



# **GCE English Literature**

## **Paper 1: Poetry**

### **Section A: Post-2000 Specified Poetry**

Summer 2017

Exemplars – Commentaries

## QUESTIONS

### Question 1

“Read the poem *When Six O’Clock Comes and Another Day Has Passed* by Kathryn Simmonds on page 2 of the source booklet and reread the anthology poem *Genetics* by Sinéad Morrissey (on page 3).

Compare the methods both poets use to explore the bonds between parents and children.”

### Question 2

“Read the poem *When Six O’Clock Comes and Another Day Has Passed* by Kathryn Simmonds on page 2 of the source booklet and reread the anthology poem *Effects* by Alan Jenkins (on pages 4 and 5).

Compare the methods both poets use to explore emotional responses to birth and death.

## SECTION A

Ref	Question	Commentary	Level	Mark
<b>Script 1</b>	1	The candidate takes a straightforward approach to explain the content of the anthology poem. There are some contrasts made, but the reading of the unseen poem is not entirely secure. General connections are made and surface readings given: a mid Level 2 response.	2	<b>10</b>
<b>Script 2</b>	1	This is a clear response which shows a much more secure understanding of the unseen poem. The candidate picks up on details in the poem and shows clear understanding of how meanings are shaped in the poems. The connections between the poems are explored in general terms which limits this to the lower end of Level 3.	3	<b>14</b>
<b>Script 3</b>	1	This is a secure Level 5 answer which demonstrates a confident and sophisticated exploration of both poems. Expression is secure and there is an evaluative approach to the effects of writer's craft. Comparisons between the poems are secure but not always fully integrated; likewise not all argument is fully supported which keeps it to the middle of Level 5.	5	<b>28</b>
<b>Script 4</b>	2	The candidate shows a strong knowledge of the anthology poem and makes good connections with the unseen poem to develop a controlled argument towards the end of the response. The content of the poems is analysed and comparisons are drawn, but the candidate does not develop the idea of the texts as poems; comments on writer's craft are not always discriminating. This places it at the lower end of Level 4.	4	<b>20</b>
<b>Script 5</b>	2	This is a more secure Level 4 answer using the same poems. The argument is more controlled and discriminating and connections are more convincing. It is a more fluent answer with consistent and embedded examples. Analysis of language does not always convince on the nuances and subtleties of the writer's craft which places it in the middle of the Level.	4	<b>22</b>

Please refer to the specific marking guidance on page 2 when applying this marking grid.

		AO1 = bullet point 1	AO2 = bullet point 2	AO4 = bullet point 3
Level	Mark	Descriptor (AO1, AO2, AO4)		
	0	No rewardable material.		
<b>Level 1</b>	1–6	<b>Descriptive</b> <ul style="list-style-type: none"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.</li> <li>Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.</li> </ul>		
<b>Level 2</b>	7–12	<b>General understanding/exploration</b> <ul style="list-style-type: none"> <li>Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.</li> <li>Identifies general connections between texts. Makes general cross-references between texts.</li> </ul>		
<b>Level 3</b>	13–18	<b>Clear relevant application/exploration</b> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>Makes relevant connections between texts. Develops an integrated approach with clear examples.</li> </ul>		
<b>Level 4</b>	19–24	<b>Discriminating controlled application/exploration</b> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.</li> </ul>		
<b>Level 5</b>	25–30	<b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.</li> </ul>		