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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2023**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

**GCE A LEVEL (NEW) ENGLISH LITERATURE**  
**UNIT 3: POETRY PRE-1900 AND UNSEEN POETRY**  
**SUMMER 2023 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 component, 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 **Monday, 26 June**.

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: Pre-1900 Poetry

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.

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.

### Section A: Mark Allocation

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

Q1	<b>Geoffrey Chaucer: <i>The Merchant's Prologue and Tale</i> (Cambridge)</b>
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(i)	<p><b>Re-read lines 1–20 from “Weping and wailing...” to “...that it sholde so bifalle!”. How does Chaucer present the Merchant in these lines? [15]</b></p>
AO1	<p><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>.</p> <p><b>Band 1</b> responses might offer some basic descriptions of the merchant. By <b>Band 2</b> we should see some accurate use of appropriate terminology and some awareness of the merchant's attitudes and feelings. In <b>Band 3</b> expression will be coherent and mostly accurate with a clearer grasp of the merchant's attitudes to women and marriage. <b>Band 4</b> responses should demonstrate a sound grasp of the merchant's character with consistently fluent and appropriate expression. In <b>Band 5</b> we should see an increasingly sophisticated and creative response which shows a confident engagement with Chaucer's presentation of the merchant.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• the merchant's openness about his feelings</li> <li>• his bitter criticism of his wife</li> <li>• his belief that most men suffer in marriage</li> <li>• the comparison with Grisildis</li> <li>• the use of religious references.</li> </ul>
AO2	<p>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.</p> <p><b>Band 1</b> responses may offer a basic, descriptive/narrative approach with little support. In <b>Band 2</b> we should see some awareness of techniques with some textual support. <b>Band 3</b> work should demonstrate an organised, supported discussion with some clear points showing understanding of Chaucer's techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in a well organised and focused response. <b>Band 5</b> should demonstrate increasingly perceptive analysis and evaluation.</p> <p>Some of the features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• effect of alliterative opening</li> <li>• emphasis on words of suffering, eg 'care', 'sorwe'</li> <li>• use of exaggeration, such as 'even and a-morwe', 'feend', 'overmacche'</li> <li>• effect of blunt statements, such as 'She is a shrewe at al'</li> <li>• effect of rhyme words, such as 'sorwe' and 'morwe'</li> <li>• use of contrasts, such as 'grete pacience' and 'passing crueltee'.</li> </ul>

(ii)	<p><b>With close reference to relevant contexts, examine Chaucer’s presentation of masculine values in <i>The Merchant’s Prologue and Tale</i>. [45]</b></p>
AO1	<p><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>.</p> <p>Writing in <b>Band 1</b> is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas about the presentation men in the Tale. In <b>Band 2</b> we should see more sustained efforts to engage with the text and the task in relatively clear if not always accurate language. <b>Band 3</b> responses will be more consistently relevant, and clearly link relevant contexts to masculine values. In <b>Bands 4 and 5</b>, ideas about masculine values will be more confidently handled in responses which are effectively organised and increasingly perceptive.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• the merchant, Januarie, Damian, Placebo, Justinus, and possibly Pluto</li> <li>• patriarchal attitudes, particularly to marriage and wives</li> <li>• male expectations from marriage and love</li> <li>• men are presented mainly in relation to women</li> <li>• the foolishness and self-deception of men</li> <li>• religious and classical influences on behaviour.</li> </ul>
AO2	<p><b>Band 1</b> responses are likely to take a narrative/descriptive approach with little textual support. In <b>Band 2</b> we should expect to see better support and some awareness of Chaucer’s techniques. <b>Band 3</b> responses should demonstrate an organised and supported discussion and clear engagement with Chaucer’s poetic techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in an effectively organised and focused response. <b>Band 5</b> should confidently demonstrate increasingly perceptive analysis and evaluation of Chaucer’s poetic techniques.</p> <p>Some features candidates might discuss include:</p> <ul style="list-style-type: none"> <li>• ironic, cynical tone of Merchant’s narration</li> <li>• biblical and Classical references</li> <li>• use of debate and myth</li> <li>• the effects of the iambic line, such as “‘Do this’, seith he; ‘Al redy, sire’, seith she” etc</li> <li>• use of rhymes in heroic couplets, such as ‘confort/disport’, ‘serve/sterve’ etc.</li> <li>• effects of imagery, such as ‘The bride was brought abedde as still as stoon’, ‘I fare as dooth a tree/ That blosmeth.’</li> </ul>



**AO3**

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

- rituals and language of courtly romance
- the Bible and Biblical scholars
- use of Classical references and stories
- Classical writers such as Seneca, Cato etc.

Q2	John Donne, <i>Selected Poems</i> (Penguin)
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(i)	<p>Re-read lines 1–20 on page 39 of ‘The Ecstasy’, from “Where, like a pillow...” to “all the day.”. How does Donne present togetherness in these lines? [15]</p>
AO1	<p><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 <u>conventions</u> 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>.</p> <p>At <b>Band 1</b> candidates are likely to offer a largely descriptive/narrative approach with limited support. <b>Band 2</b> candidates are likely to show some awareness of Donne's approach to togetherness and some use of appropriate terminology. <b>Band 3</b> expression will be coherent and mostly accurate with a clearer grasp of Donne's presentation of the lovers' togetherness. <b>Band 4</b> responses should show a sound grasp of Donne's presentation of togetherness with consistently fluent and appropriate expression. In <b>Band 5</b> we should see an increasingly sophisticated and creative response which shows a confident engagement with the poem.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• the use of the natural setting</li> <li>• the use of hands and eyes in the extract</li> <li>• the metaphor of battle</li> <li>• the use of the distinction between body and soul.</li> </ul>
AO2	<p><b>Band 1</b> responses may offer a basic descriptive/narrative approach with little support. In <b>Band 2</b> we should see some awareness of techniques with some relevant support. <b>Band 3</b> should demonstrate an organised supported discussion with some clear points showing understanding of Donne's techniques. By <b>Band 4</b> we should expect a sound grasp of Donne's poetic techniques in a well-organised and focussed response. <b>Band 5</b> responses should demonstrate increasingly perceptive analysis and evaluation of Donne's poetic techniques.</p> <p>Some of the features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the opening sensuous language e.g. ‘pregnant’, ‘swelled’</li> <li>• effect of rhymes, such as ‘cemented’/‘thread’</li> <li>• use of active verbs, ‘swelled’, ‘spring’, ‘twisted’ etc</li> <li>• imagery of togetherness, such as ‘thread....upon one double string’, ‘intergraft’</li> <li>• pronounced use of repetition, particularly of ‘day’ and ‘our’.</li> </ul>

(ii)	<p><b>With close reference to relevant contexts, consider some of the ways in which Donne writes about close relationships.</b> [45]</p>
AO1	<p><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>.</p> <p>Writing in <b>Band 1</b> is likely to be brief and descriptive/narrative in approach but might assert some basic relevant ideas about love. In <b>Band 2</b> we should see more sustained efforts to engage with the text and the task in relatively clear if not accurate language. <b>Band 3</b> responses will be more consistently relevant and clearly link relevant contexts to Donne's poetry about close relationships. In <b>Bands 4 and 5</b>, ideas in Donne's poetry about close relationships will be more confidently handled in responses which are effectively organised and increasingly perceptive.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• how human love can conquer space and time</li> <li>• his longing for closer relationship with God</li> <li>• how close relationships can defeat separation and death</li> <li>• how in close relationships, lovers can become one</li> <li>• close relationships are no guarantee of fidelity.</li> </ul>
AO2	<p><b>Band 1</b> responses are likely to take a narrative/descriptive approach with little textual support. In <b>Band 2</b> we should expect to see better support and some awareness of techniques. In <b>Band 3</b> well-organised supported discussion and clear engagement with Donne's techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in an effectively organised and focused response. <b>Band 5</b> responses should demonstrate increasingly perceptive analysis and evaluation of poetic techniques.</p> <p>Some of the features which candidates might discuss include:</p> <ul style="list-style-type: none"> <li>• sensuous, secular language in religious poems (amorous soul), often linked to physical violence and pain</li> <li>• use of surprising, dramatic openings and imagery</li> <li>• use of extended metaphors taken from range of different areas of knowledge and experience, such as alchemy and cosmology</li> <li>• clever wordplay and wit, such as use of puns</li> <li>• argument structure and language ('if', 'and', 'but', 'how'), complex syntax.</li> </ul>

<b>AO3</b>	<p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b> there should be some relevant connections between the text and some contexts but the approach might still be broad and largely assertive. By <b>Band 3</b> contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly confident analysis and eventually perceptive approach to the significance of key contexts.</p> <p>Some of the key contexts might include:</p> <ul style="list-style-type: none"><li>• Classical references</li><li>• the Bible especially ideas about salvation and sin</li><li>• his Catholicism and Anglicanism</li><li>• scientific and cosmological ideas</li><li>• knowledge of the new world and other Renaissance discoveries</li><li>• range of regular forms, especially the sonnet and hymns</li><li>• influence of Renaissance writers especially Petrarch and Sydney.</li></ul>
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Q3	<b>John Milton: <i>Paradise Lost</i> Book IX (Oxford)</b>
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(i)	<b>Re-read lines 1080–1100 from “How shall I behold the face...” to “...into the thickest wood”. How does Milton present the effects of eating the fruit of the Tree of Knowledge in these lines? [15]</b>
AO1	<p><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 <u>conventions</u> 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>.</p> <p><b>Band 1</b> is likely to be narrative/descriptive in approach with little support. At <b>Band 2</b> expect some awareness of Milton's presentation of the effects of eating the fruit and some appropriate terminology. At <b>Band 3</b> expression will be coherent and mostly accurate with a clear grasp of the effects of eating the fruit of the Tree of Knowledge. <b>Band 4</b> should demonstrate a sound grasp of the presentation of the effects of eating the fruit with consistently fluent and appropriate expression. In <b>Band 5</b> we should see an increasingly sophisticated and creative response which shows a confident engagement with Milton's presentation of the effects of eating the fruit of the Tree of Knowledge.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• Adam's inability to look at the face of God or angels</li> <li>• the loss of joy and rapture</li> <li>• the desire to hide, out of sight of God and out of the light</li> <li>• the change of attitude to Eden</li> <li>• the new state of shame and uncleanness.</li> </ul>
AO2	<p><b>Band 1</b> responses are likely to offer a narrative/descriptive approach with little support. In <b>Band 2</b> we should expect to see some awareness of Milton's poetic techniques with some relevant support. <b>Band 3</b> responses should demonstrate an organised supported discussion with some clear points showing understanding of Milton's techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in a well-organised and focused response. <b>Band 5</b> should demonstrate increasingly perceptive analysis and evaluation of Milton's poetic techniques.</p> <p>Some of the features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• language of physical discomfort, eg 'dazzle', 'blaze'</li> <li>• language of darkness, such as 'obscured', 'umbrage broad', 'brown', 'thickest wood'</li> <li>• emphasis on key words, eg 'obscured', 'impenetrable'</li> <li>• language of hiding, 'cover me' and repetition of 'hide'.</li> </ul>

(ii)	<p><b>With close reference to relevant contexts, consider Milton’s presentation of the Fall in <i>Paradise Lost Book IX</i>.</b> [45]</p>
AO1	<p><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>.</p> <p>Writing in <b>Band 1</b> is likely to be brief, and narrative/descriptive but might assert some basic relevant ideas about the presentation of the Fall. In <b>Band 2</b> we should expect to see more sustained efforts to engage with the text and the task in relatively clear if not accurate language. <b>Band 3</b> responses will be more consistently relevant and clearly link relevant contexts to the presentation of the Fall. In <b>Bands 4 and 5</b> ideas about the ways in which seventeenth-century ideas influence Milton’s presentation of the Fall will be more confidently handled in an effectively organised and increasingly perceptive response.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• change from innocence to experience, that is to lust and shame</li> <li>• emotional change in Adam and Eve leading to anger and quarrelling</li> <li>• the effect on Nature itself, as in ‘Earth trembled from her entrails.’</li> <li>• being cut off from God</li> <li>• verbal cunning of Satan/serpent</li> <li>• power, and danger, of female charm.</li> </ul>
AO2	<p><b>Band 1</b> responses are likely to take a narrative/descriptive approach with little textual support. In <b>Band 2</b> we should expect to see better support and more awareness of Milton’s poetic techniques. <b>Band 3</b> responses should demonstrate organised well-supported discussions and clear engagement with Milton’s techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in an effectively organised and focused response. <b>Band 5</b> should demonstrate increasingly perceptive analysis and evaluation of Milton’s poetic techniques.</p> <p>Some features candidates might discuss include:</p> <ul style="list-style-type: none"> <li>• use of dialogue and argument and change of tone</li> <li>• the effect of the seductive appearance of the serpent</li> <li>• the language of decay and ruin</li> <li>• language of lust, such as ‘burn’, ‘inflamm’</li> <li>• effects of wordplay, especially alliteration of key ideas, as in ‘...or done, undo’, ‘bone of my bone’</li> <li>• Classical and Biblical allusions, such as comparison with Samson and Dalilah.</li> </ul>

**AO3**

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:

- the Bible especially Genesis chapters 2 and 3 for roles of the serpent and Adam and Eve and the effect of the Fall
- patriarchal attitudes and Milton's own experience of wives
- Milton's role as writer of political and religious propaganda and ideas
- contemporary ideas about sin, especially linked to pride and disobedience
- Puritanism and its attitudes to sex
- belief in seductive power of women
- new wider world knowledge, such as in references to the fig tree, Malabar and Columbus's 'American'.

Q4	<b>William Blake: <i>Poems Selected by Patti Smith</i> (Vintage)</b>
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(i)	<b>Re-read 'The Tyger' on page 113. How does Blake make use of the tiger in this poem? [15]</b>
AO1	<p><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>.</p> <p><b>Band 1</b> is likely to be narrative/descriptive in approach with little support. At <b>Band 2</b> expect some awareness of how Blake makes use of the tiger with some appropriate terminology. At <b>Band 3</b> expression will be coherent and mostly accurate with a clear grasp of Blake's use of the tiger. <b>Band 4</b> should demonstrate a sound grasp of the use of the tiger with a consistently fluent and appropriate expression. In <b>Band 5</b> we should see an increasingly sophisticated and creative response which shows a confident engagement with how Blake makes use of the tiger in the poem.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• the use of the tiger to question the nature of God</li> <li>• to show God's power</li> <li>• to portray God as an artist, a creator</li> <li>• to show the wonder and mystery of nature</li> <li>• to suggest the possible danger, destructiveness of nature</li> </ul>
AO2	<p><b>Band 1</b> responses are likely to offer narrative/descriptive approach with little support. In <b>Band 2</b> we should expect to see some awareness Blake's techniques with some relevant support. <b>Band 3</b> should demonstrate an organised supported discussion with some clear points showing understanding of Blake's techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in an effectively organised and focused response. <b>Band 5</b> should demonstrate increasingly perceptive analysis and evaluation of Blake's poetic techniques.</p> <p>Some of the features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the effects of the imagery of fire and burning</li> <li>• the comparisons of God to an artist and blacksmith</li> <li>• the use of bold rhythms and rhymes</li> <li>• the use of questions and repetitions</li> <li>• the effect of the contrasting gentler language of 'smile' and 'lamb' in the fifth stanza</li> <li>• the change from 'Could frame' in the first stanza to 'Dare frame' in the last.</li> </ul>



(ii)	<p><b>With close reference to relevant contexts, consider some of the ways in which Blake presents God.</b> [45]</p>
AO1	<p><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>.</p> <p>Writing in <b>Band 1</b> is likely to be narrative/descriptive in approach but might assert some basic references to God in the poems. In <b>Band 2</b> we should see a more sustained effort to engage with the text and the task in relatively clear if not accurate language. <b>Band 3</b> responses will be more consistently relevant and clearly discuss Blake's presentation of God. In <b>Bands 4 and 5</b>, Blake's presentation of God will be more confidently handled in responses which are effectively organised and increasingly perceptive.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• the presentation of God as a loving and caring father</li> <li>• the presentation of God as a child and as a lamb</li> <li>• the close identification between God and children</li> <li>• the human nature of God: 'Mercy, Pity, Peace and Love'</li> <li>• unlike the established church, a God of freedom and happiness</li> <li>• the questioning of God's 'good' nature in 'Songs of Experience' as in 'The Tyger' for example</li> <li>• how the cruelty and suffering in society and the world raises doubt about God's fatherliness, as in 'the dangerous world' of 'Infant Sorrow'.</li> </ul>
AO2	<p><b>Band 1</b> responses are likely to take a narrative/descriptive approach with little textual support. In <b>Band 2</b> we should expect to see better support and some awareness of Blake's techniques. <b>Band 3</b> responses should demonstrate an organised supported discussion and clear engagement with Blake's poetic techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in an effectively organised and focused response. <b>Band 5</b> should demonstrate increasingly perceptive analysis and evaluation of Blake's poetic techniques.</p> <p>Some of the features which candidates might discuss include:</p> <ul style="list-style-type: none"> <li>• the rich imagery of lambs and shepherding</li> <li>• the use of natural imagery to show happiness but also suffering</li> <li>• the language of smiles and joy linked to God</li> <li>• the effect of the nursery rhymes style</li> <li>• the use of questions and answers and repetition as in 'On Another's Sorrow'.</li> </ul>

**AO3**

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:

- his wide reading of religious texts, especially the Bible, Wesley's hymns, Watt's Divine Songs
- growing up in a dissenting, non-conformist culture with its dislike of authority and the established church
- his artistic background as an engraver and painter
- the ideas of radical thinkers like Paine and Godwin, and the anti-colonialism and anti-slavery movements
- the influence of Rousseau, especially on his portrayal of childhood.

Q5	<b>Christina Rossetti: <i>Selected Poems</i> (Penguin)</b>
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(i)	<b>Re-read lines 383-407 on page 78 of ‘Goblin Market’ from “‘Thank you,’ said Lizzie...” to “...make her eat.” Analyse the ways in which Rossetti creates atmosphere in these lines.</b>
[15]	
AO1	<p><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 <u>conventions</u> 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>.</p> <p><b>Band 1</b> is likely to be narrative/descriptive in approach with little support. At <b>Band 2</b> expect some awareness of how Rossetti creates atmosphere and some appropriate terminology. At <b>Band 3</b> expression will be coherent and mostly accurate with a clear grasp of Rossetti's creation of atmosphere. <b>Band 4</b> should demonstrate a sound grasp of Rossetti's creation of atmosphere with consistently fluent and appropriate expression. In <b>Band 5</b> we should see an increasingly sophisticated and creative response which shows a confident engagement with the poet's creation of atmosphere.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• sense of conflict with the goblins</li> <li>• Lizzie's defiance</li> <li>• increasing atmosphere of threat in these lines</li> <li>• positive hostility and physical attack upon Lizzie</li> <li>• the atmosphere of evil.</li> </ul>
AO2	<p><b>Band 1</b> responses are likely to offer a narrative/descriptive approach with little support. In <b>Band 2</b>, we should expect to see some awareness of Rossetti's poetic techniques with some relevant support. <b>Band 3</b> should demonstrate an organised supported discussion with some clear points showing understanding of Rossetti's techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in an effectively organised and focused response. <b>Band 5</b> should demonstrate increasingly perceptive analysis and evaluation of Rossetti's poetic techniques.</p> <p>Some of the features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the emphasis on ‘Give me back’</li> <li>• the effect of rhymes</li> <li>• the accumulation of aggressive verbs, such as ‘snarling/Elbowed/clawed’</li> <li>• the language of physical cruelty</li> <li>• the effect of the hectic rhythm and short lines.</li> </ul>

(ii)	<p><b>With close reference to relevant contexts, consider some of the ways in which Rossetti writes about relationships.</b> [45]</p>
AO1	<p><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>.</p> <p>Writing in <b>Band 1</b> is likely to be narrative/descriptive but might assert some basic relevant ideas about Rossetti's poems about relationships. In <b>Band 2</b> we should see more sustained efforts to engage with the task in relatively clear if not accurate language. <b>Band 3</b> responses will be more consistently relevant and clearly link relevant contexts to Rossetti's poems about relationships. In <b>Bands 4 and 5</b> ideas about the ways in which Rossetti's poems about relationships reflect relevant contexts will be more confidently handled in responses which are effectively organised and increasingly perceptive.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• expressions of human love, sometimes positive, sometimes vulnerable</li> <li>• the rejection of love, perhaps showing independence</li> <li>• uncertainty in human relationships, especially linked to forgetting and remembering</li> <li>• lack of reciprocity in relationships</li> <li>• lack of faith affecting divine relationship</li> <li>• longing for close relationship with God (oneness), often linked to Paradise</li> <li>• danger of lack of faith to divine relationship.</li> </ul>
AO2	<p><b>Band 1</b> responses are likely to take a narrative/descriptive approach with little textual support. In <b>Band 2</b> we should expect to see better support and some awareness of Rossetti's techniques. <b>Band 3</b> responses should demonstrate an organised supported discussion and clear engagement with Rossetti's poetic techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in an effectively organised and focused response. <b>Band 5</b> should demonstrate increasingly perceptive analysis and evaluation of Rossetti's poetic techniques.</p> <p>Some features candidates might discuss include:</p> <ul style="list-style-type: none"> <li>• use of Biblical references, sometimes direct, sometimes echoing</li> <li>• nature imagery and symbolism, especially flowers (rose, hyacinth, lily, cornflower etc.)</li> <li>• use of the seasons, weather, time of day to frame poems and to express range of feelings</li> <li>• use of regular forms, especially the sonnet and ballad</li> <li>• use of metaphors, especially of journeys, as in 'Uphill' and 'They desire a better country'</li> <li>• the effects of range of tones, from regret and lament to hope and joy.</li> </ul>

**AO3**

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:

- influence of the Bible and Biblical imagery
- Rossetti's wide reading, from Dante to Blake
- Victorian language of flowers
- Rossetti's deep religious belief and influence of Oxford Movement, Tractarianism
- personal grief, deaths of family members, her own ill health, her relationships
- pre-Raphaelite influences, such as Medievalism
- Keble's poems, 'The Christian Year'.

### Unit 3 Poetry Section A part (i) Assessment Grid

Band	<p style="text-align: center;"><b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i></p> <p style="text-align: center;"><b>5 marks</b></p>	<p style="text-align: center;"><b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;"><b>10 marks</b></p>
<b>5</b>	<p style="text-align: center;"><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• sophisticated, creative and individual response to poem/extract; ideas are thoughtful and response is fully engaged and relevant</li> <li>• confident, perceptive application of literary concepts and terminology</li> <li>• effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>• confident and apt textual support</li> <li>• confident discussion of implicit meaning</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• clearly informed, engaged and well-structured response with clear knowledge of the poem/extract;</li> <li>• sound and apt application of literary concepts and terminology</li> <li>• expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>• secure, apt textual support</li> <li>• sound, secure grasp of implicit meaning</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>3 marks</b></p> <ul style="list-style-type: none"> <li>• clearly engages with poem/extract; and response is mostly relevant</li> <li>• some sensible use of key concepts and generally accurate use and application of terminology</li> <li>• reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning</li> <li>• generally clear and accurate textual support</li> <li>• grasps some implicit meanings</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>2 marks</b></p> <ul style="list-style-type: none"> <li>• 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</li> <li>• some, though may not always be relevant, use of terminology</li> <li>• expression may feature some inaccuracies</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• makes some valid points about use of writer's use of language and poetic techniques to create meaning</li> <li>• supports points by some appropriate reference to poems/extract</li> <li>• shows some grasp of implicit meaning</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1 mark</b></p> <ul style="list-style-type: none"> <li>• superficial approach to poem/extract; that may show only partial/simple understanding</li> <li>• some grasp of basic terminology, though this may be uneven</li> <li>• errors in expression and lapses in clarity</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• identifies basic language and stylistic features</li> <li>• discussion tends to be narrative/descriptive in nature</li> <li>• offers some support in the form of quotations or references to poem/extract which may not always be relevant</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted.	

### Unit 3 Section A part (ii) Assessment Grid

Band	<b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> <b>10 marks</b>	<b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i> <b>5 marks</b>	<b>AO3</b> <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> <b>30 marks</b>
5	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>sophisticated, creative and individual response to poems; ideas are thoughtful and response is fully engaged and relevant</li> <li>confident, perceptive application of literary concepts and terminology</li> <li>effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<b>5 marks</b> <ul style="list-style-type: none"> <li>perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>confident and apt textual support</li> <li>confident discussion of implicit meaning</li> </ul>	<b>25-30 marks</b> <ul style="list-style-type: none"> <li>perceptive, productive discussion of significance and influence of contexts</li> <li>confident analysis of the contexts in which texts are written and received</li> <li>confident analysis of connections between texts and contexts</li> </ul>
4	<b>7 8-marks</b> <ul style="list-style-type: none"> <li>clearly informed, engaged and well-structured response with clear knowledge of the poems</li> <li>sound and apt application of literary concepts and terminology</li> <li>expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<b>4 marks</b> <ul style="list-style-type: none"> <li>sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>secure, apt textual support</li> <li>sound, secure grasp of implicit meaning</li> </ul>	<b>19-24marks</b> <ul style="list-style-type: none"> <li>sound, secure appreciation and understanding of the significance and influence of contexts</li> <li>sound, secure analysis of the contexts in which texts are written and received</li> <li>sound, secure understanding of connections between texts and contexts</li> </ul>
3	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>clearly engages with poems and response is mostly relevant</li> <li>some sensible use of key concepts and generally accurate use and application of terminology</li> <li>reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.</li> </ul>	<b>3 marks</b> <ul style="list-style-type: none"> <li>purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning</li> <li>generally clear and accurate textual support</li> <li>grasps some implicit meanings</li> </ul>	<b>13-18 marks</b> <ul style="list-style-type: none"> <li>clear grasp of significance and influence of contexts</li> <li>clear grasp of the contexts in which texts are written and received</li> <li>clear understanding of connections between texts and contexts</li> </ul>
2	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>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</li> <li>some, though may not always be relevant, use of terminology</li> <li>expression may feature some inaccuracies</li> </ul>	<b>2 marks</b> <ul style="list-style-type: none"> <li>makes some valid points about writer's use of language and poetic techniques to create meaning</li> <li>supports points by some appropriate reference to poems</li> <li>shows some grasp of implicit meaning</li> </ul>	<b>7-12 marks</b> <ul style="list-style-type: none"> <li>acknowledges the importance of contexts</li> <li>basic grasp of the contexts in which texts are written and received</li> <li>makes some connections between texts and contexts</li> </ul>
1	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>superficial approach to poems that may show only partial/simple understanding</li> <li>some grasp of basic terminology, though this may be uneven</li> <li>errors in expression and lapses in clarity</li> </ul>	<b>1 mark</b> <ul style="list-style-type: none"> <li>identifies basic language and stylistic features</li> <li>discussion tends to be narrative/descriptive in nature</li> <li>offers some support in the form of quotations or references to poems which may not always be relevant</li> </ul>	<b>1-6 marks</b> <ul style="list-style-type: none"> <li>attempts to acknowledge the importance of contexts</li> <li>describes wider contexts in which poems are written and received</li> <li>attempts to make superficial connections between texts and contexts</li> </ul>
0	<b>0 marks: Response not credit worthy or not attempted.</b>		

## Section B: Unseen Poetry

### 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	AO4
15	15	30



Q6	<p><b>Compare the presentation of journeys in Poem A: ‘Troop Train Returning’ by Les Murray and in <u>one other poem, either Poem B: ‘Enlli’ by Christine Evans, or Poem C: ‘Penitence’ by John Burnside, or Poem D: ‘Driving in Fog’ by Robert Minhinnick.</u></b> [60]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear understanding of the 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 be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to describe some features of the journeys with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the presentation of different views of journeys. <b>Band 3</b> responses will show a more consistently relevant focus with some clear exploration of the relationships between the speakers and the experience of the journeys in the poems. <b>Bands 4 and 5</b> will show evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p><b>Band 1</b> Responses are likely to be descriptive/narrative in approach and might identify basic features of the poems without further discussion. <b>Band 2</b> responses will show some grasp of techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how the poets have used form and language choices. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which the poets have created effects and meanings.</p> <p><b>Poem A ‘Troop Train Returning’ by Les Murray</b></p> <p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• suggestions of peacefulness and flatness</li> <li>• structure built around view from train</li> <li>• effect of key words such as ‘level lands’, ‘plains’, ‘miles of sun’, ‘spaced out’, ‘perfect plain’</li> <li>• lack of regular form perhaps emphasising casualness, relaxed atmosphere</li> <li>• mixture of personal and group perspective</li> <li>• contrast between war and peace</li> <li>• use of particular parts of nature and objects, such as the ‘willow-trees’ and ‘kitbag’</li> <li>• use of repetition such as of ‘Beyond’ and ‘plains’</li> <li>• significance of last line.</li> </ul> <p><b>Poem B ‘Enlli’ by Christine Evans</b></p> <p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• how lines might suggest waves of the sea</li> <li>• features that suggest it might be written for a young reader</li> <li>• the ways drama is created such as in the second line or the placing of words like ‘slowly’ or ‘swings’</li> <li>• the effect of imagery, such as ‘eggshell’, ‘soft as the sheen of buttercups’, ‘white bird’</li> <li>• language appealing to the senses</li> <li>• the use of active verbs, especially in the third sentence</li> <li>• the effect of the extended metaphor ‘lighthouse’/‘white bird’ in the final part.</li> </ul>

	<p><b>Poem C ‘Penitence’ by John Burnside</b></p> <p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• effect of language of movement, such as ‘swaying’, ‘surging’, ‘swerved’</li> <li>• how the poem’s lines might follow movement</li> <li>• how the poem’s form might follow the stages of the journey and its effects</li> <li>• the use of sentences</li> <li>• how verbs seem to dominate, often in a row</li> <li>• effect of dramatic heightened style, such as ‘Or – no’, ‘now I admit’</li> <li>• the confession-like approach and mood</li> <li>• the sense of a speaking voice, reporting incident honestly.</li> </ul> <p><b>Poem D ‘Driving in Fog’ by Robert Minhinnick</b></p> <p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• effect of rhyming (or near-rhyming) couplets</li> <li>• use of direct, perhaps abrupt opening and lack of context</li> <li>• effect on the emotions and psychology of the speaker/driver</li> <li>• use of fog imagery, such as ‘flowering’, ‘stains’, ‘white sweat’</li> <li>• effect of imagery of what can (cannot) be seen, such as ‘blurred courtship’, ‘inked letters half-erased’</li> <li>• effect of quite gothic final line of the poem.</li> </ul>
<p><b>AO4</b></p>	<p>At <b>lower bands</b> connections are likely to be asserted or described. At <b>Band 3</b> candidates will use relevant connections clearly supported by the texts. At <b>Bands 4 and 5</b> candidates will confidently support connections by detailed critical reference to the ways in which the poets write about journeys.</p> <p>Candidates are likely to consider some of the following connections:</p> <p>In relation to <b>‘Troop Train Returning’</b> and <b>‘Enlli’</b>:</p> <ul style="list-style-type: none"> <li>• the importance and effect of the settings of the island and plains</li> <li>• very different journeys: train and plain in A, boat and waves in B</li> <li>• both seem to be journeys home, in A after war, in B after rough crossing</li> <li>• the natural worlds are very different in the poems</li> <li>• in both poems it could be said the shape of the poem follows the shape of the journey</li> <li>• the endings could be compared; anticipation and relief in A, familiarity and wonder in B</li> <li>• both journeys offer change</li> <li>• language of B is more sensuous and colourful; shadow of war reflected in more subdued language of A.</li> </ul> <p>In relation to <b>‘Troop Train Returning’</b> and <b>‘Penitence’</b>:</p> <ul style="list-style-type: none"> <li>• C more personal than A; explores feelings, particularly of guilt</li> <li>• in A journey takes soldiers home to peace, in C it is the journey which is the cause of harm, possibly death</li> <li>• the contrasting natural settings are important to the creation of the atmosphere in both poems</li> <li>• in A speaker seems to stand outside looking on, in C the speaker wants the reader to experience the most subjective feelings</li> <li>• in both poems the journey as it happens shapes the poem</li> </ul>

- past is 'cast out' in A but is 'resonant' in C
- language is quiet ('dim with peace') and the sounds drawn out ('level lands') in A but there is activity, even frenzy in C ('bounced', 'braked', 'shudder')
- endings contrast: red turns to green (suggesting change) in A but the journey's incident is 'remembered' in C.

In relation to **'Troop Train Returning'** and **'Driving in Fog'**:

- D looks at the experience of the journey itself; in A goal of journey more important
- looking and seeing in A but looking and not seeing in D
- D is more personal and subjective but in A speaker is part of group and group experience
- the past and the setting create atmosphere in A; this contrasts with the immediate and present experience of fog in D
- the effect of controlled, rhyming couplets in D contrasts with the drawn out, 'spaced out' narrative of A
- the effects of the more imagistic language of D compared with the more 'factual' language of A.

**Unit 3 Poetry Section B Assessment Grid**

<b>Band</b>	<b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> <b>15 marks</b>	<b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i> <b>15 marks</b>	<b>AO4</b> <i>Explore connections across literary texts</i> <b>30 marks</b>
<b>5</b>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>sophisticated and individual response to unseen poems; ideas are thoughtful and response is fully engaged and relevant</li> <li>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</li> </ul>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>perceptive, sophisticated analysis and evaluation of writers' use of language and poetic techniques to create meaning</li> <li>confident and apt textual support</li> <li>confident discussion of implicit meaning</li> </ul>	<b>25-30 marks</b> <ul style="list-style-type: none"> <li>productive and illuminating connections/comparisons between poems</li> </ul>
<b>4</b>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>clearly informed, engaged and well-structured response with clear understanding of the unseen poems</li> <li>sound and apt application of literary terminology and concepts</li> <li>expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>sound, secure analysis and evaluation of writers' use of language and poetic techniques to create meaning</li> <li>secure, apt textual support</li> <li>sound, secure grasp of implicit meanings</li> </ul>	<b>19-24 marks</b> <ul style="list-style-type: none"> <li>sound, secure and purposeful connections/comparisons between poems</li> </ul>
<b>3</b>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>clearly engages with unseen poems and response is mostly relevant</li> <li>some sensible use of key concepts and generally accurate use and application of terminology</li> <li>reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.</li> </ul>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>purposeful, detailed and mostly relevant analysis of writers' use of language and poetic techniques to create meaning</li> <li>generally clear and accurate textual support</li> <li>grasps some implicit meanings</li> </ul>	<b>13-18 marks</b> <ul style="list-style-type: none"> <li>makes generally clear and appropriate connections/comparisons between poems</li> </ul>
<b>2</b>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>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</li> <li>some, though may not always be relevant, use of terminology</li> <li>expression may feature some inaccuracies</li> </ul>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>makes some valid points about writers' use of language and poetic techniques to create meaning</li> <li>supports points by some appropriate reference to unseen text</li> <li>shows some grasp of implicit meaning</li> </ul>	<b>7-12 marks</b> <ul style="list-style-type: none"> <li>makes some superficial, usually valid connections/comparisons between poems</li> </ul>
<b>1</b>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>superficial approach to unseen poems that may show partial/simple understanding</li> <li>some grasp of basic terminology, though this may be uneven</li> <li>errors in expression and lapses in clarity</li> </ul>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>identifies basic language and stylistic features</li> <li>discussion tends to be narrative/descriptive in nature</li> <li>offers some support in the form of quotations from and references to unseen text which may not always be relevant</li> </ul>	<b>1-6 marks</b> <ul style="list-style-type: none"> <li>identifies superficial connections/comparisons between poems</li> </ul>
<b>0</b>	0 marks: Response not credit worthy or not attempted.		