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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2018**

**A LEVEL  
ENGLISH LITERATURE – COMPONENT 3  
A720U30-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2018 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.

# EDUQAS A LEVEL ENGLISH LITERATURE

## SUMMER 2018 MARK SCHEME

### Component 3: Unseen Texts

#### Section A: Unseen Prose

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

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

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

<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO5</b>
<b>15</b>	<b>15</b>	<b>10</b>	<b>10</b>

**Period 1880 – 1910**

<b>Q1</b>	<p><b>Analyse the following passage from H.G. Wells' <i>Tono-Bungay</i>, a fictional autobiography of the character, George Ponderovo, published in 1909. You must use the supporting extracts which follow the passage to help you consider contexts and different interpretations.</b></p> <p style="text-align: right;"><b>[50]</b></p>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be shown in the candidate's grasp of the conventions of narrative fiction as well as the candidate's grasp of ideas and attitudes arising in the passage. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an academic style and register. Reward will also be given for relevant and accurate use of <u>terminology</u>.</p> <p>At the <b>lower bands</b>, responses will be mostly descriptive and narrative with understanding at a superficial level. Candidates will seek to engage with the narrative but comments might be general. There may be lapses in expression and a lack of organisation in the response. <b>In Band 3</b>, we should see increasing clarity as candidates write with more relevance, a stronger focus upon the details of the passage and an increasing understanding of the concepts of narrative fiction. There will be fewer lapses in expression and at the <b>top bands</b> candidates will write accurate, sustained and fully coherent responses with some increasing degrees of creativity shown in <b>Band 5</b> which, examiners must note, will find expression in various, individual ways.</p>
<b>AO2</b>	<p>Analyses of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/ relevant materials could be used and deserve equal reward.</p> <p>In their responses to this question, candidates will gain credit for their ability to identify and <b>analyse</b> elements of the passage such as:</p> <ul style="list-style-type: none"> <li>• narrative standpoint and structure – hints at more to be revealed (e.g. “fight with young Garvell”) to stimulate interest</li> <li>• complex variety of tone incorporating humour, satire, mockery and serious commentary</li> <li>• the way background information is delivered – wry humour and light cynicism in implicit comments/judgements upon families and social circumstances</li> <li>• variety of sentence structures reflecting complex thought/attitudes or more simple informative writing</li> <li>• characterisation of narrator himself; the ladies of the house and servants</li> <li>• use of location and landscape</li> <li>• imagery e.g. “a thing of broken lavender”</li> <li>• contrasts between the lives/circumstances of servants and those of the grander classes</li> <li>• the use of direct speech for effect</li> <li>• list-making – creates impression of journalistic approach.</li> </ul>

	<p><b>Band 1</b> responses will probably offer basic, descriptive/narrative accounts of the extract with some feature-spotting. In <b>Band 2</b> we might see descriptive approaches to some features but by <b>Band 3</b> there should be some increasingly purposeful writing about the effects of language choices and the sequencing of the material. In <b>Band 4</b> we should expect some confident, well-focused analysis of language, form and structure and the effect of this upon the reader's impressions. In <b>Band 5</b> there will be some confident and increasingly sophisticated analysis, perhaps taking in many of the points above, and developing confidently an understanding and appreciation of the humour, cynicism, irony and complex character building which permeate the extract.</p>
<p><b>AO3</b></p>	<p>In their approach to AO3, candidates must make use of the supporting extracts and may bring to bear upon their analyses other contextual knowledge and understanding which they have gained in the course of their study of the period</p> <p>Some key contextual points which could be rewarded if used relevantly in response to this extract might be:</p> <ul style="list-style-type: none"> <li>• class structure and privilege in late Victorian England</li> <li>• the structure of society / hierarchies</li> <li>• families</li> <li>• service and relationships between masters/servants</li> <li>• moral codes</li> <li>• money, values and expectations</li> <li>• different periods of the past – e.g. C18th and C19th century – manners and change.</li> </ul> <p>Those in the lower bands might write generally about contexts with inadequate linking to the passage. Writing might be descriptive, superficial and reductive with some misunderstanding. As we move into <b>Band 3</b> there will be a better grasp of the connection between the text and relevant contexts and by <b>Bands 4 and 5</b> there should be increasingly detailed and specific links with some exploration of ideas. In these higher bands, it is expected that consideration of context will be integrated into the literary analysis. In <b>Band 5</b>, we should expect to see subtle and illuminating connections between text and context. Work in these higher bands should be capable of moving beyond the given materials and referencing a range of relevant contexts, but examiners should note that subtlety and sophistication might also be seen in the ways some candidates make use of only what is given in the supporting extracts.</p>
<p><b>AO5</b></p>	<p>Candidates must approach AO5 by making use of the supporting extracts to address alternative readings and, in addition, they are free to make use of the knowledge and understanding they have gained in the course of teaching.</p> <p>As they consider the supporting extracts and other relevant alternative readings, candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings (including relevant theory-based approaches)</li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>In <b>Band 1</b> no alternative reading might be offered. Some might rely upon offering an alternative reading using phrases such as “This could mean ...or it might mean...”</p>

	<p>without making much progress in this respect. Others might offer alternative readings which are not supported by the text. By the top of <b>Band 2 and into Band 3</b>, candidates' language and technique is likely to be more speculative with some support but lacking in telling detail. There should be confident writing in <b>Band 4</b> with detailed and supported discussion of possible readings which, moving into <b>Band 5</b>, will become sophisticated and perceptive.</p>
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**Period 1918 – 1939**

<b>Q1</b>	<p><b>Analyse the following opening of the novel, <i>The Midnight Bell</i>, by Patrick Hamilton, published in 1929. You must use the supporting extracts which follow the passage to help you consider contexts and different interpretations.</b></p> <p style="text-align: right;"><b>[50]</b></p>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be shown in the candidate's grasp of the conventions of narrative fiction as well as the candidate's grasp of ideas and attitudes arising in the passage. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an academic style and register. Reward will also be given for relevant and accurate use of <u>terminology</u>.</p> <p>At the <b>lower bands</b>, responses will be mostly descriptive and narrative with understanding at a superficial level. Candidates will seek to engage with the narrative but comments might be general. There may be lapses in expression and a lack of organisation in the response. <b>In Band 3</b>, we should see increasing clarity as candidates write with more relevance, a stronger focus upon the details of the passage and an increasing understanding of the concepts of narrative fiction. There will be fewer lapses in expression and at the <b>top bands</b> candidates will write accurate, sustained and fully coherent responses with some increasing degrees of creativity shown in <b>Band 5</b> which, examiners must note, will find expression in various, individual ways.</p>
<b>AO2</b>	<p>Analyses of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/ relevant materials could be used and deserve equal reward.</p> <p>In their responses to this question, candidates will gain credit for their ability to identify and <u>analyse</u> elements of the passage such as:</p> <ul style="list-style-type: none"> <li>• narrative technique (use of free indirect discourse and omniscient narrator)</li> <li>• the effect of integrating dream with immediate "reality" / contrast of freedom at sea and restriction of room</li> <li>• careful meshing of the seagoing dream state with circumstances in the room</li> <li>• sounds effects such as "throbbing humdrum" and "swish"</li> <li>• bathos –e.g. "He had got drunk again at lunchtime"/"...reinstated as the waiter..."</li> <li>• dark comedy – "slapstick" approach to hangover</li> <li>• evocation of the sounds/sensations of the environment e.g. traffic noise; cold; sickness</li> <li>• extravagant/archaic language e.g. "agleam with red and sorrowful resolve"</li> <li>• the ways moods are created in the extract – disgust; self-hatred; despair; acceptance; a sense of horror in "things creeping"/ malignant things"; comfort of comradeship</li> <li>• techniques of introducing material and informing the reader – defining circumstances and status; repetition of pub's name; brief but intriguing introduction of Ella</li> </ul>

	<ul style="list-style-type: none"> <li>• the ways questions are raised which the reader will want resolved.</li> </ul> <p><b>Band 1</b> responses will probably offer basic, descriptive/narrative accounts of the extract with some feature-spotting. In <b>Band 2</b> we might see descriptive approaches to some features but by <b>Band 3</b> there should be some increasingly purposeful writing about the effects of language choices and the sequencing of the material. In <b>Band 4</b> we should expect some confident, well-focused analysis of the language choices (e.g. “jarring”; “obliterating” “snuggling”; “heavy recumbence”) and the effect of this upon the reader’s impressions. In <b>Band 5</b> there will be some confident and increasingly sophisticated analysis, perhaps taking in many of the points above, and developing confidently ideas about the different sorts of tension which Hamilton achieves and the skill with which he introduces his story.</p>
<b>AO3</b>	<p>In their approach to AO3, candidates must make use of the supporting extracts and may bring to bear upon their analyses other contextual knowledge and understanding which they have gained in the course of their study of the period.</p> <p>Some key contextual points which could be rewarded if used relevantly in response to this extract might be:</p> <ul style="list-style-type: none"> <li>• period features such as gas light and wash jugs/bowls</li> <li>• servants and employers</li> <li>• working/living conditions</li> <li>• metropolitan life</li> <li>• Literary developments in fiction (e.g. modernism).</li> </ul> <p>Those in the lower bands might write generally about contexts with inadequate linking to the passage. Writing might be descriptive and superficial and reductive with some misunderstanding. As we move into <b>Band 3</b> there will be a better grasp of the connection between the text and relevant contexts and by <b>Bands 4 and 5</b> there should be increasingly detailed and specific links with some exploration of ideas. In these higher bands, it is expected that consideration of context will be integrated into the literary analysis. In <b>Band 5</b> we should expect to see subtle and illuminating connections between text and context. Work in these higher bands should be capable of moving beyond the given materials and referencing a range of relevant contexts, but examiners should note that subtlety and sophistication might also be seen in the ways some candidates make use of only what is given in the supporting extracts.</p>
<b>AO5</b>	<p>Candidates must approach AO5 by making use of the supporting extracts to address alternative readings and, in addition, they are free to make use of the knowledge and understanding they have gained in the course of teaching.</p> <p>As they consider the supporting extracts and other relevant alternative readings, candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings (including relevant theory- based approaches)</li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>In <b>Band 1</b>, no alternative reading might be offered. Some might rely upon offering</p>



	<p>an alternative reading using phrases such as “This could mean ...or it might mean...” without making much progress in this respect. Others might offer alternative readings which are not supported by the text. By the top of <b>Band 2 and into Band 3</b>, candidates’ language and technique is likely to be more speculative with some support but lacking in telling detail. There should be confident writing in <b>Band 4</b> with detailed and supported discussion of possible readings which, moving into <b>Band 5</b>, will become sophisticated and perceptive.</p>
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## Assessment Grid for Component 3 Section A

Band	<b>AO1</b> <b>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</b>  <b>15 marks</b>	<b>AO2</b> <b>Analyse ways in which meanings are shaped in literary texts</b>  <b>15 marks</b>	<b>AO3</b> <b>Demonstrate the significance and influence of the contexts in which literary texts are written and received</b>  <b>10 marks</b>	<b>AO5</b> <b>Explore literary texts informed by different interpretations</b>  <b>10 marks</b>
5	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>sophisticated, creative and individual response to unseen text; 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>13-15 marks</b> <ul style="list-style-type: none"> <li>perceptive, sophisticated analysis and evaluation of writer's use of language and prose techniques to create meaning</li> <li>confident and apt textual support</li> <li>confident discussion of implicit meaning</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>apt, discerning use of supporting extracts</li> <li>perceptive, productive discussion of significance and influence of contexts</li> <li>confident analysis of connections between unseen text and contexts</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>apt, discerning use of supporting extracts</li> <li>mature and confident discussion of other relevant interpretations of unseen text</li> <li>autonomous, independent reader</li> </ul>
4	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>clearly informed, engaged and well-structured response to unseen text</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>10-12 marks</b> <ul style="list-style-type: none"> <li>sound, accurate analysis and evaluation of writer's use of language and prose techniques to create meaning</li> <li>secure, apt textual support</li> <li>sound, secure grasp of implicit meaning</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>sound, secure use of supporting extracts</li> <li>sound, secure appreciation and understanding of significance and influence of contexts</li> <li>sound, secure understanding of connections between unseen text and contexts</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>sound use of supporting extracts</li> <li>makes clear and purposeful use of other relevant interpretations of unseen text</li> </ul>
3	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>clearly engages with unseen text 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 writer's use of language and prose techniques to create meaning</li> <li>generally clear and accurate textual support</li> <li>grasps some implicit meanings</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>clear use of supporting extracts</li> <li>clear grasp of significance and influence of contexts</li> <li>clear understanding of connections between unseen text and contexts</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>clear use of supporting extracts</li> <li>makes clear and appropriate use of other relevant interpretations of unseen text</li> </ul>
2	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>attempts to engage with unseen text and structure response, though may not always be relevant; response may be restricted to a literal reading</li> <li>some, though may not always be relevant, use of concepts and 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 writer's use of language and prose techniques to create meaning</li> <li>supports points by reference to unseen text</li> <li>shows some grasp of implicit meaning</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>some use made of supporting extracts, but not always appropriate</li> <li>acknowledges the importance of contexts</li> <li>makes some connections between unseen text and contexts</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>some use made of supporting extracts, but not always appropriate</li> <li>acknowledges that unseen text can be interpreted in more than one way</li> </ul>

1	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• superficial approach to unseen text that may show only partial/simple understanding</li> <li>• shows 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>1-3 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 which may not always be relevant</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• little or no meaningful use of supporting extracts</li> <li>• describes wider contexts in which texts are written and received</li> <li>• attempts to make superficial connections between unseen text and contexts.</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• little or no meaningful use of supporting extracts</li> <li>• attempts to present a view of unseen text with partial understanding</li> </ul>
0	<b>0 marks:</b> Response not worthy of marks or not attempted			

### Component 3 Section B: Unseen Poetry

#### Mark allocation

<b>AO1</b>	<b>AO2</b>
<b>15</b>	<b>15</b>

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

**'A Lady' by Amy Lowell**

<b>Q3</b>	<p><b>Analyse the following poem. Your response must include detailed discussion of how meanings are shaped in the poem.</b> <span style="float: right;"><b>[30]</b></span></p>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear understanding of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be shown in the candidate's grasp of the conventions of poetry as well as the ideas and attitudes arising in the poem. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Reward will also be given for relevant and accurate use of <u>terminology</u>.</p> <p>At <b>lower bands</b>, responses will be mostly descriptive and narrative with understanding at a superficial level. Comments are likely to be general and unfocused, often revealing a misreading or misunderstanding of the details of the poem. There will most likely be lapses in expression and problems with organisation in the response. In <b>Band 3</b> we should see a stronger focus on the poem and an increasing understanding and appreciation of poetic conventions and concepts in a response that is mostly accurate and coherent. At the top bands, candidates will write consistently accurate, sustained and coherent responses with clear evidence of sophistication and perceptive reading in <b>Band 5</b>. Examiners must be aware that candidates, particularly those in the higher bands, will find a variety of ways into the text as they produce individual responses.</p>
<b>AO2</b>	<p>Analyses of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below, but these are examples only and other valid/relevant materials could be drawn upon and will earn equal reward. In their responses to this poem candidates will be rewarded for their ability to identify and analyse:</p> <ul style="list-style-type: none"> <li>• language choices which reveal the state of mind expressed by the poem's voice</li> <li>• verse form / impact of different stanza lengths</li> <li>• the ways the poet creates one sort of structure by drawing upon all of the senses in turn</li> <li>• the effects of different line lengths / enjambment</li> <li>• the effects of the contrasting images e.g. "opera" and "harpsichord"</li> <li>• the change of tone/imagery in the second part of the poem</li> <li>• ambiguities in the poet's attitudes to age and beauty</li> <li>• the purpose of the poem i.e. a hymn of praise? a love poem? a valette?</li> </ul> <p><b>Band 1</b> responses will probably offer basic, descriptive/narrative accounts of the poem with some feature-spotting. In <b>Band 2</b> we might see descriptive approaches to some features but by <b>Band 3</b> there should be some increasingly purposeful writing about the effects of language choices, structure, imagery and the sequencing of the material. In <b>Band 4</b> we should expect some confident, well-focused analysis of the language. In <b>Band 5</b> there will be some confident and increasingly sophisticated analysis, perhaps taking in many of the points above,</p>

	and developing confidently an understanding and appreciation of Lowell's rich and poignant blend of admiration, celebration, passion, sensuality, wistfulness, challenge and worship which characterise the poem.
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## Suburban Dream' by Edwin Muir

<b>Q3</b>	<b>Analyse the following poem. Your response must include detailed discussion of how meanings are shaped in the poem.</b> <span style="float: right;"><b>[30]</b></span>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear understanding of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be shown in the candidate's grasp of the conventions of poetry as well as the ideas and attitudes arising in the poem. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Reward will also be given for relevant and accurate use of <u>terminology</u>.</p> <p>At <b>lower bands</b>, responses will be mostly descriptive and narrative with understanding at a superficial level. Comments are likely to be general and unfocused, often revealing a misreading or misunderstanding of the details of the poem. There will most likely be lapses in expression and problems with organisation in the response. In <b>Band 3</b> we should see a stronger focus on the poem and an increasing understanding and appreciation of poetic conventions in a response that is mostly accurate and coherent. At the top bands, candidates will write consistently accurate, sustained and coherent responses with clear evidence of sophistication and perceptive reading in <b>Band 5</b>. Examiners must be aware that candidates, particularly those in the higher bands, will find a variety of ways into the text as they produce individual responses.</p>
<b>AO2</b>	<p>Analyses of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below, but these are examples only and other valid/relevant materials could be drawn upon and will earn equal reward. In their responses to this poem candidates will be rewarded for their ability to identify and analyse:</p> <ul style="list-style-type: none"> <li>• significance of puzzling/ambiguous title</li> <li>• impact/effect of the stanza form and metre</li> <li>• mixed diction from "curtain hems" to "Elysium"</li> <li>• the effect of devices e.g. transferred epithet ("idle doors")</li> <li>• the use of a variety of images:</li> <li>• contrasts of the domestic world and the world of work</li> <li>• effects of listing</li> <li>• mood – celebration of domestic peace contrasted with alarm in "brazen"; "motor horns" and "masters"</li> <li>• implicit condemnation of aggressive/purposeful world of adult males? or philosophical acceptance of life's realities as opposed to dreams in last 2 stanzas.</li> </ul> <p><b>Band 1</b> responses will probably offer basic, descriptive/narrative accounts of the poem with some feature-spotting. In <b>Band 2</b> we might see descriptive approaches to some features but by <b>Band 3</b> there should be some increasingly purposeful writing about the effects of language choices, structure, imagery and the sequencing of the material. In <b>Band 4</b> we should expect some confident, well-focused analysis of the language (e.g. "cool Elysium"; "absence liberates"). In</p>

	<p><b>Band 5</b> there will be some confident and increasingly sophisticated analysis, perhaps taking in many of the points above, and developing confidently an understanding and appreciation of Muir’s subtle blend of wistfulness, celebration and implicit judgements of the male world of affairs.</p>
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### Assessment Grid for Component 3 Section B

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>15 marks</b>	<b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i> <b>15 marks</b>
<b>5</b>	<b>13-15 marks</b>	<b>13-15 marks</b>
	<ul style="list-style-type: none"> <li>• sophisticated and individual response to unseen text; 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>	<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>	<b>10-12 marks</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 text</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>	<ul style="list-style-type: none"> <li>• sound, secure 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 meanings</li> </ul>
<b>3</b>	<b>7-9 marks</b>	<b>7-9 marks</b>
	<ul style="list-style-type: none"> <li>• clearly engages with unseen text 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>	<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>	<b>4-6 marks</b>	<b>4-6 marks</b>
	<ul style="list-style-type: none"> <li>• attempts to engage with unseen text and structure response, though may not always be relevant to the question; response may be restricted to a literal reading</li> <li>• some, though may not always be relevant, use of terminology</li> <li>• expression may feature some inaccuracies</li> </ul>	<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 unseen text</li> <li>• shows some grasp of implicit meaning</li> </ul>
<b>1</b>	<b>1-3 marks</b>	<b>1-3 marks</b>
	<ul style="list-style-type: none"> <li>• superficial approach to unseen text 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>	<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 or references to unseen text which may not always be relevant</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted.	