



GCE A LEVEL MARKING SCHEME

SUMMER 2025

**A LEVEL (NEW)
ENGLISH LITERATURE - COMPONENT 3
A720U30-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCEGCE A LEVEL ENGLISH LITERATURE

COMPONENT 3: UNSEEN TEXTS

SUMMER 2025 MARK SCHEME

Online marking

WJEC will be using a method of marking examination scripts known as e marker ® for this paper. Under this system, candidates' scripts are scanned and then transmitted to examiners electronically via the internet. Examiners mark on-screen; marked responses and marks are then submitted electronically.

Whilst the basic principles remain unchanged, this method entails some important changes to the way the system operates when examiners mark on paper:

- Examiners do not mark complete scripts. Instead, scripts are divided into segments by question (item) and are transmitted to examiners in this form.
- Examiners are required to complete a standardising exercise, which is divided into two parts:
 1. The common marking of a number of responses selected and marked by the Principal Examiner and Team Leader
 2. Marking at regular intervals further responses selected and marked by the team. Should marks given to these items fall outside the tolerance agreed by senior examiners on more than one occasion, examiners will be prevented from further marking of that item until the senior examiner has been able to resolve the issue.

In terms of technical requirements, examiners participating will need a personal computer running on Windows XP, Vista or Version 7 and a broadband internet connection. With an Apple Mac a Windows emulator is required.

For further details, please see the user guide available on e-marker ® when you log on. Details of how to log on to the system and your username and password have been sent separately.

General Advice to Examiners

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses, with a brief overview.**
 - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**

- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using the on-screen comment bank as appropriate. Indicate points you reward and indicate inaccuracy or irrelevance where they appear. You are not required to include a summative comment at the end of the response, only enter the mark.
- You must **tick** at the end of the response to show all of the response has been seen.
- Decide which mark band **best fits** the performance of the candidate in response to the question set. Judge the candidate's performance in each answer **as a whole**: weakness in one area can be compensated for by strengths in another. You should also bear in mind the different ratios of Assessment Objective weighting when arriving at your 'best-fit' decision.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.

In this component, candidates are required to answer two questions, one from Section A and one from Section B. Section A is to be marked out of 50 marks and Section B is to be marked out of 30 marks. A total of 80 marks is the maximum possible for this unit.

It is important that we use a **full range of marks**. Full marks should not be reserved for perfection! Similarly, there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what they actually achieve.

It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless **due credit is given for positive achievement where it is shown in each element of the examination**.

Marking

Consistency in marking is of the highest importance. What is sought in the examining process is evidence of your professional judgement, so it is essential that the mark you give is supported by comments within the answer. Ticks over a significant word or words are very helpful in highlighting what you regard as of merit. Many scripts will be reviewed at a later stage (samples extracted for standardising, borderline candidates, requests for reports or re-marks). In such cases an examiner's comments are an essential guide to reasons for the mark awarded. It is essential that all comments relate to the marking guidelines and can be justified to the centres and candidates. **Some indication that each page has been read must be given.**

Mark positively, always seeking to give credit for what is there rather than to penalise omissions. There are no fixed penalties for particular errors. Errors of spelling and grammar, for example, are covered by considerations of relevant assessment objectives.

Reference to Principal Examiner

If you wish to refer a response to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then follow the instructions for reporting a problem.

Prior to on-screen marking

Examiners are asked to go carefully through the examination paper and mark scheme prior to the actual marking process and to consider both questions on the paper. You are also required to mark about ten of each item in training mode. In this mode, you will be able to practise using the on-screen comment bank.

Further guidance on the training process is issued separately.

The final deadline for completion of marking is **Monday, 14 July**.

The following guidelines contain an overview, notes, suggestions about possible approaches candidates may use in their response, and an assessment grid.

The mark scheme, however, should not be regarded as a checklist.

Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the texts other than those mentioned in the mark scheme.

Section A: Unseen Prose

English Literature essays involve personal responses and arguments/discussions may be conducted in a wide variety of relevant and effective ways. Choices of material for discussion will vary from candidate to candidate and examiners must rely upon their professional judgement and subject expertise in deciding whether or not candidates' choices and approaches are effective and valid when they fall outside the boundaries of the examples noted below. Examiners are reminded that it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach.

In the rubric for this section, candidates are required to analyse the prose passages in depth. Candidates are informed that they will need to take account of relevant contexts and other readings. They must use the supporting extracts to enable them to do this but their responses might not be limited to these.

The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then indicate a numerical mark.

Section A: Mark allocation

AO1	AO2	AO3	AO5
15	15	10	10

Period 1880 – 1910	
Q1	Analyse the following passage taken from the opening of the first story in <i>Six Women</i>, a collection of short stories written by Victoria Cross and published in 1906. [50]
AO1	<u>Informed</u> responses will demonstrate clear understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be shown in the candidate's grasp of the conventions of narrative fiction as well as the candidate's grasp of ideas and attitudes arising in the story. <u>Accuracy and coherence</u> will be seen in the ways in which knowledge is used as well as in the candidate's ability to organise material and choose an academic style and register. Credit will also be given for appropriate use of <u>terminology</u>. At the lower bands, responses will be mostly descriptive and narrative with understanding at a superficial level. Candidates will seek to engage with the narrative but comments might be general. There could be lapses in expression and a lack of organisation in the response. In Band 3, we should see increasing clarity as candidates write with more relevance, a stronger focus upon the details of the extract and an increasing understanding of the concepts of narrative fiction. There will be fewer lapses in expression and at the top bands candidates will write accurate, sustained and fully coherent responses with some increasing degrees of creativity shown in Band 5 which, examiners must note, will find expression in various, individual ways.
AO2	Analyses of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid / relevant materials could be used and deserve equal reward. In their responses to this question, candidates will gain credit for their ability to identify and <u>analyse</u> elements of the passage such as: Structure: • Hamilton's walk frames the piece – becomes almost metaphorical at the end as the turning into a "side alley" seems to suggest a new turn / development in Hamilton's life. Narrative Technique: • omniscient narrator • use of listing • use of double time scheme (flashback) • direct speech from Hamilton allows reader clear insight into his mood and circumstances; dramatisation through direct speech of wife's rejection of Hamilton • use of challenging weather – heat, flies, dust and physical discomfort - "disagreeable sensations" used as means of measuring Hamilton's "mental nausea"/suffering which exceeds physical discomfort • character's aimless walk provides convincing context / opportunity for self-reflection • foreshadowing - early introduction of sexual references – "desired as the man hates a mistress he covets" prepares reader for the emphasis upon frustrated sexuality / desire which follows

	- contrast between Hamilton's gloom / failure in love with his physical attractiveness sets up a tension which engages the reader's sympathies and curiosity - at the end of the passage – the "side-alley" to the bazaar and the sound of tom-toms which Hamilton approaches without "thought or intention" stimulate reader's interest and hint at unforeseen developments in the character's life. Characterisation: - Hamilton is established as a dull and dutiful man of his time and class but he is embittered and self-hating - contrasting with his physical attractiveness and emphasising the waste and frustration in his lack of "service" to Venus which might be seen as a leitmotif. Strong sense of restrained physical / sexual energy which might be about to emerge as the passage ends – should we admire him for his refusal to force himself upon his bride? – different ideas might emerge in terms of values of 1906 vs today's reader's values. - estranged wife presented as almost a parody of feminine wiles / deceitfulness. Sharp contrasts established in paragraph 5 "flaxen hair" and "heart-shaped" face give way to ugly, predatory images of "wolf-like teeth" mapping Hamilton's feelings as they change towards his wife. Language and Imagery: - atmospherics – use of dust, flies and heat to evoke India and external discomforts mirroring inner mental "nausea". "chilly whiteness" of the bridal chamber to reflect wife's frigid rejection of her new husband - some disturbing, gothic images emphasising the ugliness of Hamilton's situation / state of mind e.g. "Like an old mantle from the shoulders, it fell from him in rags," or "the corpse of dead passion within his breast." - tom-toms and music to suggest a foreign culture and possible attractions / temptations which might persuade Hamilton to abandon his "philosophy" and habitual dullness. Authorial Attitudes and Tone: - apparent sympathy / admiration for Hamilton with possible hints of contempt for his "male" blindness and dutifulness towards a brazenly scheming wife e.g. "quiet dutifulness that is so astounding to the onlooker," and "that amazing blindness to character that make women view men with wondering contempt." - contempt for cold, scheming wife. Band 1 responses will probably offer basic, descriptive/narrative accounts of the story with some feature-spotting. In Band 2 we might see descriptive approaches to some features but by Band 3 there should be some increasingly clear and purposeful writing about the effects of language choices and the sequencing of the material and narrative technique. In Band 4 we should expect some confident, well-focused analysis of the language choices and techniques (see examples above) and the effect of this upon a reader's impressions. In Band 5 there will be some confident and increasingly sophisticated analysis, perhaps taking in many of the points above, and developing confidently ideas about narrative technique and the creation of implicit attitudes through tone and the subtle means of engaging a reader's sympathy or antipathy.
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AO3	In their approach to AO3, candidates must make use of the supporting extracts and may bring to bear upon their analyses other contextual knowledge and understanding which they have gained in the course of their study of the period. Some key contextual points which could be rewarded if used relevantly in response to this extract might be: • early C20th working lives (the civil service) and colonialisation • early C20th courtship and marriage • divorce laws • attitudes towards explicit materials • attitudes towards women • ideas about duty and responsibility – male roles. Those in the lower bands might write generally about contexts with inadequate linking to the passage and indiscriminate quotation from given extracts. Writing might be descriptive, superficial and reductive with some misunderstanding. As we move into Band 3, there will be a better grasp of the connections between the text and relevant contexts with more sensible and discriminating use of the extracts and by Bands 4 and 5 there should be increasingly detailed and specific links with some exploration of ideas. In these higher bands, it is expected that consideration of context will be integrated into the literary analysis. In Band 5, we should expect to see subtle and illuminating connections between text and context and a confident use of given extracts. Work in these higher bands may be capable of moving relevantly beyond the given materials and referencing a range of relevant contexts, but <u>examiners should note that subtlety and sophistication might also be seen in the ways in which some candidates make use of only what is given in the supporting extracts.</u>
AO5	Candidates must approach AO5 by making use of the supporting extracts to address alternative readings and, in addition, they are free to make use of the knowledge and understanding they have gained in the course of teaching. As they consider the supporting extracts and other relevant alternative readings, candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings (including relevant theory-based approaches) • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. In Band 1 no alternative reading might be offered. Some might rely upon offering an alternative reading using phrases such as “This could mean ...or it might mean...” without making much progress in this respect and/or descriptive use of extracts. Others might offer alternative readings which are not supported by the text. By the top of Band 2 and into Band 3, candidates’ language is likely to be more speculative / provisional rather than assertive with some support from the passage and clearer use of the given extracts but probably lacking in telling detail. There should be sound and purposeful writing in Band 4 with detailed and supported discussion of possible readings and sound use of the supporting extracts which, moving into Band 5, will become sophisticated and perceptive.

Period 1918-1939	
Q2	Analyse the following extract taken from the opening to the novel <i>The Judge</i> by Rebecca West, published in 1922. [50]
AO1	<u>Informed</u> responses will demonstrate clear understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be shown in the candidate's grasp of the conventions of narrative fiction as well as the candidate's understanding and appreciation of ideas and attitudes arising in the passage. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an academic style and register. Credit will also be given for appropriate use of <u>terminology</u>. At the lower bands, responses will be mostly descriptive and narrative with understanding at a superficial level. Candidates will seek to engage with the narrative, but comments might be general. There could be lapses in expression and a lack of organisation in the response. In Band 3, we should see increasing clarity and purposefulness as candidates write with more relevance, a stronger focus upon the details of the passage and an increasing understanding of the concepts of narrative fiction. There will be fewer lapses in expression and at the top bands candidates will write accurate, sustained and fully coherent responses with some increasing degrees of creativity shown in Band 5 which, examiners must note, will find expression in various, individual ways.
AO2	Analyses of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/ relevant materials could be used and deserve equal reward. In their responses to this question, candidates will gain credit for their ability to identify and <u>analyse</u> elements of the passage such as: Structure: - the environment of Edinburgh and surrounding country is used to focus Ellen's thoughts, political ideas, dreams and memories - as Ellen's self-analysis develops, the "decent grey streets" of the introduction give way in her mind to the more exciting / sinister /romantic locations of the ports at Leith and Grantown in the concluding paragraph with the strong hint that she hopes her future might lie in more stimulating environments than her current office. Narrative Technique: - omniscient narrator - begins in media res with the surprise of a female crying – stimulating readers' curiosity - complex technique: the reader is introduced to Edinburgh and its surroundings through Ellen's detailed observations using free indirect discourse as well as direct speech as Ellen appears to interrupt her thoughts and rehearse in her mind snatches of potential political speeches e.g. "There is a sinister air about palaces....". Characterisation: - a frustrated, conflicted, self-doubting but ambitious teenager with yearnings towards a more exciting life is revealed through tears of discontent; implicit

	political attitudes and a taste for adventure revealed clearly in the final paragraph with restricting brick walls “delightfully surmounted by mast tops” and “the cutlass gleam of the splendid sinister.” Language and Imagery: • vivid use of colour imagery in opening paragraph (confirming the view of West as a “painterly” writer) “grey”; “black”; “bright green”; “red Autumn” • military similes: “menacing as the rattle of spears”; “like the camp of an invading army” perhaps implying an anti-monarchist / anti-authoritarian attitude on Ellen’s part • “seat in the world’s hall” but “no sign of the concert beginning” a metaphor which reveals frustration, impatience, a longing for excitement if only as a witness rather than participant • Ellen’s strong social awareness revealed in the mention of brawling slum-dwellers who “foregather about the rotting doors of dead men’s mansions”. Authorial Attitudes and Tone: • appears to be a benign tolerance and sympathetic understanding of teenage angst in the face of thwarted ambition • perhaps some implicit, wry amusement at Ellen’s teenage intensity and a hint of patronage: “as far as it is possible to be a suffragette effectively when one is just seventeen”. Band 1 responses will probably offer basic, descriptive/narrative accounts of the extract with some feature-spotting. In Band 2 we might see descriptive approaches to some features but by Band 3 there should be some increasingly purposeful writing about the effects of language choices and the sequencing of the material. In Band 4 we should expect some secure, well-focused analysis of the language choices (see examples above) and the effect of this upon a reader’s impressions. In Band 5 there will be some increasingly sophisticated analysis, perhaps taking in many of the points above, and developing confidently ideas about narrative technique and character development which are designed to engage the reader’s sympathy or antipathy and the ways in which plot is shaped though hints such as the prospect of Ellen’s escape from the mundane life of a “wee typist” and the fulfilment of her ambitions to be a speech-making Suffragette.
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AO3	In their approach to AO3, candidates must make use of the supporting extracts and may bring to bear upon their analyses other contextual knowledge and understanding which they have gained in the course of their study of the period. Some key contextual points which could be rewarded if used relevantly in response to this extract might be: • working females in the early C20th • Suffragettes • conditions of the poor • social divisions. Those in the lower bands might write generally about contexts with inadequate linking to the passage and indiscriminate use of the given extracts. Writing might be descriptive, superficial and reductive with some misunderstanding. As we move into Band 3 there will be a better grasp of the connection between the text and relevant contexts with more sensible and discriminating use of the extracts and by Bands 4 and 5 there should be increasingly detailed and specific links with some exploration of ideas. In these higher bands, it is expected that consideration of context will be integrated into the literary analysis. In Band 5 we should expect to see subtle and illuminating connections between text and context. Work in these higher bands may be capable of moving relevantly beyond the given materials and referencing a range of relevant contexts, but <u>examiners should note that subtlety and sophistication might also be seen in the ways in which some candidates make use of only what is given in the supporting extracts.</u>
AO5	Candidates must approach AO5 by making use of the supporting extracts to address alternative readings and, in addition, they are free to make use of the knowledge and understanding they have gained in the course of teaching. As they consider the supporting extracts and other relevant alternative readings, candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings (including relevant theory-based approaches) • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. In Band 1, no alternative reading might be offered. Some might rely upon offering an alternative reading using phrases such as “This could mean ...or it might mean...” without making much progress in this respect. Others might offer alternative readings which are not supported by the text. By the top of Band 2 and into Band 3, candidates’ language is likely to be more speculative / provisional with some support from the passage and clearer use of the given extracts but lacking in telling detail. There should be confident writing in Band 4 with detailed and supported discussion of possible readings which, moving into Band 5, will become sophisticated and perceptive.

Assessment Grid for Component 3 Section A

Band	AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 15 marks	AO2 Analyse ways in which meanings are shaped in literary texts 15 marks	AO3 Demonstrate the significance and influence of the contexts in which literary texts are written and received 10 marks	AO5 Explore literary texts informed by different interpretations 10 marks
5	13-15 marks - sophisticated, creative and individual response to unseen text; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	13-15 marks - perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning	9-10 marks - apt, discerning use of supporting extracts - perceptive, productive discussion of significance and influence of contexts - confident analysis of connections between unseen text and contexts	9-10 marks - apt, discerning use of supporting extracts - mature and confident discussion of other relevant interpretations of unseen text - autonomous, independent reader
4	10-12 marks - clearly informed, engaged and well-structured response to unseen text - sound and apt application of literary concepts and terminology - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	10-12 marks - sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meaning	7-8 marks - sound, secure use of supporting extracts - sound, secure appreciation and understanding of significance and influence of contexts - sound, secure understanding of connections between unseen text and contexts	7-8 marks - sound use of supporting extracts - makes clear and purposeful use of other relevant interpretations of unseen text
3	7-9 marks - clearly engages with unseen text and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses	7-9 marks - purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings	5-6 marks - clear use of supporting extracts - clear grasp of significance and influence of contexts - clear understanding of connections between unseen text and contexts	5-6 marks - clear use of supporting extracts - makes clear and appropriate use of other relevant interpretations of unseen text
2	4-6 marks - attempts to engage with unseen text and structure response, though may not always be relevant; response may be restricted to a literal reading - some, though may not always be relevant, use of concepts and terminology - expression may feature some inaccuracies	4-6 marks - makes some valid points about writer's use of language and poetic techniques to create meaning - supports points by reference to unseen text - shows some grasp of implicit meaning	3-4 marks - some use made of supporting extracts, but not always appropriate - acknowledges the importance of contexts - makes some connections between unseen text and contexts	3-4 marks - some use made of supporting extracts, but not always appropriate - acknowledges that unseen text can be interpreted in more than one way
1	1-3 marks - superficial approach to unseen text that may show only partial/simple understanding - shows some grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-3 marks - identifies basic language and stylistic features - discussion tends to be narrative/descriptive in nature - offers some support in the form of quotations or references which may not always be relevant	1-2 marks - little or no meaningful use of supporting extracts - describes wider contexts in which texts are written and received - attempts to make superficial connections between unseen text and contexts.	1-2 marks - little or no meaningful use of supporting extracts - attempts to present a view of unseen text with partial understanding
0	0 marks: Response not worthy of marks or not attempted			

Section B: Unseen Poetry

In the rubric for this section, candidates are required to analyse the poem in depth. The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then indicate a numerical mark.

AO1	AO2
15	15

'Sonnet LXIII: The Gossamer' by Charlotte Smith		
Q3	Analyse in detail the following poem.	[30]
AO1	<u>Informed</u> responses will demonstrate clear understanding of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be shown in the candidate's grasp of the conventions of poetry as well as the ideas and attitudes arising in the poem. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>. At lower bands, responses will be mostly descriptive and narrative with understanding at a superficial level. Comments are likely to be general and unfocused, often revealing a misreading or misunderstanding of the details of the poem. There will most likely be lapses in expression and problems with organisation in the response. In Band 3 we should see a stronger focus on the poem and an increasing understanding and appreciation of poetic conventions and concepts in a response that is mostly accurate and coherent. At the top bands, candidates will write consistently accurate, sustained and coherent responses with clear evidence of sophistication and perceptive reading in Band 5. Examiners must be aware that candidates, particularly those in the higher bands, will find a variety of ways into the text as they produce individual responses.	
AO2	Analyses of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below, but these are examples only and other valid/relevant materials could be drawn upon and will earn equal reward. In their responses to this poem candidates will be rewarded for their ability to identify and analyse: • significance and impact of the title – ideas of delicacy / fragility • form and structure of this sonnet: octet comprises fanciful but detailed and apparently celebratory observation of the natural world; sestet develops darker, more abstract philosophical ideas linking the "evanescent" qualities of the fragile gossamer related to the hopes and disappointments of youth and age • different tone and atmosphere of octet and sestet could be bridged by "lamenting" "wept" and "Summer's transient bloom" • fanciful reference to fairies and sylphs and the initial beauty of the morning contrast starkly with the harsh "wither'd heath" and "barren thorn" of the concluding couplet – ending the poem on a depressing note • effects of metrical pattern, rhyme and punctuation • impact of auditory effects e.g. "fairy fingers"; "soft sylphs" "lucid dew" • effects of image patterns e.g. "spread" / "Waving" / "entwined" / "trembling" • presentation of implicit attitudes and feelings – disillusionment / pessimism? Band 1 responses will probably offer basic, descriptive/narrative accounts of the poem with some feature-spotting. In Band 2 we might see descriptive approaches to some elements but by Band 3 there should be some increasingly purposeful writing about the effects of language choices, structure, imagery and the sequencing of the material. In Band 4 we should expect some secure, well-focused analysis of the language and in Band 5 there will be an even more confident and increasingly sophisticated analysis, perhaps taking in many of the points above, and developing confidently an understanding and appreciation of the ways in which subtleties of mood and attitude emerge in Charlotte Smith's poem.	

'Sonnet 54' by Edmund Spenser		
Q4	Analyse in detail the following poem.	[30]
AO1	<u>Informed</u> responses will demonstrate clear understanding of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be shown in the candidate's grasp of the conventions of poetry as well as the ideas and attitudes arising in the poem. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>. At lower bands, responses will be mostly descriptive and narrative with understanding at a superficial level. Comments are likely to be general and unfocused, often revealing a misreading or misunderstanding of the details of the poem. There will most likely be lapses in expression and problems with organisation in the response. In Band 3 we should see a stronger focus on the poem and an increasing understanding and appreciation of poetic conventions in a response that is mostly accurate and coherent. At the top bands, candidates will write consistently accurate, sustained and coherent responses with clear evidence of sophistication and perceptive reading in Band 5. Examiners must be aware that candidates, particularly those in the higher bands, will find a variety of ways into the text as they produce individual responses.	
AO2	Analyses of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below, but these are examples only and other valid/relevant materials could be drawn upon and will earn equal reward. In their responses to this poem candidates will be rewarded for their ability to identify and analyse: • sonnet form – contrasts between octet and sestet; function of final rhyming couplet • implications of central conceit – theatre / actor / audience – ideas about performance / pretending / entertainment / lack of appreciation • energy and extent of attempts to woo “all the pageants play” • speed of changing emotions and demeanour – “Soon afterjoy to sorrow flits” – significance of “flits” • contrasts between the lover's high-energy approaches and the lady's passive rejection • courtship presented through opposites as “constant” cruel battle – “when I laugh she mocks, and when I cry / She laughs” • complex emotions and attitudes expressed in final couplet - injured pride; despair; defeat; soured feelings producing misogynistic outburst – could be connected to ideas of play-acting earlier and lady's refusal to be moved might be seen as wise as things turn out. Implications for reader's feelings towards the frustrated lover? Band 1 responses will probably offer basic, descriptive/narrative accounts of the poem with some feature-spotting. In Band 2 we might see descriptive approaches to some features but there will be some attempt to address subtext. By Band 3 there should be some increasingly purposeful writing about the effects of language choices, structure, imagery, sound qualities, tone and the sequencing of the material. In Band 4 we should expect to see the start of some secure, well-focused analysis and in Band 5 there will be an even more confident and increasingly sophisticated analysis, perhaps taking in many of the points above, and developing confidently an understanding and appreciation of the ways in which subtleties of feeling and attitude emerge in Spenser's sonnet.	

Assessment Grid for Component 3 Section B

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 15 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 15 marks
5	13-15 marks - sophisticated and individual response to unseen text; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	13-15 marks - perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning
4	10-12 marks - clearly informed, engaged and well-structured response with clear understanding of the unseen text - sound and apt application of literary terminology and concepts - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	10-12 marks - sound, secure analysis and evaluation of writer's use of language and poetic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meanings
3	7-9 marks - clearly engages with unseen text and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.	7-9 marks - purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings
2	4-6 marks - attempts to engage with unseen text and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of terminology - expression may feature some inaccuracies	4-6 marks - makes some valid points about writer's use of language and poetic techniques to create meaning - supports points by some appropriate reference to unseen text - shows some grasp of implicit meaning
1	1-3 marks - superficial approach to unseen text that may show partial/simple understanding - some grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-3 marks - identifies basic language and stylistic features - discussion tends to be narrative/descriptive in nature - offers some support in the form of quotations from or references to unseen text which may not always be relevant
0	0 marks: Response not credit worthy or not attempted.	