



GCE A LEVEL MARKING SCHEME

SUMMER 2025

**A LEVEL (NEW)
ENGLISH LITERATURE – UNIT 3
1720U30-1**

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.

GCE A LEVEL ENGLISH LITERATURE
UNIT 3: POETRY PRE-1900 AND UNSEEN POETRY
SUMMER 2025 MARK SCHEME
MARKING GUIDELINES

General Advice

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

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses**
 - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which mark band **best fits** the performance of the candidate **for each Assessment Objective** in response to the question set. Give a mark for each relevant Assessment Objective.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

E	expression
I	irrelevance
e.g. ?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition
- In this unit, candidates are required to answer two questions, one from Section A and one from Section B. Questions in Section A are divided into two parts. Part (i) is to be marked out of 15 marks and Part (ii) is to be marked out of 45 marks. Section B is to be marked out of 60 marks. A total of 120 marks is the maximum possible for this unit.
- 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.

Prior to the Conference

Examiners are asked to go carefully through the examination paper prior to the conference and to consider all of the questions on the paper, so that any queries may be put to the Principal Examiner. **Then about 10 scripts should be provisionally assessed**, so that an idea of standards and of candidates' response to the paper is formed. If possible, these scripts should represent a range of ability and of question choice. Any marking on scripts at this stage must be in pencil, not in red.

At the Conference

Duplicated specimen scripts will be marked at the conference and will form the basis for discussion, but it is important that a broader survey of scripts has been undertaken prior to the meeting by each examiner. This will underpin and inform the discussion and marking on the day.

After the Conference

After the standard has been set at the conference, re-mark your original scripts. Send a sample of 10 scripts to the Principal Examiner, ensuring they cover a wide spread of marks. Include a stamped, addressed envelope. Always record full details of any script sent to the Principal Examiner, including the mark. **Mark in red**, but when the Principal Examiner makes his/her response to your sample, be prepared to make whatever adjustment is necessary to the scripts marked so far.

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **11 July, 2024**.

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.

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.

Section A: Pre-1900 Poetry

Mark Allocation

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

We will reward well-informed and well-organised responses which are creatively engaged and which make use of appropriate terminology (AO1). Candidates will also need to demonstrate their analytical skills as they explore poets' use of language, imagery and literary devices (AO2).

In the rubric for this part (ii) of Section A, candidates are reminded to take account of relevant contexts, AO3 (this is the most heavily weighted single objective). We should expect to see significant reference to contextual materials but examiners must bear in mind that candidates should be writing a literary essay which is fully and relevantly supported by references to contexts. Context-led essays with scant attention to the texts will not be able to score highly because contextual references are useful here insofar as they illuminate the critical reading and appreciation of texts.

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

Q1	Geoffrey Chaucer: <i>The Merchant's Prologue and Tale</i> (Cambridge)
(i)	Re-read lines 55-80 from “And certainly, ...” to “...til he sterve.” How does Chaucer present the role of a wife in these lines? [15]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the candidate's chosen poems. 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 seen in the candidate's awareness of the principles and conventions of narrative poetry. <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>. Band 1 responses might offer some basic descriptions of the merchant's view of the role of a wife. By Band 2 we should see some accurate use of appropriate terminology and some awareness of the narrator's attitudes. In Band 3 expression will be coherent and mostly accurate with a clearer grasp of the Merchant's view of the role of a wife. Band 4 responses should demonstrate a sound grasp of the Merchant's view of the role of a wife with consistently fluent and appropriate expression. In Band 5 we should see an increasingly sophisticated and creative response which shows a confident engagement with Chaucer's presentation of the role of a wife. Candidates might comment on: • the necessity of a wife to secure an heir • his disparaging remarks about bachelors • the idea that a wife will bring joy and security • his belief that a wife should be obedient and young • the idea of the wife as carer/nursemaid for old age.
AO2	Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward. Band 1 responses may offer a basic, descriptive/narrative approach with little support. In Band 2 we should see some awareness of techniques with some textual support. Band 3 work should demonstrate an organised, supported discussion with some clear points showing understanding of Chaucer's techniques. By Band 4 we should expect a sound grasp of techniques in a well organised and focussed response. Band 5 should demonstrate increasingly perceptive analysis and evaluation. Some of the features which candidates might choose for analysis include: • the confident tone of the opening lines • emphasis upon her youth and his age • effect of rhymes, such as 'feir' and 'heir' • ridicule of bachelors to emphasise the benefits of a wife • emphasis on words of pleasure and joy, eg. 'joye', 'solas' and 'blisse' • the closing image of the wife as nurse and the dying husband.

(ii)	With close reference to relevant contexts, examine Chaucer's presentation of power in <i>The Merchant's Prologue and Tale</i>. [45]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the candidate's chosen poems. 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 seen in the candidate's awareness of the principles and conventions of narrative poetry. <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>. Writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas about power. In Band 2 we should see more sustained efforts to engage with the text and the task in relatively clear if not always accurate language. Band 3 responses will be more consistently relevant, and clearly discuss power. In Bands 4 and 5, ideas about power will be more confidently handled in responses which are effectively organised and increasingly perceptive. Candidates might comment on: • patriarchal attitudes • marriage as a form of control or ownership • use of the walled garden • May's inversion of the power dynamic • the power struggle between Pluto and Proserpina • the relationship between sex and power.
AO2	Band 1 responses are likely to take a narrative/descriptive approach with little textual support. In Band 2 we should expect to see better support and some awareness of Chaucer's techniques. Band 3 responses should demonstrate an organised and supported discussion and clear engagement with Chaucer's poetic techniques. By Band 4 we should expect a sound grasp of techniques in an effectively organised and focussed response. Band 5 should confidently demonstrate increasingly perceptive analysis and evaluation of Chaucer's poetic techniques. Some features candidates might discuss include: • the use of authorities to assert or underwrite power • use of irony and cynicism in the Merchant's narrative • Chaucer's use of irony and comedy to undermine Januarie's power • use of religious allusions to justify power • effects of imagery, such as 'men may warm wex with hendes plye' • subversion of courtly love genre.

AO3	Candidates must engage with relevant contexts. Some of the key contextual points which could be rewarded if used relevantly in response to this question are suggested below. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2 there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3 contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of key contexts. Some of the key contexts might include: • use of Classical references and stories • religious beliefs about marriage • conventions of courtly love and fabliaux.
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Q2	John Donne, <i>Selected Poems</i> (Penguin)
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(i)	Re-read 'The Anniversary' on page 17. How does Donne present the lovers' relationship in this poem? [15]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the candidate's chosen poems. 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 seen in the candidate's awareness of the principles and conventions of poetry. <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 Band 1 candidates are likely to offer a largely descriptive/narrative approach with limited support. Band 2 candidates are likely to show some awareness of the lovers' relationship and some use of appropriate terminology. In Band 3 expression will be coherent and mostly accurate with a clearer grasp of Donne's presentation of the lovers' relationship Band 4 responses should show a sound grasp of Donne's presentation of the lovers' relationship with consistently fluent and appropriate expression. In Band 5 we should see an increasingly sophisticated and creative response which shows a confident engagement with the poem. Candidates might comment on: • the newness of the relationship • the passionate nature of the speaker • the certainty of fidelity • the elevated nature of the relationship • the transcendent nature of the relationship • the difference between the relationship on earth and in the afterlife.
AO2	Band 1 responses may offer a basic descriptive/narrative approach with little support. In Band 2 we should see some awareness of the presentation of the relationship with some relevant support. Band 3 should demonstrate an organised supported discussion with clear points showing understanding of Donne's presentation of the relationship. By Band 4 we should expect a sound grasp of the presentation of the relationship in a well-organised and focussed response. Band 5 responses should demonstrate increasingly perceptive analysis and evaluation of Donne's presentation of the relationship. Some of the features which candidates might choose for analysis include: • use of regal imagery and metaphor • triumphant tone, especially in the opening stanza • shift in tone in the second stanza in recognition of mortality • changing pronouns from 'thou and I' to 'we' • use of a rhetorical question may introduce some anxiety or uncertainty • contrast between body and soul to express transcendence.

(ii)	With close reference to relevant contexts, consider some of the ways in which Donne presents time and its effects. [45]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the candidate's chosen poems. 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 seen in the candidate's awareness of the principles and conventions of poetry. <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>. Writing in Band 1 is likely to be brief and descriptive/narrative in approach but might assert some basic relevant ideas about time and its effects. In Band 2 we should see more sustained efforts to engage with the text and the task in relatively clear if not accurate language. Band 3 responses will be more consistently relevant and clearly consider ideas about time and its effects. In Bands 4 and 5 ideas about time and its effects will be more confidently handled in responses which are effectively organised and increasingly perceptive. Candidates might comment on: • mortality and the brief nature of life • the passing of time as natural and not to be feared • preoccupation with the effects of time on the body/ decay • the soul as transcendent and uncorrupted by time • effects of time on love.
AO2	Band 1 responses are likely to take a narrative/descriptive approach with little textual support. In Band 2 we should expect to see better support and some awareness of techniques. In Band 3 well-organised supported discussion and clear engagement with Donne's techniques. By Band 4 we should expect a sound grasp of techniques in an effectively organised and focussed response. Band 5 responses should demonstrate increasingly perceptive analysis and evaluation of poetic techniques. Some of the features which candidates might discuss include: • imagery of death and decay • extended metaphors • use of the structure and language of arguments ('if', 'but') • movement between biblical and secular/sensual language • dramatization/elevation of feelings.

AO3

Candidates must engage with relevant contexts. Some of the key contextual points which could be rewarded if used relevantly in response to this question are suggested below.

In **Band 1** we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In **Band 2** there should be some relevant connections between the text and some contexts but the approach might still be broad and largely assertive. By **Band 3** contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in **Bands 4 and 5** should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of key contexts.

Some of the key contexts might include:

- Renaissance preoccupation with time and mutability
- scientific and cosmological ideas
- religious beliefs and ideas of the body, soul and afterlife
- use of Renaissance poetic forms: elegy, satire, sonnet
- links to the oral tradition through poems written to be performed to an audience/particular person
- high mortality rate and shorter life expectancy may be linked to the presentation of time.

Q3	John Milton: <i>Paradise Lost</i> Book IX (Oxford)
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(i)	Re-read lines 404-433 from “O much deceived...” to “...and storm so nigh”. How does Milton create atmosphere in these lines? [15]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the candidate's chosen poems. 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 seen in the candidate's awareness of the principles and conventions of narrative poetry. <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>. Band 1 is likely to be narrative/descriptive in approach with little support. At Band 2 expect some awareness of how Milton creates atmosphere . At Band 3 expression will be coherent and mostly accurate with a clear grasp of the creation of atmosphere. Band 4 should demonstrate a sound grasp of how Milton creates atmosphere with consistently fluent and appropriate expression. In Band 5 we should see an increasingly sophisticated and creative response which shows a confident engagement with Milton's creation of atmosphere. Candidates might comment on: • the tone of the narrator's voice used to create atmosphere • Eve's naivety and lack of awareness • the serpent/Satan's patience over time • the structure of the passage building to dramatic climax.
AO2	Band 1 responses are likely to offer a narrative/descriptive approach with little support. In Band 2 we should expect to see some awareness of Milton's poetic techniques with some relevant support. Band 3 responses should demonstrate an organised supported discussion with some clear points showing understanding of Milton's techniques. By Band 4 we should expect a sound grasp of techniques in a well-organised and focussed response. Band 5 should demonstrate increasingly perceptive analysis and evaluation of Milton's poetic techniques. Some of the features which candidates might choose for analysis include: • the lamenting tone of the opening exclamation • extremes of language ('sweet repast' and 'hellish rancour') • the language of danger and attack: 'ambush', 'intercept' and 'prey' • building of tension through the imagery of the serpent and his 'wish' to find Eve alone • sense of climax at the end of the passage 'Eve separate he spies'.

(ii)	With close reference to relevant contexts, consider some of the ways in which Milton presents conflict in <i>Paradise Lost</i> Book IV. [45]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the candidate's chosen poems. 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 seen in the candidate's awareness of the principles and conventions of narrative poetry. <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>. Writing in Band 1 is likely to be brief, and narrative/descriptive but might assert some basic relevant ideas about conflict. In Band 2 we should expect to see more sustained efforts to engage with the text and the task in relatively clear if not accurate language. Band 3 responses will be more consistently relevant and clearly consider conflict. In Bands 4 and 5 ideas about conflict will be more confidently handled in an effectively organised and increasingly perceptive response. Candidates might comment on: • conflict between God and humans as central to book IX • Satan's inner conflict (especially first soliloquy) • Satan revelling in destroying what God has created • the 'quarrel' between Adam and Eve before the fall • Adam's inner-conflict • the argument after the fall.
AO2	Band 1 responses are likely to take a narrative/descriptive approach with little textual support. In Band 2 we should expect to see better support and more awareness of Milton's poetic techniques. Band 3 responses should demonstrate organised well-supported discussions and clear engagement with Milton's techniques. By Band 4 we should expect a sound grasp of techniques in an effectively organised and focussed response. Band 5 should demonstrate increasingly perceptive analysis and evaluation of Milton's poetic techniques. Some features candidates might discuss include: • the language of conflict at the start of the book ('distrust', 'breach', 'disloyal') • allusions to conflict in classical mythology (Achilles/Neptune) • Satan's soliloquy – conflicted tones and sentiments • use of dialogue and dramatic shifts in tone • use of logic and argument (and verbal manipulation) • pathetic fallacy and personification of Earth, depicting reaction to the conflict.

AO3

Candidate must engage with relevant contexts. Some of the key contextual points which could be rewarded if used relevantly in response to this question are suggested below.

In **Band 1** we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In **Band 2** there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By **Band 3** contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in **Bands 4 and 5** should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of key contexts.

Some of the key contexts might include:

- Biblical context especially Genesis and ideas about Eve and woman's place in creation
- Patriarchal attitudes towards women
- contemporary ideas about sin and obedience
- Milton's own involvement in political conflict
- Classical and mythological contexts
- Milton's experiences of and attitudes towards marriage.

Q4	William Blake: <i>Poems selected by Patti Smith</i> (Vintage)
(i)	Re-read ‘Holy Thursday’ from <i>Songs of Innocence</i> on page 91. How does Blake make us of imagery in this poem? [15]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the candidate's chosen poems. 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 seen in the candidate's awareness of the principles and conventions of poetry. <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>. Band 1 is likely to be narrative/descriptive in approach with little support. At Band 2 expect some awareness of imagery with some appropriate terminology. At Band 3 expression will be coherent and mostly accurate with a clear grasp of imagery. Band 4 should demonstrate a sound grasp of imagery in the poem with a consistently fluent and appropriate expression. In Band 5 we should see an increasingly sophisticated and creative response which shows a confident engagement with imagery. Candidates might comment on: • the innocence of the children • the quantity of children involved • Blake's social commentary • the cold cynicism of the church.
AO2	Band 1 responses are likely to offer narrative/descriptive approach with little support. In Band 2 we should expect to see some awareness Blake's techniques with some relevant support. Band 3 should demonstrate an organised supported discussion with some clear points showing understanding of Blake's techniques. By Band 4 we should expect a sound grasp of techniques in an effectively organised and focused response. Band 5 should demonstrate increasingly perceptive analysis and evaluation of Blake's poetic techniques. Some of the features which candidates might choose for analysis include: • biblical imagery ('lambs' and 'walking two & two') • beatific language associated with the children ('radiant' and 'innocent faces') • contrasting imagery of age and youth and authority and obedience • images of quantity and mass, especially through repetition of 'multitude' • ways in which rhyme adds poignancy to the imagery ('clean' and 'green', 'poor' and 'door').

(ii)	With close reference to relevant contexts, consider some of the ways in which Blake presents the lives of children? [45]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the candidate's chosen poems. 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 seen in the candidate's awareness of the principles and conventions of poetry. <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>. Writing in Band 1 is likely to be Narrative/descriptive in approach but might assert some basic relevant ideas about the lives of children. In Band 2 we should see a more sustained effort to engage with the text and the task in relatively clear if not accurate language. Band 3 responses will be more consistently relevant and clearly consider the lives of children. In Bands 4 and 5 Blake's presentation of the lives of children will be more confidently handled in responses which are effectively organised and increasingly perceptive. Candidates might comment on: • the mistreatment of children by parents • the exploitation of children by the church • Blake's use of children to portray social injustice • the closeness of children to God • the hope of happiness in the afterlife • the cruelty suffered by children may raise doubts about God's care of children.
AO2	Band 1 responses are likely to take a narrative/descriptive approach with little textual support. In Band 2 we should expect to see better support and some awareness of Blake's techniques. Band 3 responses should demonstrate an organised supported discussion and clear engagement with Blake's poetic techniques. By Band 4 we should expect a sound grasp of techniques in an effectively organised and focussed response. Band 5 should demonstrate increasingly perceptive analysis and evaluation of Blake's poetic techniques. Some of the features which candidates might discuss include: • use of religious imagery, such as lambs • use of the voices of children in poems • use of rhetorical questions • imagery and language of cruelty and exploitation • use of songs and nursery rhyme style.

AO3	Candidates must engage with relevant contexts. Some of the key contextual points which could be rewarded if used relevantly in response to this question are suggested below. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2 there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3 contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of key concepts. Some of the key contexts might include: • changing ideas about childhood (philosophical and Romantic) • Blake's dislike of organised religion • views on children may be linked to anti-slavery and anti-colonialism • child labour and charity schools • impact of industrialisation upon children's lives.
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Q5	Christina Rossetti: <i>Selected Poems</i> (Penguin)
(i)	Re- read 'An Apple-Gathering' on pages 53-54. How does Rossetti present the speaker's situation in this poem? [15]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the 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 seen in the candidate's awareness of the principles and conventions of narrative poetry. <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>. Band 1 is likely to be narrative/descriptive in approach with little support. At Band 2 expect some awareness of Rossetti's presentation the treatment of the speaker and some appropriate terminology. At Band 3 expression will be coherent and mostly accurate with a clear grasp of Rossetti's presentation of the treatment of the speaker. Band 4 should demonstrate a sound grasp of Rossetti's presentation of the treatment of the speaker with consistently fluent and appropriate expression. In Band 5 we should see an increasingly sophisticated and creative response which shows a confident engagement with the poet's presentation of the treatment of the speaker. Candidates might comment on: • how 'Willie' has rejected the speaker and found a new love • how the speaker remembers that she was once in this new girl's place • the reactions of the speaker's 'neighbours' • how the other women in the poem seem cruel towards the speaker • How the speaker is treated like a fallen woman.
AO2	Band 1 responses are likely to offer a narrative/descriptive approach with little support. In Band 2 we should expect to see some awareness of Rossetti's poetic techniques with some relevant support. Band 3 should demonstrate an organised supported discussion with some clear points showing understanding of Rossetti's techniques. By Band 4 we should expect a sound grasp of techniques in an effectively organised and focussed response. Band 5 should demonstrate increasingly perceptive analysis and evaluation of Rossetti's poetic techniques. Some of the features which candidates might choose for analysis include: • the allegorical nature of the poem • the language used to express the cruel responses of the neighbours e.g. 'mocked', 'teazed' and 'jeer' • the various uses of alliteration • the use of a question to address Willie • imagery of the neighbours in groups/pairs to emphasise her rejection • use of women's names to emphasise how personal the treatment is.

(ii)	With close reference to relevant contexts, consider some of the ways in which Rossetti presents the experiences of women. [15]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the candidate's chosen poems. 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 seen in the candidate's awareness of the principles and conventions of poetry. <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>. Writing in Band 1 is likely to be narrative/descriptive but might assert some basic relevant ideas about the experiences of women. In Band 2 we should see more sustained efforts to engage with the task in relatively clear if not accurate language. Band 3 responses will be more consistently relevant and clearly examine the experiences of women in Rossetti's poems. In Bands 4 and 5 ideas about the ways in which Rossetti's poems present the experiences of women will be more confidently handled in responses which are effectively organised and increasingly perceptive. Candidates might comment on: • how Rossetti presents the judgement of women (religious and/or secular), such as in 'Twice' • the theme of fallen women, such as in 'A Daughter of Eve' and 'Goblin Market' • the presentation of relationships between women, such as in 'Goblin Market' and 'The Queen of Hearts' • women's experiences of love, such as in 'A Triad', 'Twice' and 'No Thank You John' • women's experiences of faith, such as in 'Twice' and 'Vigil of St Bartholomew' • unconventional female characters/voices, such as in 'Goblin Market' and 'From the Antique'.
AO2	Band 1 responses are likely to take a narrative/descriptive approach with little textual support. In Band 2 we should expect to see better support and some awareness of Rossetti's techniques. Band 3 responses should demonstrate an organised supported discussion and clear engagement with Rossetti's poetic techniques. By Band 4 we should expect a sound grasp of techniques in an effectively organised and focussed response. Band 5 should demonstrate increasingly perceptive analysis and evaluation of Rossetti's poetic techniques. Some features candidates might discuss include: • the allegorical/ metaphorical nature of many of the poems • use of natural imagery and seasons to link to human emotions and experience • use of Biblical imagery and allusion in relation to women's experience • Rossetti's various uses of alliteration and sound patterns • use of different poetic forms, such as sonnets and ballads • use of different voices within the poems • use of sensory imagery, often related to temptation/ fallen women.

AO3

Candidates must engage with relevant contexts. Some of the key contextual points which could be rewarded if used relevantly in response to this question are suggested below.

In **Band 1** we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In **Band 2** there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By **Band 3** contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in **Bands 4 and 5** should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of key contexts.

Some of the key contexts might include:

- Victorian ideals of femininity
- the significance of biblical allusions (especially Edenic references)
- Rossetti's own religious faith and Tractarianism
- Rossetti's voluntary work at the penitentiary
- literary and cultural influences: Romantic poets/ Pre-Raphaelites/ Fairytales.

Unit 3 Poetry Section A part (i) Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 5 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks
5	5 marks - sophisticated, creative and individual response to poem/extract; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	9-10 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	4 marks - clearly informed, engaged and well-structured response with clear knowledge of the poem/extract; - sound and apt application of literary concepts and terminology - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	7-8 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
3	3 marks - clearly engages with poem/extract; and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses	5-6 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	2 marks - attempts to engage with poem/extract; and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of terminology - expression may feature some inaccuracies	3-4 marks - makes some valid points about use of writer's use of language and poetic techniques to create meaning - supports points by some appropriate reference to poems/extract - shows some grasp of implicit meaning
1	1 mark - superficial approach to poem/extract; that may show only partial/simple understanding - some grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-2 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 to poem/extract which may not always be relevant
0	0 marks: Response not credit worthy or not attempted.	

Unit 3 Section A part (ii) Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 10 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 5 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 30 marks
5	9-10 marks - sophisticated, creative and individual response to poems; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	5 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	25-30 marks - perceptive, productive discussion of significance and influence of contexts - confident analysis of the contexts in which texts are written and received - confident analysis of connections between texts and contexts
4	7-8 marks - clearly informed, engaged and well-structured response with clear knowledge of the poems - sound and apt application of literary concepts and terminology - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	4 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	19-24 marks - sound, secure appreciation and understanding of the significance and influence of contexts - sound, secure analysis of the contexts in which texts are written and received - sound, secure understanding of connections between texts and contexts
3	5-6 marks - clearly engages with poems and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.	3 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	13-18 marks - clear grasp of significance and influence of contexts - clear grasp of the contexts in which texts are written and received - clear understanding of connections between texts and contexts
2	3-4 marks - attempts to engage with poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of terminology - expression may feature some inaccuracies	2 marks - makes some valid points about writer's use of language and poetic techniques to create meaning - supports points by some appropriate reference to poems - shows some grasp of implicit meaning	7-12 marks - acknowledges the importance of contexts - basic grasp of the contexts in which texts are written and received - makes some connections between texts and contexts
1	1-2 marks - superficial approach to poems that may show only partial/simple understanding - some grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1 mark - identifies basic language and stylistic features - discussion tends to be narrative/descriptive in nature - offers some support in the form of quotations or references to poems which may not always be relevant	1-6 marks - attempts to acknowledge the importance of contexts - describes wider contexts in which poems are written and received - attempts to make superficial connections between texts and contexts
0	0 marks: Response not credit worthy or not attempted.		

Section B: Unseen Poetry

We will reward well-informed and well-organised responses which are creatively engaged and which make use of appropriate terminology (AO1). Candidates will also need to demonstrate their analytical skills as they explore poets' use of language, imagery and literary devices (AO2).

In the rubric for this section, candidates are also informed that they will need to make relevant connections between poems, **even though this is not re-stated in each question.**

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

Section B: Mark allocation

AO1	AO2	AO3
15	15	30

Q6	Compare the presentation of sleep in Poem A: 'Insomnia' by Amos Russel Wells and in one other poem from the list below: Poem B: 'Variations on the Word Sleep' by Margaret Atwood Poem C: 'Lullaby' by Joanne Limburg Poem D: 'Asleep' by Wilfred Owen [60]
AO1	Informed responses will demonstrate clear understanding of the chosen poems. We will reward creatively engaged responses for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of poetry. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will be given for appropriate use of terminology. Band 1 Responses are likely to describe some features of the presentation of sleep with broad and probably <i>asserted</i> ideas. Band 2 responses will be more engaged and organised and will show <i>some grasp</i> of concepts relating to the presentation of different views of sleep. Band 3 responses will show a more consistently relevant focus with some <i>clear</i> exploration of the relationships between the presentation of sleep in the poems. Bands 4 and 5 will show evidence of <i>secure</i> understanding of relevant concepts combined with increasingly perceptive and fluent discussion.
AO2	Band 1 Responses are likely to be <i>descriptive/narrative</i> in approach and might identify basic features of the poems without further discussion. Band 2 responses will show <i>some grasp</i> of techniques with some supporting evidence. Band 3 responses will show some <i>clear</i> ideas about how the poets have used form and language choices. Responses at Bands 4 and 5 will show increasing evidence of <i>effective analysis</i> of techniques and <i>detailed critical understanding</i> of the ways in which the poets have created effects and meanings. Poem A: Insomnia Some features which candidates might choose for analysis include: • extended metaphor of sailing and shipwreck • nightmare imagery – 'sombre spectre', 'black and vacant' • extensive water imagery – 'flood', 'drowning hopes', 'floating there' • the shift to religious tone and language in stanza 6 • religious imagery of the 'Master' on the shore • biblical language 'And lo!' • possible interpretation of sleep as death ('paradise') • effects of rhyme • changing mood of the poem – dread to joy. Poem B: Variations on the Word Sleep Some features which candidates might choose for analysis include: • repetition of 'I would like to' followed by changing verbs • narrator moves from observer, to saviour, to lover • imagery of boats, sailing and waves • dream-like setting of the forest • menacing image of the cave • images of descending and ascending (cave and stairway) • symbols of hope/ redemption ('silver branch', 'white flower') • sensual language and imagery.

	Poem C: Lullaby Some features which candidates might choose for analysis include: • simple childlike language and couplet structure • repetition of 'Baby' and 'Sleep' at start of lines • poem takes the form of a lullaby • personification of sleep • images of mother as comforter • sibilant sounds of verbs ('shake', 'struggle', 'sing'). Poem D: Asleep Some features which candidates might choose for analysis include: • sleep as a metaphor for death • personification of sleep • harsh, jolting rhymes (pack/back, lead/head) • effects of alliteration ('soon the slow, stray blood') • religious sentiment emerges as a question or doubt • contrasting imagery of the cruel weather and 'calm pillows' of heaven • use of rhetorical questions (uncertain tone) • poignant/provocative final line aimed at the reader.
AO4	At lower bands connections are likely to be asserted or described. At Band 3 candidates will use relevant connections clearly supported by the texts. At Bands 4 and 5 candidates will confidently support connections by detailed critical reference to the ways in which the poets write about sleep. Candidates are likely to consider some of the following connections: In relation to 'Insomnia' and 'Variations on the Word Sleep': • use of settings and locations within the dreams • imagery of boats and sailing • idea of a saviour/protector in both poems • ideas of rescue and redemption • sleep as full of fears and nightmares • menacing imagery • softer tone in poem B • idea of being guided through sleep (B) or to sleep (A). In relation to 'Insomnia' and 'Lullaby': • the mother (C) and the figure of Christ (A) are protective • idea of resistance to sleep (B) or inability to sleep (A) • contrast of childhood innocence and darker fears of adulthood • personification of sleep (C) could be compared to the figures of the 'gibbering ghosts' (A) • alliteration and sound patterns are more sinister (A) and more soothing (C). In relation to 'Insomnia' and 'Asleep': • personification of sleep (D) could be compared to the 'sombre spectre' or 'gibbering ghosts' (A) • religious sentiment emerges in both poems • use of cruel weather/ harsh landscape in both dream worlds • idea of being guided to sleep or through sleep • sleep as a metaphor for death can be seen in both poems • idea of achieving peace and rest in both poems.

Unit 3 Poetry Section B Assessment Grid

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	AO4 <i>Explore connections across literary texts</i> 30 marks
5	13-15 marks - sophisticated and individual response to unseen poems; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	13-15 marks - perceptive, sophisticated analysis and evaluation of writers' use of language and poetic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning	25-30 marks productive and illuminating connections/comparisons between poems
4	10-12 marks - clearly informed, engaged and well-structured response with clear understanding of the unseen poems - sound and apt application of literary terminology and concepts - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	10-12 marks - sound, secure analysis and evaluation of writers' use of language and poetic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meanings	19-24 marks sound, secure and purposeful connections/comparisons between poems
3	7-9 marks - clearly engages with unseen poems and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.	7-9 marks - purposeful, detailed and mostly relevant analysis of writers' use of language and poetic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings	13-18 marks makes generally clear and appropriate connections/comparisons between poems
2	4-6 marks - attempts to engage with unseen poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of terminology - expression may feature some inaccuracies	4-6 marks - makes some valid points about writers' use of language and poetic techniques to create meaning - supports points by some appropriate reference to unseen text - shows some grasp of implicit meaning	7-12 marks makes some superficial, usually valid connections/comparisons between poems
1	1-3 marks - superficial approach to unseen poems that may show partial/simple understanding - some grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	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 and references to unseen text which may not always be relevant	1-6 marks identifies superficial connections/comparisons between poems
0	0 marks: Response not credit worthy or not attempted.		