequences** • **ways in which the 'olde wife' argues that 'gentillesse'** depends not on birth or riches but on virtuous conduct • **importance of 'gentillesse'** in Medieval concepts of morality and good conduct • **'gentillesse' presented as a spiritual virtue, in line with importance of religion to Chaucer's audience** • reference to Dante typical of more cultured tone of the *Tale*, in contrast **to the Wife's voice in the** *Prologue* • **how the discussion of 'gentillesse' prepares readers and listeners for the** ending of the *Tale.* These are suggestions only. Reward any valid alternative response.

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.
Level 1	1–6	Descriptive • 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	General understanding/exploration • 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	Clear relevant application/exploration • 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	Discriminating controlled application/exploration • 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	Critical and evaluative • 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	The Metaphysical Poets Candidates may refer to the following in their answers: • appropriately selected second poem to accompany *Elegy: To his Mistress Going to Bed*, e.g. Andrew Marvell's *To His Coy Mistress* • different kinds of desire presented, e.g. sexual; for redemption • ways in which desire is expressed, e.g. through emphasis on clothing and undressing • **use of rhetoric, e.g. Donne's structured commands; word play and final question** • contemporary contextual references, e.g. to exploration of America • ways in which poets reflect or subvert literary traditions, e.g. of courtly love. These are suggestions only. Reward any valid alternative response.
8	The Metaphysical Poets Candidates may refer to the following in their answers: • appropriately selected second poem to accompany *Unprofitableness,* e.g. John Donne's *A Valediction of Weeping* • different purposes for which poets use imagery, e.g. for flattery or to represent emotion • **ways in which imagery is deployed in poems, e.g. Vaughan's sustained use of** gardening imagery throughout his poem • ways in which imagery may reflect 17th Century context, e.g. religious beliefs or interest in discoveries • ways in which imagery may be used for rhetorical purposes • **use of imagery for dramatic contrast, e.g. Vaughan's contrasting use of 'like myrrh' and 'a thankless weed'.** These are suggestions only. Reward any valid alternative response.

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	0	No rewardable material.
Level 1	1–6	Descriptive • 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	General understanding/exploration • 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	Clear relevant application/exploration • 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	Discriminating controlled application/exploration • 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	Critical and evaluative • 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	Metaphysical Poet: John Donne Candidates may refer to the following in their answers: • appropriately selected second poem to accompany *The Anniversary*, e.g. *Holy Sonnet XIV ('Batter my heart')* • Donne's different uses of earthly and heavenly love, e.g. to refer to the union of souls and bodies; to dramatise religious argument • ways in which the combination of earthly and heavenly love reflects the 17th religious and social context • combination of earthly and heavenly love as a reflection of Donne's personal life • ways in which the combination of the two kinds of love dramatises the situations and arguments in Donne's poetry • ways in which Donne's use of structure can reinforce or contrast the connections between earthly and heavenly love, e.g. stanza form; rhyme. These are suggestions only. Reward any valid alternative response.
10	Metaphysical Poet: John Donne Candidates may refer to the following in their answers: • appropriately selected second poem to accompany **Song ('Go and catch a falling star')**, e.g. *A Valediction Forbidding Mourning* • different aspects of Donne's presentation of women, e.g. as inconstant or faithful • ways in which Donne's rhetoric presents or silences women • Donne's use of dramatic imagery in his presentation of women, e.g. 'catch a falling star' • ways in which the presentation of women reflects 17th Century social attitudes • ways in which Donne uses or subverts traditional aspects of courtly love poetry. These are suggestions only. Reward any valid alternative response.

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Level 1	1–6	Descriptive • 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	General understanding/exploration • 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	Clear relevant application/exploration • 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	Discriminating controlled application/exploration • 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	Critical and evaluative • 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	**The Romantics** Candidates may refer to the following in their answers: • appropriately selected second poem to accompany *The Sick Rose,* e.g. PB Shelley's *Ode to the West Wind* • purposes for which imagery is used, e.g. to represent emotion or convey concepts • use of imagery to reflect on emotions as a feature of Romantic poetry • Blake's imagery of disease as a reflection of social ills of the period • image of the rose typical of Romantic interest in the natural world • direct short lyrics as a means to speak to a wider audience than allusion-heavy Augustan verse. These are suggestions only. Reward any valid alternative response.
12	**The Romantics** Candidates may refer to the following in their answers: • appropriately selected second poem to accompany *Lines Inscribed upon a Cup Formed from a Skull,* e.g. John Keats' *Ode on Melancholy* • different attitudes to life conveyed, e.g. hedonism, melancholy • the pain v pleasure trope as typical of Romantic poetry, e.g. Byron's use of the cup to combine the pursuit of pleasure with a symbol of death and decay • Byron's use of direct address to draw in readers and remind them of their own mortality • use of structure to create tone, e.g. Byron's use of rhyme • ways in which the poems could reflect the poets' personal circumstances, e.g. Byron's reputation as a pleasure-seeker. These are suggestions only. Reward any valid alternative response.

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Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–6	Descriptive • 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	General understanding/exploration • 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	Clear relevant application/exploration • 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	Discriminating controlled application/exploration • 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	Critical and evaluative • 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	Romantic Poet: John Keats Candidates may refer to the following in their answers: • appropriately selected second poem to accompany *Ode on Melancholy,* e.g. *Ode on a Grecian Urn* • **Keats' appeal to various** kinds of beauty as response to melancholy, e.g. in nature or in the beloved • **use of classical allusions typical of Keats' poetry** • **Keats' portrayal of beauty as powerful yet transient** • **Keats' use of the ode form to structure his argument about the ambivalent** nature of beauty, e.g. repeated negatives of Stanza I answered in Stanza II, resolution in III • ache of desire, informed by the fleeting nature of beauty and pleasure, as a typical Romantic concept. These are suggestions only. Reward any valid alternative response.
14	Romantic Poet: John Keats Candidates may refer to the following in their answers: • appropriately selected second poem to accompany *To Autumn*, e.g. *The Eve of St Agnes* • **Keats' sensuous imagery used for different effects, e.g. for** descriptive purposes or to convey sensations • use of sensuous imagery to describe the natural world as typical of Romantic poetry • sensuous imagery which presents an idealised view of nature as a possible **reaction to Keats' experience of the harsh** realities of urban life • direct appeal of sensuous imagery as typical of Romantic poetry and in contrast to the more cerebral approach of previous eras • use of sensuous imagery to create personification, e.g. Autumn as harvester or gleaner. These are suggestions only. Reward any valid alternative response.

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Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–6	Descriptive • 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	General understanding/exploration • 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	Clear relevant application/exploration • 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	Discriminating controlled application/exploration • 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	Critical and evaluative • 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	**The Victorians** Candidates may refer to the following in their answers: • appropriately selected second poem to accompany *Somewhere or Other*, e.g. Robert Browning's *Love in a Life* • different kinds of longing, e.g. for a relationship; for an absent friend; for a country • ways in which longing may reflect Rossetti's personal circumstances or a wider Victorian longing for fulfilment in an age of rapid change • Rossetti's choice of repetitive structure as an expression of frustrated longing • use of rhetorical devices to express longing as typical of Victorian poetry, e.g. repetition and exclamation in 'not yet – never yet – ah me!' • Christian faith seen as solace in the face of longing, e.g. use of 'turf grown green' in last line as a representation of hope. These are suggestions only. Reward any valid alternative response.
16	**The Victorians** Candidates may refer to the following in their answers: • appropriately selected second poem to accompany *The Visionary*, e.g. Christina Rossetti's *Echo* • ways in which the poets make use of the supernatural, e.g. to sustain or to console • attitudes to the supernatural reflecting differing Victorian spiritual beliefs • ways the Brontës' invocation of a supernatural vision could reflect their personal circumstances • the creation of a suitable atmosphere for the supernatural visitor, e.g. winter night; silence; solitude • use of Gothic features as typical of Victorian poetry, e.g. reference to primitive society ('sire', 'serf'); danger (spying, defiance). These are suggestions only. Reward any valid alternative response.

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Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–6	Descriptive • 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	General understanding/exploration • 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	Clear relevant application/exploration • 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	Discriminating controlled application/exploration • 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	Critical and evaluative • 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	Victorian Poet: Christina Rossetti Candidates may refer to the following in their answers: • appropriately selected second poem to accompany A Birthday, e.g. a section from Goblin Market (perhaps from the ending) • different kinds of happiness presented by Rossetti, e.g. resulting from romantic love, sisterly affection or religious devotion • **ways in which the presentation of happiness reflects Rossetti's personal life** and beliefs • presentation of happiness in a rich natural setting, typical of Victorian interest in the natural world, especially for the Pre-Raphaelite group with which Rossetti was associated • use of sumptuous detail to convey luxury, symbolising pleasure • use of structure to convey happiness, e.g. balancing the two parts of the poem for a harmonious whole. These are suggestions only. Reward any valid alternative response.
18	Victorian Poet: Christina Rossetti Candidates may refer to the following in their answers: • appropriately selected second poem to accompany *Our Mothers, lovely women pitiful,* e.g. *At Home* • **ways in which Rossetti's interest in the** afterlife reflects her own experience of illness and bereavement • theme of the afterlife as typical of Victorian literature • use of the afterlife to explore changing attitudes to the role of women, **reflecting the poet's own views and those of wider** society • **use of structure to explore the afterlife, e.g. Rossetti's use of the sonnet form** and repetition to structure her argument • **use of tone and atmosphere to convey a sense of the afterlife, e.g. Rosetti's** use of direct speech to suggest the ghostly voices of the mothers. These are suggestions only. Reward any valid alternative response.

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.
Level 1	1–6	**Descriptive** • 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	**General understanding/exploration** • 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	**Clear relevant application/exploration** • 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	**Discriminating controlled application/exploration** • 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	**Critical and evaluative** • 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	Modernism Candidates may refer to the following in their answers: • appropriately selected second poem to accompany *The Love Song of J. Alfred Prufrock*, e.g. Robert Frost's *Mending Wall* • variety of narrative voices presented in the poems, e.g. indecisive; loving; quizzical • use of situations and settings to create narrative voice, e.g. 'restless nights in one-night cheap hotels' • use of cultural, literary and religious references to suggest the character of the narrative voice • use of repetition and questions to suggest uncertainty or bewilderment in the narrator • ways in which the narrative voice may reflect the uncertainty and anxiety of the Modernist period. These are suggestions only. Reward any valid alternative response.
20	Modernism Candidates may refer to the following in their answers: • appropriately selected second poem to accompany *To a Snail*, e.g. Edna St. Vincent Millay's *The Fawn* • ways in which the natural world may be used by poets, e.g. as a setting or for reflection on human nature • Moore's use of the snail to comment on the craft of writing, e.g. 'something well said' • free verse and compressed expression as typical features of Modernist poetry • varying line lengths appearing to suggest free-associating conversation or thoughts about the natural world • Moore's use of precise language to present the natural world, e.g. 'contractility'; 'occipital'. These are suggestions only. Reward any valid alternative response.

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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	Descriptive • 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	General understanding/exploration • 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	Clear relevant application/exploration • 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	Discriminating controlled application/exploration • 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	Critical and evaluative • 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	Modernist Poet: T S Eliot Candidates may refer to the following in their answers: • appropriately selected second poem to accompany *The Burial of the Dead*, e.g. *Sweeney Erect* • ways Eliot presents cruelty, e.g. in the indifference of nature to human feelings, or in human brutality • sense of desolation and meaninglessness as typical of Modernism • reflection of post-First World War context and its associated cruelty, e.g. 'I had not thought death had undone so many', with its allusion also to Dante • use of fractured narrative and multiple voices to suggest a confused, cruel context • use of diverse cultural references, languages and superstitions implying the breakdown of certainty and old beliefs to explore cruelty. These are suggestions only. Reward any valid alternative response.
22	Modernist Poet: T S Eliot Candidates may refer to the following in their answers: • appropriately selected second poem to accompany *The Journey of the Magi*, e.g. *Portrait of a Lady* • variety of stories told in the poems, e.g. of a relationship or a journey • ways Eliot creates voices, e.g. through a single narrator or two or more speakers • use of free verse and repetition, implying casual conversation, to create narrative • effect of Eliot's taking a very well-known story and telling it from a specific viewpoint and in a specific voice • use of extensive symbolic Biblical allusions, reflecting Eliot's conversion to Christianity, e.g., 'three trees'; 'pieces of sliver'; 'empty wineskins'. These are suggestions only. Reward any valid alternative response.

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Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–6	Descriptive • 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	General understanding/exploration • 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	Clear relevant application/exploration • 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	Discriminating controlled application/exploration • 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	Critical and evaluative • 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	The Movement Candidates may refer to the following in their answers: • appropriately selected second poem to accompany *The Whitsun Weddings,* e.g. Peter Porter's *Metamorphosis* • variety of significant moments selected by poets, e.g. weddings; meeting of old lovers • ways in which the description of the significant moment reflects contemporary life, e.g. wedding parties • use of mundane details, typical of post-war poetry, to present significant moments, e.g. 'buttoned carriage-cloth'; 'acres of dismantled cars' • use of the generalising voice of a detached observer to capture the moment, e.g. 'fathers with broad belts under their suits' • Larkin's use of a train journey as a structure to suggest life-changing moments taking place. These are suggestions only. Reward any valid alternative response.
24	The Movement Candidates may refer to the following in their answers: • appropriately selected second poem to accompany *A Song about Major Eatherly,* e.g. Thomas Blackburn's *Felo de Se* • different victims presented by Wain, e.g. victims of Eatherly's bomb; Eatherly himself; all of us • Eatherly's predicament and suffering as a symbol of post-war guilt and fears • ways in which Wain portrays the destructive power of war as a second kind of Hell for victims, a substitute for the infernal punishments ordained by religion • use of a tone of cynicism, typical of poetry of the period, to present victims, e.g. 'now we are civilized' • use of imagery to present victims, e.g., 'a trapped fox'; an oiled sea-bird. These are suggestions only. Reward any valid alternative response.

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Level	Mark	Descriptor (AO1, AO2, AO3)
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Level 1	1–6	Descriptive • 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	General understanding/exploration • 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	Clear relevant application/exploration • 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	Discriminating controlled application/exploration • 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	Critical and evaluative • 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	Movement Poet: Philip Larkin Candidates may refer to the following in their answers: • appropriately selected second poem to accompany *Latest Face,* e.g. *No Road* • use of imagery to describe a relationship, e.g. 'latest face'; 'statue of your beauty' • hesitation and lack of confidence typical of Larkin's concern with the mundane realities of relationships, e.g. 'bargains, suffering, and love'; 'real untidy air' • relevance of Larkin's own complicated relationships, and to the increasing independence of women after the Second World War • use of structure and rhyme to explore relationships, e.g. increasing stanza length could suggest developing intimacy • effect of the poem's final sentence, including the impact of the use of 'murder' to present the uncertainty of relationships, as typical of Larkin's poetry. These are suggestions only. Reward any valid alternative response.
26	Movement Poet: Philip Larkin Candidates may refer to the following in their answers: • appropriately selected second poem to accompany *Triple Time,* e.g. *Poetry of Departures* • dissatisfaction with the present yet reluctance to take opportunistic risks as a feature of Larkin's verse • use of three-stanza structure to reflect his title and the theme of lost opportunities • use of contrast, between a hopeful imagined future ('an air lambent with adult enterprise') and the dull reality of the present ('a time traditionally soured') typical of poetry of the period • way the poem ends, with lost opportunities reflected in 'fat neglected chances' • effect of Larkin's precise word choices to reflect lost opportunities, e.g. 'seasonal decrease' instead of the expected 'increase'. These are suggestions only. Reward any valid alternative response.

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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	**Descriptive** • 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	**General understanding/exploration** • 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	**Clear relevant application/exploration** • 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	**Discriminating controlled application/exploration** • 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	**Critical and evaluative** • 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.