

A Level English Literature

PAPER 3 POETRY



SPECIMEN PAPERS

Pearson Edexcel Level 3 Advanced GCE in English Literature
Paper 3 (9ET0/03)

Introduction

This specimen paper has been produced to complement the sample assessment materials for Pearson Edexcel Level 3 Advanced GCE in English Literature and is designed to provide extra practice for your students. The specimen papers are part of a suite of support materials offered by Pearson.

The specimen papers do not form part of the accredited materials for this qualification.

Write your name here

Surname

Other names

Pearson Edexcel
Level 3 GCE

Centre Number

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Candidate Number

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English Literature

Advanced

Paper 3: Poetry

Specimen Papers for first teaching
September 2015

Time: 2 hours 15 minutes

Paper Reference

9ET0/03

You must have:

prescribed texts (clean copies) and source booklet (enclosed)

Total Marks

--

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer one question in **Section A** and one question in **Section B**.
- Answer the questions in the spaces provided – *there may be more space than you need*.
- In your answers, you must **not** use texts that you have used in your coursework.

Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets – *use this as a guide as to how much time to spend on each question*.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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PEARSON

SECTION A: Post-2000 Specified Poetry

Answer ONE question. Write your answer in the space provided below.

EITHER

- 1** Read the poem *Fireflies* by Frank Ormsby on page 3 of the source booklet and re-read the anthology poem, *Chainsaw Versus the Pampas Grass* by Simon Armitage on pages 4–5 of the source booklet.

Compare the methods both poets use to explore human interaction with the natural world.

(Total for Question 1 = 30 marks)

OR

- 2** Read the poem *Fireflies* by Frank Ormsby on page 3 of the source booklet and re-read the anthology poem, *History* by John Burnside on pages 6–7 of the source booklet.

Compare the methods both poets use to transform a brief experience into something universal.

(Total for Question 2 = 30 marks)

Indicate which question you are answering by marking a cross ☒. If you change your mind, put a line through the box ~~☒~~ and then indicate your new question with a cross ☒.

Chosen question number: **Question 1** **Question 2**

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TOTAL FOR SECTION A = 30 MARKS



SECTION B: Specified Poetry Pre- or Post-1900

Answer ONE question on your chosen text. Write your answer in the space provided.

You must select a poem from the prescribed list for your studied collection. The poems are listed in Section B of the source booklet on pages 9–19.

Medieval Poetic Drama

Prescribed texts

Everyman and Medieval Miracle Plays, editor A C Cawley

OR

English Mystery Plays: A Selection, editor Peter Happe

EITHER

- 3 Explore the presentation of the soldiers in the extracts specified below and in **one** other extract of similar length from any of the poetic dramas. You must relate your discussion to relevant contextual factors.

Refer to the prescribed text studied:

either

Cawley: *The Crucifixion (York)* lines 157–204

or

Happe: *The Crucifixion (York)* stanzas 14–17

(Total for Question 3 = 30 marks)

OR

- 4 Explore the presentation of Noah's wife in the extracts specified below and in **one** other extract of similar length from any of the poetic dramas. You must relate your discussion to relevant contextual factors.

Refer to the prescribed text studied:

either

Cawley: *Noah's Flood (Chester)* lines 193–224

or

Happe: *Noah (Chester)* stanzas 25–28

(Total for Question 4 = 30 marks)



Answer ONE question on your chosen text. Write your answer in the space provided.

You must select a poem from the prescribed list for your studied collection. The poems are listed in Section B of the source booklet on pages 9–19.

Medieval Poet: Geoffrey Chaucer

Prescribed text

The Wife of Bath's Prologue and Tale, editor James Winny

EITHER

- 5 Explore how attitudes towards religion are presented in *The Wife of Bath's Prologue and Tale*, by referring to lines 129–146 and **one** other extract of similar length. You must relate your discussion to relevant contextual factors.

(Total for Question 5 = 30 marks)

OR

- 6 Explore the ways in which deception is presented in *The Wife of Bath's Prologue and Tale*, by referring to lines 387–402 and **one** other extract of similar length. You must relate your discussion to relevant contextual factors.

(Total for Question 6 = 30 marks)

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Answer ONE question on your chosen text. Write your answer in the space provided.

You must select a poem from the prescribed list for your studied collection. The poems are listed in Section B of the source booklet on pages 9–19.

The Metaphysical Poets

Prescribed text

Metaphysical Poetry, editor Colin Burrow

EITHER

- 7 Explore the ways in which praise is conveyed in *A Song* ('Ask me no more where Jove bestows') by Thomas Carew and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 7 = 30 marks)

OR

- 8 Explore the ways in which separation is presented in *A Letter to her Husband, Absent upon Public Engagement* by Anne Bradstreet and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 8 = 30 marks)

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Answer ONE question on your chosen text. Write your answer in the space provided.

You must select a poem from the prescribed list for your studied collection. The poems are listed in Section B of the source booklet on pages 9–19.

Metaphysical Poet: John Donne

Prescribed text

John Donne Selected Poems

EITHER

- 9 Explore the ways in which John Donne’s poetry conveys moments of personal significance, by referring to *Elegy: To His Mistress Going to Bed* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 9 = 30 marks)

OR

- 10 Explore the ways in which John Donne’s poetry presents the connection between the soul and the body by referring to *The Ecstasy* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 10 = 30 marks)

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Answer ONE question on your chosen text. Write your answer in the space provided.

You must select a poem from the prescribed list for your studied collection. The poems are listed in Section B of the source booklet on pages 9–19.

The Romantics

Prescribed text

English Romantic Verse, editor David Wright

EITHER

- 11 Explore the ways in which unhappiness is portrayed in *On This Day I Complete My Thirty-Sixth Year* by Lord Byron and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 11 = 30 marks)

OR

- 12 Explore the ways in which the divine is presented in *Last Lines* by Emily Brontë and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 12 = 30 marks)

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Answer ONE question on your chosen text. Write your answer in the space provided.

You must select a poem from the prescribed list for your studied collection. The poems are listed in Section B of the source booklet on pages 9–19.

Romantic Poet: John Keats

Prescribed text

Selected Poems: John Keats, editor John Barnard

EITHER

13 Explore Keats' portrayal of personal experience in *On First Looking into Chapman's Homer* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 13 = 30 marks)

OR

14 Explore the ways in which Keats portrays the seasons in *In drear-nighted December* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 14 = 30 marks)

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Answer ONE question on your chosen text. Write your answer in the space provided.

You must select a poem from the prescribed list for your studied collection. The poems are listed in Section B of the source booklet on pages 9–19.

The Victorians

Prescribed text

The New Oxford Book of Victorian Verse, editor Christopher Ricks

EITHER

- 15 Explore the ways in which relationships between men and women are presented in *My Last Duchess* by Robert Browning and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 15 = 30 marks)

OR

- 16 Explore the ways in which poets respond to place in *The Visionary* by Emily Brontë and Charlotte Brontë and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 16 = 30 marks)

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Answer ONE question on your chosen text. Write your answer in the space provided.

You must select a poem from the prescribed list for your studied collection. The poems are listed in Section B of the source booklet on pages 9–19.

Victorian Poet: Christina Rossetti

Prescribed text

Christina Rossetti Selected Poems, editor Dinah Roe

EITHER

17 Explore the ways in which Christina Rossetti creates character in *Maude Clare* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 17 = 30 marks)

OR

18 Explore the ways in which Christina Rossetti makes use of memory in *Memory* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 18 = 30 marks)

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Answer ONE question on your chosen text. Write your answer in the space provided.

You must select a poem from the prescribed list for your studied collection. The poems are listed in Section B of the source booklet on pages 9–19.

Modernism

Prescribed text

Great Modern Poets, editor Michael Schmidt

EITHER

19 Explore the ways in which love is portrayed in *Stop all the Clocks* by W H Auden and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 19 = 30 marks)

OR

20 Explore the ways in which poets make use of landscape in *Landscape with the Fall of Icarus* by William Carlos Williams and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 20 = 30 marks)

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Answer ONE question on your chosen text. Write your answer in the space provided.

You must select a poem from the prescribed list for your studied collection. The poems are listed in Section B of the source booklet on pages 9–19.

Modernist Poet: T S Eliot

Prescribed text

T S Eliot: Selected Poems

EITHER

21 Explore the ways T S Eliot presents scenes from contemporary life in *Preludes* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 21 = 30 marks)

OR

22 Explore how T S Eliot conveys unease in *The Love Song of J. Alfred Prufrock* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 22 = 30 marks)

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Answer ONE question on your chosen text. Write your answer in the space provided.

You must select a poem from the prescribed list for your studied collection. The poems are listed in Section B of the source booklet on pages 9–19.

The Movement

Prescribed text

The Oxford Book of Twentieth Century English Verse, editor Philip Larkin

EITHER

23 Explore the ways in which the natural world is portrayed in *Song at the Beginning of Autumn* by Elizabeth Jennings and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 23 = 30 marks)

OR

24 Explore how relationships are portrayed in *Man and Woman* by Robert Conquest and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 24 = 30 marks)

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Answer ONE question on your chosen text. Write your answer in the space provided.

You must select a poem from the prescribed list for your studied collection. The poems are listed in Section B of the source booklet on pages 9–19.

The Movement Poet: Philip Larkin

Prescribed text

The Less Deceived, Philip Larkin

EITHER

25 Explore Larkin's presentation of the effects of time in *No Road* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 25 = 30 marks)

OR

26 Explore how limits on freedom are portrayed in *Toads* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 26 = 30 marks)

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Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

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TOTAL FOR SECTION B = 30 MARKS
TOTAL FOR PAPER = 60 MARKS



Pearson Edexcel Level 3 GCE

English Literature

Advanced

Paper 3: Poetry

Specimen Papers for first teaching
September 2015

Source booklet

Paper Reference

9ET0/03

Do not return this source booklet with the question paper.

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PEARSON

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SECTION A: Post-2000 Specified Poetry

Fireflies

The lights come on and stay on under the trees.
Visibly a whole neighbourhood inhabits the dusk,
so punctual and in place it seems to deny
dark its dominion. Nothing will go astray,
the porchlamps promise. Sudden, as though a match 5
failed to ignite at the foot of the garden, the first squibs
trouble the eye. Impossible not to share
that sportive, abortive, clumsy, where-are-we-now
dalliance with night, such soothing restlessness.
What should we make of fireflies, their quick flare 10
of promise and disappointment, their throwaway style?
Our heads turn this way and that. We are loath to miss
such jauntiness in nature. Those fugitive selves,
winged and at random! Our flickery might-have-beens 15
come up from the woods to haunt us! Our yet-to-be
as tentative frolic! What do the fireflies say?
That loneliness made light of becomes at last
convivial singleness? That any antic spark
cruising the void might titillate creation?
And whether they spend themselves, or go to ground, 20
or drift with their lights out, they have left the gloom,
for as long as our eyes take to absorb such absence,
less than it seemed, as childless and deprived
as Chaos and Old Night. But ruffled too,
as though it unearthed some memory of light 25
from its long blackout, a hospitable core
fit home for fireflies, brushed by fireflies' wings.

Frank Ormsby

Fireflies (Carcenet Press, 2009)

Chainsaw Versus the Pampas Grass

It seemed an unlikely match. All winter unplugged,
grinding its teeth in a plastic sleeve, the chainsaw swung
nose-down from a hook in the darkroom
under the hatch in the floor. When offered the can
it knocked back a quarter-pint of engine oil 5
and juices ran from its joints and threads,
oozed across the guide-bar and the maker's name,
into the dry links.

From the summerhouse, still holding one last gulp
of last year's heat behind its double doors, and hung 10
with the weightless wreckage of wasps and flies,
moth-balled in spider's wool...
from there, I trailed the day-glo orange power-line
the length of the lawn and the garden path,
fed it out like powder from a keg, then walked 15
back to the socket and flicked the switch, then walked again
and coupled the saw to the flex – clipped them together.
Then dropped the safety catch and gunned the trigger.

No gearing up or getting to speed, just an instant rage,
the rush of metal lashing out at air, connected to the main. 20
The chainsaw with its perfect disregard, its mood
to tangle with cloth, or jewellery, or hair.
The chainsaw with its bloody desire, its sweet tooth
for the flesh of the face and the bones underneath,
its grand plan to kick back against nail or knot 25
and rear up into the brain.
I let it flare, lifted it into the sun
and felt the hundred beats per second drumming in its heart,
and felt the drive-wheel gargle in its throat.

The pampas with its ludicrous feathers 30
and plumes. The pampas grass, taking the warmth and light
from cuttings and bulbs, sunning itself,
stealing the show with its footstools, cushions and tufts
and its twelve-foot spears.

This was the sledgehammer taken to crack the nut. 35
Probably all that was needed here was a good pull or shove
or pitchfork to lever it out at its base.
Overkill. I touched the blur of the blade
against the nearest tip of a reed – it didn't exist.
I dabbed at a stalk that swooned, docked a couple of heads, 40
dismissed the top third of its canes with a sideways sweep
at shoulder height – this was a game.
I lifted the fringe of undergrowth, carved at the trunk –
plant-juice spat from the pipes and tubes
and dust flew out as I ripped into pockets of dark, secret 45
warmth.

To clear a space to work
I raked whatever was severed or felled or torn
towards the dead zone under the outhouse wall, to be fired. 50
Then cut and raked, cut and raked, till what was left
was a flat stump the size of a manhole cover or barrel lid
that wouldn't be dug with a spade or prized from the earth.
Wanting to finish things off I took up the saw
and drove it vertically downwards into the upper roots, 55
but the blade became choked with soil or fouled with weeds,
or what was sliced or split somehow closed and mended
behind
like cutting at water or air with a knife.
I poured barbecue fluid into the patch 60
and threw in a match – it flamed for a minute, smoked
for a minute more, and went out. I left it at that.

In the weeks that came new shoots like asparagus tips
sprang up from its nest and by June
it was riding high in its saddle, wearing a new crown. 65
Corn in Egypt. I looked on
from the upstairs window like the midday moon.

Back below stairs on its hook, the chainsaw seethed.
I left it a year, to work back through its man-made dreams,
to try to forget. 70
The seamless urge to persist was as far as it got.

Simon Armitage

Poems of the Decade. An Anthology of the Forward Books of Poetry
(Faber & Faber, 2011)

History

St Andrews: West Sands; September 2001

Today

as we flew the kites
– the sand spinning off in ribbons along the beach
and that gasoline smell from Leuchars gusting across
the golf links; 5

the tide far out
and quail-grey in the distance;
people
jogging, or stopping to watch
as the war planes cambered and turned 10
in the morning light –

today
– with the news in my mind, and the muffled dread
of what may come –

I knelt down in the sand 15
with Lucas

gathering shells
and pebbles
finding evidence of life in all this
driftwork: 20

snail shells; shreds of razorfish;
smudges of weed and flesh on tideworn stone.

At times I think what makes us who we are
is neither kinship nor our given states
but something lost between the world we own 25
and what we dream about behind the names

on days like this
our lines raised in the wind
our bodies fixed and anchored to the shore

and though we are confined by property 30
what tethers us to gravity and light
has most to do with distance and the shapes
we find in water

reading from the book
of silt and tides 35
the rose or petrol blue
of jellyfish and sea anemone
combining with a child's
first nakedness.

Sometimes I am dizzy with the fear 40
of losing everything – the sea, the sky,
all living creatures, forests, estuaries:
we trade so much to know the virtual

we scarcely register the drift and tug
 of other bodies 45
 scarcely apprehend
 the moment as it happens: shifts of light
 and weather
 and the quiet, local forms
 of history: the fish lodged in the tide 50
 beyond the sands;
 the long insomnia
 of ornamental carp in public parks
 captive and bright
 and hung in their own 55
 slow-burning
 transitive gold;
 jamjars of spawn
 and sticklebacks
 or goldfish carried home 60
 from fairgrounds
 to the hum of radio

 but this is the problem: how to be alive
 in all this gazed-upon and cherished world
 and do no harm 65

 a toddler on a beach
 sifting wood and dried weed from the sand
 and puzzled by the pattern on a shell

 his parents on the dune slacks with a kite
 plugged into the sky 70
 all nerve and line

 patient; afraid; but still, through everything
 attentive to the irredeemable.

John Burnside

Poems of the Decade. An Anthology of the Forward Books of Poetry
 (Forward Ltd, 2011)

Post-2000 Specified Poetry

Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011
(Faber and Faber, 2015) ISBN 978-0571325405 / ISBN 978-0571281732

Poem title	Poet	Page (new/old v.)
Eat Me	Patience Agbabi	3/13
Chainsaw Versus the Pampas Grass	Simon Armitage	6/16
Material	Ros Barber	10/20
Inheritance	Eavan Boland	22/32
A Leisure Centre is Also a Temple of Learning	Sue Boyle	23/33
History	John Burnside	25/35
The War Correspondent	Ciaran Carson	29/39
An Easy Passage	Julia Copus	37/47
The Deliverer	Tishani Doshi	43/53
The Map Woman	Carol Ann Duffy	47/57
The Lammas Hireling	Ian Duhig	51/61
To My Nine-Year-Old Self	Helen Dunmore	52/62
A Minor Role	U A Fanthorpe	57/67
The Gun	Vicki Feaver	62/72
The Furthest Distances I've Travelled	Leontia Flynn	64/74
Giuseppe	Roderick Ford	66/76
Out of the Bag	Seamus Heaney	81/91
Effects	Alan Jenkins	92/102
The Fox in the National Museum of Wales	Robert Minhinnick	121/131
Genetics	Sinéad Morrissey	125/135
From the Journal of a Disappointed Man	Andrew Motion	127/137
Look We Have Coming to Dover	Daljit Nagra	129/139
Fantasia on a Theme of James Wright	Sean O'Brien	130/140
Please Hold	Ciaran O'Driscoll	132/142
You, Shiva, and My Mum	Ruth Padel	140/150
Song	George Szirtes	168/178
On Her Blindness	Adam Thorpe	170/180
Ode on a Grayson Perry Urn	Tim Turnbull	172/182

NB: other editions may use different page numbers.

SECTION B: Specified Poetry Pre- or Post-1900

Pre-1900 – The Medieval Period

***Everyman and Medieval Miracle Plays*, editor A C Cawley
(Everyman, 1993) ISBN 9780460872805**

Poem title	Poet	Page number
Noah's Flood (Chester)	Anon	33
The Second Shepherds' Pageant (Wakefield)		75
The Crucifixion (York)		137

***English Mystery Plays: A Selection*, editor Peter Happe
(Penguin Classics, 1975) ISBN 9780140430936**

Poem title	Poet	Page number
Noah (Chester)	Anon	118
The Second Shepherds' Play		265
The Crucifixion		525

***The Wife of Bath's Prologue and Tale*, editor James Winny
(Cambridge, 1994) ISBN 9780521466899**

Poem title	Poet	Page number
The Wife of Bath's Prologue	Geoffrey Chaucer	35
The Wife of Bath's Tale		63

Pre-1900 – Metaphysical Poetry

***Metaphysical Poetry*, editor Colin Burrow (Penguin, 2006)**

ISBN 9780140424447

Poem title	Poet	Page number
The Flea	John Donne	4
The Good Morrow		5
Song ('Go and catch a falling star')		6
Woman's Constancy		7
The Sun Rising		8
A Valediction of Weeping		19
A Nocturnal Upon St Lucy's Day, Being the Shortest Day		21
The Apparition		22
Elegy: To his Mistress Going to Bed		29
'At the Round Earth's Imagined Corners'		31
'Death be not Proud'		32
'Batter My Heart'		33
A Hymn to God the Father		36
Redemption	George Herbert	67
The Collar		78
The Pulley		79
Love III		87
To My Mistress Sitting by a River's Side: An Eddy	Thomas Carew	89
To a Lady that Desired I Would Love Her		95
A Song ('Ask me no more where Jove bestows')		98
A Letter to her Husband, Absent upon Public Engagement	Anne Bradstreet	135
Song: To Lucasta, Going to the Wars	Richard Lovelace	182
The Nymph Complaining for the Death of her Fawn	Andrew Marvell	195
To His Coy Mistress		198
The Definition of Love		201
Unprofitableness	Henry Vaughan	219
The World		220
To My Excellent Lucasia, on Our Friendship	Katherine Philips	240
A Dialogue of Friendship Multiplied		241
Orinda to Lucasia		242

**John Donne Selected Poems (Penguin Classics, 2006)
ISBN 9780140424409**

Poem title	Poet	Page number
The Good Morrow	John Donne	3
Song ('Go and catch a falling star')		3
Woman's Constancy		4
The Sun Rising		6
The Canonization		9
Song ('Sweetest love I do not go')		12
Air and Angels		15
The Anniversary		17
Twicknam Garden		20
Love's Growth		24
A Valediction of Weeping		28
Love's Alchemy		29
The Flea		30
A Nocturnal upon St Lucy's Day, Being the Shortest Day		33
The Apparition		36
A Valediction Forbidding Mourning		37
The Ecstasy		39
The Funeral		45
The Relic		48
Elegy: To His Mistress Going to Bed		80
Holy Sonnet I ('Thou hast made me')		177
Holy Sonnet V ('I am a little world')		179
Holy Sonnet VI ('This is my play's last scene')		179
Holy Sonnet VII ('At the round earth's imagined corners')		180
Holy Sonnet X ('Death be not proud')		181
Holy Sonnet XI ('Spit in my face, you Jews')		182
Holy Sonnet XIV ('Batter my heart')		183
Goodfriday, 1613. Riding Westward		190
Hymn to God my God, in My Sickness		195
A Hymn to God the Father		197

Pre-1900 – The Romantic Period

English Romantic Verse, editor David Wright (Penguin Classics, 1973) ISBN 9780140421026		
Poem title	Poet	Page number
Songs of Innocence: Holy Thursday	William Blake	69
Songs of Experience: Holy Thursday		73
Songs of Experience: The Sick Rose		73
Songs of Experience: The Tyger		74
Songs of Experience: London		75
Lines Written in Early Spring	William Wordsworth	108
Lines Composed a Few Miles above Tintern Abbey		109
Ode: Intimations of Immortality		133
The Rime of the Ancient Mariner	Samuel Taylor Coleridge	155
Lines Inscribed upon a Cup Formed from a Skull	George Gordon, Lord Byron	211
Fare Thee Well		212
So We'll Go no more A Roving		213
On This Day I Complete My Thirty-Sixth Year		232
The cold earth slept below	Percy Bysshe Shelley	242
Stanzas Written in Dejection, near Naples		243
Ode to the West Wind		246
The Question		249
Ode to a Nightingale	John Keats	276
Ode on a Grecian Urn		279
To Autumn		282
Ode on Melancholy		283
Sonnet on the Sea		287
To a Wreath of Snow	Emily Brontë	341
R Alcona to J Brenzaida		342
Julian M and A G Rochelle		343
Last Lines		348

Selected Poems: John Keats, editor John Barnard
(Penguin Classics, 2007) ISBN 9780140424478

Poem title	Poet	Page number
'O Solitude! if I must with thee dwell'	John Keats	5
On First Looking into Chapman's Homer		12
On the Sea		35
'In drear-nighted December'		97
On Sitting Down to Read King Lear Once Again		99
'When I have fears that I may cease to be'		100
Isabella: or, The Pot of Basil		109
Hyperion. A Fragment		140
The Eve of St Agnes		165
La Belle Dame sans Merci: A Ballad To Sleep		184
To Sleep		186
Ode to Psyche		187
Ode on a Grecian Urn		191
Ode to a Nightingale		193
Ode on Melancholy		195
Ode on Indolence		196
'Bright Star! would I were steadfast as thou art'		219
To Autumn		219

Pre-1900 – The Victorian Period

***The New Oxford Book of Victorian Verse*, editor Christopher Ricks (OUP, 2008)
ISBN 9780199556311**

Poem title	Poet	Page number
From In Memoriam: VII 'Dark house, by which once more I stand'	Alfred Tennyson	23
From In Memoriam: XCV 'By night we linger'd on the lawn'		28
From Maud: I xi 'O let the solid ground'		37
From Maud: I xviii 'I have led her home, my love, my only friend'		38
From Maud: I xxii 'Come into the garden, Maud'		40
From Maud: II iv 'O that 'twere possible'		43
The Visionary	Charlotte Brontë and Emily Brontë	61
Grief	Elizabeth Barrett Browning	101
From Sonnets from the Portuguese XXIV: 'Let the world's sharpness, like a closing knife'		102
The Best Thing in the World		115
'Died...'		116
My Last Duchess		117
Home-Thoughts, from Abroad	Robert Browning	124
Meeting at Night		125
Love in a Life		134
'The Autumn day its course has run—the Autumn evening falls'		213
'The house was still—the room was still'	Charlotte Brontë	214
'I now had only to retrace'		214
'The Nurse believed the sick man slept'		215
Stanzas – ['Often rebuked, yet always back returning']	Charlotte Brontë (perhaps by Emily Brontë)	215

***The New Oxford Book of Victorian Verse*, editor Christopher Ricks
(OUP, 2008) ISBN 9780199556311**

Poem title	Poet	Page number
Remember	Christina Rossetti	278
Echo		278
May		280
A Birthday		280
Somewhere or Other		297
At an Inn	Thomas Hardy	465
'I Look into My Glass'		466
Drummer Hodge		467
A Wife in London		467
The Darkling Thrush		468

***Christina Rossetti Selected Poems*, editor Dinah Roe (Penguin, 2008)
ISBN 9780140424690**

Poem title	Poet	Page number
Some ladies dress in muslin full and white	Christina Rossetti	12
Remember		16
The World		26
Echo		30
May		33
A Birthday		52
An Apple-Gathering		53
Maude Clare		55
At Home		57
Up-Hill		58
Goblin Market		67
What Would I Give?		88
Twice		89
Memory		112
A Christmas Carol		134
Passing and Glassing		156
Piteous my rhyme is		179
'A Helpmeet for Him'		182
As froth on the face of the deep		184
Our Mothers, lovely women pitiful		190
Babylon the Great	191	

Post-1900 – The Modernist Period

<i>The Great Modern Poets, editor Michael Schmidt (Quercus, 2014) ISBN 9781848668669</i>		
Poem title	Poet	Page number
The Runaway	Robert Frost	30
Mending Wall		30
Stopping by Woods on a Snowy Evening		32
Mowing		32
The Road Not Taken		32
Out, Out		33
The Red Wheelbarrow		William Carlos Williams
This is just to say	46	
Landscape with the Fall of Icarus	46	
The Hunters in the Snow	47	
The Great Figure	47	
Snake	D H Lawrence	50
To a Snail	Marianne Moore	64
What Are Years?		64
The Mind is an Enchanting Thing		65
La Figlia Che Piange	T S Eliot	68
The Love Song of J. Alfred Prufrock		68
Time does not bring relief; you have all lied...	Edna St Vincent Millay	78
Recuerdo		78
Wild Swans		79
The Fawn		79
in Just		e e cummings
what if a much of a which of a wind	86	
pity this busy monster, manunkind	87	
Stop all the Clocks	W H Auden	114
Lullaby		114
Musée des Beaux Arts		115
The Shield of Achilles		116

T S Eliot: Selected Poems (Faber, 2009) ISBN 9780571247059

Poem title	Poet	Page number
The Love Song of J. Alfred Prufrock	T S Eliot	3
Portrait of a Lady		8
Preludes		13
Rhapsody on a Windy Night		16
Gerontion		21
Sweeney Erect		26
Whispers of Immortality		32
Sweeney Among the Nightingales		36
The Waste Land		
I. The Burial of the Dead		41
II. A Game of Chess		44
III. The Fire Sermon		48
IV. Death by Water		53
V. What the Thunder said		54
The Hollow Men		65
Ash-Wednesday		71
Ariel Poems		
Journey of the Magi (1927)		87
A Song for Simeon (1928)		89

Post-1900 – The Movement

<i>The Oxford Book of Twentieth Century English Verse, editor Philip Larkin with foreword by A Motion (OUP, 1973) ISBN 9780198121374</i>		
Poem title	Poet	Page number
Hospital for Defectives	Thomas Blackburn	484
Felo De Se		485
Horror Comic	Robert Conquest	496
Man and Woman		497
Toads	Philip Larkin	537
Coming		538
At Grass		538
Take One Home for the Kiddies		539
Nothing to be Said		540
The Whitsun Weddings		540
Apology for Understatement		John Wain
Au Jardin des Plantes	556	
A Song about Major Eatherly	557	
Brooklyn Heights	562	
Delay	Elizabeth Jennings	563
Song at the Beginning of Autumn		563
Answers		564
The Young Ones		564
One Flesh		565
Photograph of Haymaker 1890	Molly Holden	569
Giant Decorative Dahlias		570
Metamorphosis	Peter Porter	584
London is full of chickens on electric spits		585
Your Attention Please		585
Warning		Jenny Joseph
The Miner's Helmet	George Macbeth	610
The Wasps' Nest		611
When I am Dead		611
Story of a Hotel Room	Rosemary Tonks	617
Farewell to Kurdistan		617

Philip Larkin: The Less Deceived (Faber, 2011) ISBN 9780571260126

Poem title	Poet	Page number
Lines On A Young Lady's Photograph Album	Philip Larkin	1
Wedding-Wind		3
Places, Loved Ones		4
Coming		5
Reasons for Attendance		6
Dry-Point		7
Next, Please		8
Going		9
Wants		10
Maiden Name		11
Born Yesterday		12
Whatever Happened?		13
No Road		14
Wires		15
Church Going		16
Age		18
Myxomatosis		19
Toads		20
Poetry Of Departures		22
Triple Time		23
Spring		24
Deceptions		25
I Remember, I Remember		26
Absences		28
Latest Face		29
If, My Darling		30
Skin		31
Arrivals, Departures		32
At Grass		33

Source information: Section A

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Paper 3 Mark scheme

Question number	Indicative content
1	<p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • vivid descriptive detail to convey impressions of the natural world: the lively personifications of the chainsaw and the grass; the description of the fireflies as 'a whole neighbourhood' • how the poets' language choices allow the theme of humans and nature to be explored: Ormsby's use of compound nouns and adjectives; the 'masculine' adjectives used by Armitage to describe the chainsaw • methods used to convey the speakers' attitudes to nature: the fragile pampas grass is seen to flourish in the end; Ormsby's delight in the fireflies' dance as reflected in the staccato rhythms he uses in the middle section of the poem • differing ways in which the poets use imagery • contrasting tones of the poems: the hopefulness of 'as though it unearthed some memory of light from its long blackout'; the frustration in 'the chainsaw seethed' • how both poems broaden in scope to take in wider cultural references: 'Chaos and Old Night'; 'Corn in Egypt'.
2	<p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • various ways in which both poems explore an experience which makes them reflect on human existence: the Twin Towers attack underlies the whole of Burnside's poem; Ormsby's reflections on the creation of Earth itself • differing ways both poems use patterns of imagery: the religious allusions of <i>History</i>; Ormsby's coinages • comparison of the ways both poets use opposing concepts for effects: patterns of oxymorons in <i>Fireflies</i>, for example, 'convivial singleness'; <i>History</i>'s oppositions, for example, land /sea; innocence/guilt; freedom/captivity • the ways the poets manipulate structure to convey mood and tone: Burnside's shifts in time; Ormsby's use of rhetorical questions • comparison of the endings of the poems • methods used to convey the emotions of the speaker: the fractured lines of <i>History</i> becoming more regular as the poem progresses; the fireflies' dance mirrored by short sentences, pauses, punctuation.

Please refer to the specific marking guidance on page 3 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.						
Level 1	1–6	Descriptive <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities. 						
Level 2	7–12	General understanding/exploration <ul style="list-style-type: none"> • 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. • 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. • Identifies general connections between texts. Makes general cross-references between texts. 						
Level 3	13–18	Clear relevant application/exploration <ul style="list-style-type: none"> • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft. • Makes relevant connections between texts. Develops an integrated approach with clear examples. 						
Level 4	19–24	Discriminating controlled application/exploration <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples. 						
Level 5	25–30	Critical and evaluative <ul style="list-style-type: none"> • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft. • Evaluates connections between texts. Exhibits a fully integrated approach with sophisticated use of examples. 						

Question number	Indicative content
3	<p>Medieval Poetic Drama Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected extract to explore alongside the specified extracts, for example, the binding of Christ to the cross or the soldiers' conversation as they depart • relevance of the extracts within the religious and cultural framework of the period and other contextual factors: issues of staging the mechanics of raising the cross and links to the pageant tradition • the soldiers characterised in dramatic contrast to Christ: the tension between the action of the soldiers and the passivity of Christ • their matter-of-fact tone and failure to recognise the implications of their task: '...drive in that nail / So that no fault be found.' • their function in foregrounding Christ's divinity and in engaging the audience in Christian teaching • their petty sufferings in contrast to Christ's suffering • the soldiers as a source of dark humour: 'Now certes that shall I do – Full snelly as a snail.'
4	<p>Medieval Poetic Drama Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected extract to explore alongside the specified extracts, for example, Uxor's helping with the building of the ship or her first rebellion against her husband • relevance of the extracts within the religious and cultural framework of the period and other contextual factors, for example, the stock character of the 'shrew' as instantly recognisable to Medieval audiences • Uxor as a source of comedy and social rebellion, linking with traditions of the carnivalesque • domestic dispute as a trope of Medieval poetic drama: 'O! woman arte thou wood?' as a precursor of Punch and Judy • Uxor as a counterpart to Eve: obstructing her husband from obeying God's will • her regard for her friends: 'They shall not drown, by St John, And I may save their life' and how this humane response would have resonated with the Medieval audience • ambiguity around Uxor's reconciliation with Noah.

Please refer to the specific marking guidance on page 3 when applying this marking grid.

AO1 = bullet point 1			AO2 = bullet point 2			AO3 = bullet point 3		
Level	Mark	Descriptor (AO1, AO2, AO3)						
	0	No rewardable material.						
Level 1	1–6	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Shows limited awareness of contextual factors. 						
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. • 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. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 						
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 						
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 						
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 						

Question number	Indicative content
5	<p>Medieval Poet: Geoffrey Chaucer Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected extract to explore alongside the specified extract, for example, the Wife of Bath's defiant challenge to interpretations by biblical scholars in the opening section of her Prologue; the interruptions of the Pardoner and the Friar • the Wife's ability to use biblical allusions cleverly in her own arguments and how this might reflect the 'sermon' convention in Medieval literature • her combative responses to the writings of St Jerome on women and marriage • personal and intimate ways in which the Wife refers to God and figures from the Bible: 'Salomon: As wolde God it were leweful unto me / To be refreshed half so oft as he!' • her literal interpretations of biblical texts • Chaucer's use of the Wife to critique contemporary religious attitudes to marriage, the role of women, authority.
6	<p>Medieval Poet: Geoffrey Chaucer Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected extract to explore alongside the specified extract, for example, the Wife of Bath's advice to other wives on lying and cheating; the invented story of her 'dream' that she tells her friend's lodger; the story of Midas's wife • how the Wife uses stereotypical insults against women to falsely accuse her husbands and the degree to which these reflect contemporary 'anti-feminist' writings • how the Tale explores virtue in both public and private spheres • Jankyn's stories of corrupt and unfaithful wives; typical of the Medieval literary conventions of dispute and resolution • her use of deception to gain 'maistrie' over her husband: pretending to be dead after he strikes her • significance of the tale of Midas's wife and her inability to keep a secret • how deception would be a familiar convention of Medieval satire to Chaucer's audience.

Please refer to the specific marking guidance on page 3 when applying this marking grid.

AO1 = bullet point 1			AO2 = bullet point 2			AO3 = bullet point 3		
Level	Mark	Descriptor (AO1, AO2, AO3)						
	0	No rewardable material.						
Level 1	1–6	Descriptive <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. 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. Shows limited awareness of contextual factors. 						
Level 2	7–12	General understanding/exploration <ul style="list-style-type: none"> 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. 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. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 						
Level 3	13–18	Clear relevant application/exploration <ul style="list-style-type: none"> 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. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 						
Level 4	19–24	Discriminating controlled application/exploration <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 						
Level 5	25–30	Critical and evaluative <ul style="list-style-type: none"> 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. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 						

Question number	Indicative content
7	<p>The Metaphysical Poets Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>A Song</i>, for example, Donne's <i>Elegy: To his Mistress Going to Bed</i>; Katherine Philips' <i>To My Excellent Lucasia, on Our Friendship</i>; some candidates might choose a religious poem, such as Herbert's <i>Love III</i> • qualities the poets praise: beauty, Christ's love • whether the poets address the object of praise, and the effects of their choice • various uses of poetic form to emphasise or foreground the object of praise, for example, the effect of Carew's use of iambic tetrameter in rhyming quatrains • imagery to present praise, for example, Carew's use of a different conceit in each verse, mostly drawn from Nature and the cosmos; Herbert's use of the guest/host conceit throughout the poem • how the poets' praise links to contextual features, for example, metaphysical and philosophical topics of the time, reference to contemporary wonder about exploration • use of biblical allusions and other religious references demonstrating contemporary attitudes to religion.
8	<p>The Metaphysical Poets Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem, for example, Lovelace's <i>To Lucasta, Going to the Wars</i>, Donne's <i>The Sun Rising</i>, Marvell's <i>The Nymph Complaining for the Death of her Fawn</i> • what kind of separation is being presented: separation through war or work; death; time • various experiences of separation, for example, for Bradstreet's speaker it is 'dead time'; grief; guilt; betrayal • how the poets use a variety of poetic forms to present separation, for example, Bradstreet's use of heroic couplets • how the poets present separation through imagery • ways in which the theme of separation links to contextual factors, for example, Bradstreet's poem reflects the situation of the Puritan woman left at home in the New World while the man goes about his business • references to separation reflect the turbulent period of civil war and social upheaval.

Please refer to the specific marking guidance on page 3 when applying this marking grid.

AO1 = bullet point 1			AO2 = bullet point 2			AO3 = bullet point 3		
Level	Mark	Descriptor (AO1, AO2, AO3)						
	0	No rewardable material.						
Level 1	1–6	Descriptive <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. 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. Shows limited awareness of contextual factors. 						
Level 2	7–12	General understanding/exploration <ul style="list-style-type: none"> 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. 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. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 						
Level 3	13–18	Clear relevant application/exploration <ul style="list-style-type: none"> 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. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft. Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 						
Level 4	19–24	Discriminating controlled application/exploration <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 						
Level 5	25–30	Critical and evaluative <ul style="list-style-type: none"> 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. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 						

Question number	Indicative content
9	<p>Metaphysical Poet: John Donne Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem which conveys a moment of personal significance, for example, <i>The Sun Rising</i>; <i>Good Friday 1613. Riding Westward</i>; <i>Twickenham Garden</i> • significance of the moment: self-gratification; yearning to be closer to Christ/God; love • how Donne uses the moment to explore metaphysical themes, for example, the connection between soul and body in <i>Elegy</i>; time; the structure of the cosmos, exploration and discovery • imagery used to convey the moment, for example, the use of hyperbolic similes to convey erotic excitement; the conceit of the soul as a sphere in <i>Good Friday</i> • how significant moments are linked to context, for example, comparing the woman's naked body to a newly-discovered America in <i>Elegy</i> • how Donne creates a sense of drama in conveying the moment, for example, his use of powerful, dramatic opening lines.
10	<p>Metaphysical Poet: John Donne Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem which presents the connection between the soul and the body, for example, <i>Air and Angels</i>, <i>A Valediction Forbidding Mourning</i>, <i>Holy Sonnet VI ('This is my play's last scene')</i> • Donne's ideas about the connection between the soul and the body, for example, true love exists only when both bodies and souls are united; the soul must take on a material body to form the whole person • Metaphysical features to show the connection between the soul and the body, for example, the juxtaposition of opposites, the religious and philosophical themes, use of conceit • Donne's use of poetic form to explore complex ideas: the simplicity of quatrains of iambic tetrameter with an abab rhyme scheme; the use of the Petrarchan sonnet with its volta • Donne's use of imagery, for example, in <i>The Ecstasy</i>, the pastoral setting, the violet conceit • how Donne presents love through his ideas about the body and soul, for example, in <i>The Ecstasy</i> love must be a union of body and soul • contemporary religious and philosophical beliefs and how these are reflected in Donne's poetry.

Please refer to the specific marking guidance on page 3 when applying this marking grid.

AO1 = bullet point 1			AO2 = bullet point 2			AO3 = bullet point 3		
Level	Mark	Descriptor (AO1, AO2, AO3)						
	0	No rewardable material.						
Level 1	1–6	Descriptive <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. 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. Shows limited awareness of contextual factors. 						
Level 2	7–12	General understanding/exploration <ul style="list-style-type: none"> 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. 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. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 						
Level 3	13–18	Clear relevant application/exploration <ul style="list-style-type: none"> 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. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 						
Level 4	19–24	Discriminating controlled application/exploration <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 						
Level 5	25–30	Critical and evaluative <ul style="list-style-type: none"> 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. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 						

Question number	Indicative content
11	<p>The Romantics</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem that portrays unhappiness, for example, <i>London, Ode on Melancholy, Stanzas Written in Dejection, near Naples</i> • different kinds of unhappiness presented, for example, awareness of social injustice; melancholy; dejection • responses to the feelings of unhappiness, for example, fulfilment through action; celebrating the intensity of feeling that comes with melancholy; hints of suicide • imagery to present unhappiness • form and structure to present unhappiness, for example, Byron's use of the dramatically shorter dimeter at the end of each stanza; Keats' use of the expansive celebratory ode form; Shelley's use of contrast between the setting and the speaker's feelings • how the portrayal of unhappiness links to the contexts, for example, autobiographical contexts; social, philosophical and political context.
12	<p>The Romantics</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem in which the divine is presented, for example, <i>The Tyger, Holy Thursday (Innocence), Ode: Intimations of Immortality</i> • aspects of the divine presented, for example, as an omnipresent, animating force; as the creative force; in the faces and voices of the children; the origin of the soul • where the divine is to be found, for example, in <i>Last Lines</i> it is everywhere; in <i>Ode: Intimations of Immortality</i> it is in our infancy • how the presentation of the divine links to context, for example, responses to contemporary scientific developments; attitudes towards the established Church • how the divine is presented through poetic form, for example, Bronte's use of quatrains of regular rhyme and metre; Blake's use of a barrage of rhetorical questions • imagery to present the divine.

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AO1 = bullet point 1			AO2 = bullet point 2			AO3 = bullet point 3		
Level	Mark	Descriptor (AO1, AO2, AO3)						
	0	No rewardable material.						
Level 1	1–6	Descriptive <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. 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. Shows limited awareness of contextual factors. 						
Level 2	7–12	General understanding/exploration <ul style="list-style-type: none"> 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. 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. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 						
Level 3	13–18	Clear relevant application/exploration <ul style="list-style-type: none"> 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. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft. Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 						
Level 4	19–24	Discriminating controlled application/exploration <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 						
Level 5	25–30	Critical and evaluative <ul style="list-style-type: none"> 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. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 						

Question number	Indicative content
13	<p>Romantic Poet: John Keats</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem, for example, <i>On the Sea, Ode to a Nightingale, 'When I have fears that I may cease to be'</i> • kinds of personal experience portrayed • how the forms and structures of the poems are used to convey personal experience, for example, Keats' use of the volta in the Petrarchan structure of <i>Chapman's Homer</i> and <i>On the Sea</i> to shift the direction of the poem's thought • imagery in the poems • how Keats' poems about personal experience can be linked to context, for example, the power of poetry in <i>Chapman's Homer</i> linked to his own sense of vocation • literary context of the sonnet form • influence of classical literature on Keats' presentation of personal experience in his poetry • strong feelings conveyed, for example, the exhilaration of discovery in <i>Chapman's Homer</i>.
14	<p>Romantic Poet: John Keats</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected of second poem, for example, <i>The Eve of St. Agnes, Ode to a Nightingale, To Autumn</i> • different ways in which Keats uses the seasons, for example, to explore memory and forgetting; to create mood and setting; to celebrate the season itself • Keats' method of addressing the subject and the effect of this • imagery to portray each season • Keats' use of form and structure to portray each season, for example, in '<i>In drear-nighted December</i>' the use of octaves structured in two quatrains, regular trimeter and intricate rhyme scheme; in <i>The Eve of St. Agnes</i> the ballad form with lines of pentameter ending in each stanza with a hexameter • how Keats' portrayal of the season is linked to context, for example, the Romantic themes of oblivion and mortality; the rejection of industrialisation • use of seasons to represent transience as a trope of Romantic poetry.

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Level	Mark	Descriptor (AO1, AO2, AO3)						
	0	No rewardable material.						
Level 1	1–6	Descriptive <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Shows limited awareness of contextual factors. 						
Level 2	7–12	General understanding/exploration <ul style="list-style-type: none"> • 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. • 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. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 						
Level 3	13–18	Clear relevant application/exploration <ul style="list-style-type: none"> • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 						
Level 4	19–24	Discriminating controlled application/exploration <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 						
Level 5	25–30	Critical and evaluative <ul style="list-style-type: none"> • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 						

Question number	Indicative content
15	<p>The Victorians</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>My Last Duchess</i>, for example, Tennyson's '<i>I have led her home, my love, my only friend</i>' from <i>Maud</i> l.xviii or Robert Browning's <i>Love in a Life</i> • relationship between the Duke and the Duchess, and the Duke and his new bride • use of male narrators • use of form and structure to present relationships between men and women, for example, the use of dramatic monologue; in <i>Love in a Life</i> the expanding structure of the two stanzas to suggest the endless nature of his quest; narrative address • how the presentation of relationships is linked to contextual factors: contemporary and Renaissance attitudes to the roles of men and women; contemporary attitudes to social class • Victorian male idealisation of women • Biblical references in the portrayal of the relationships between men and women.
16	<p>The Victorians</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>The Visionary</i>, for example, Tennyson's <i>In Memoriam: VII, 'Dark house, by which once more I stand'</i>, Hardy's <i>The Darkling Thrush</i> • significance of place to the narrator • how the poets use a range of sensory impressions to create place • references to time of day and year: winter night; dawn; dusk; end of the century • ways in which settings are used to create or emphasise mood, for example, the Brontës' 'cheerful' hearth and 'strong' rays of 'the little lamp' suggest an inextinguishable spirit • how the presentation of place is linked to context: biographical factors, the Brontës on the Yorkshire moors; historical settings • ways in which the presentation of place reflects the challenge to contemporary religious certainties.

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Level	Mark	Descriptor (AO1, AO2, AO3)						
	0	No rewardable material.						
Level 1	1–6	Descriptive <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. 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. Shows limited awareness of contextual factors. 						
Level 2	7–12	General understanding/exploration <ul style="list-style-type: none"> 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. 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. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 						
Level 3	13–18	Clear relevant application/exploration <ul style="list-style-type: none"> 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. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 						
Level 4	19–24	Discriminating controlled application/exploration <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 						
Level 5	25–30	Critical and evaluative <ul style="list-style-type: none"> 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. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 						

Question number	Indicative content
17	<p>Victorian Poet: Christina Rossetti</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Maude Clare</i>, for example, <i>An Apple Gathering</i>, <i>Goblin Market</i> • use of narrative to create character • use of different voices: in <i>Maude Clare</i>, contrasts between Thomas' mother's anxiety, Maude Clare's mockery and Nell's determination • use of settings to create character: archaic; rural; folk-tale • use of form and structure to create character, for example, repetition; patterning; contrast • use of imagery to create character • ways in which the creation of character relates to contexts: the contemporary status of women, implied different standards for men, Victorian regard for reputation • Pre-Raphaelite interest in an idealised past and its effect on the creation of character.
18	<p>Victorian Poet: Christina Rossetti</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Memory</i>, for example, <i>Remember</i>, <i>Echo</i> • use of imagery to explore how memory works • ways in which memory is linked to the theme of death, for example, references to Paradise in <i>Memory</i> • ways in which memory is linked to the theme of lost love • use of form and structure to explore how memory works: repetition in <i>Memory</i>; effect of two-part structure in <i>Memory</i>; use of sonnet form in <i>Remember</i> • ways in which memory links to contexts: Victorian attitudes to death and the afterlife; remembrance of lost love with reference to Rossetti's own life. • Victorian fortitude in the face of misfortune.

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Level	Mark	Descriptor (AO1, AO2, AO3)						
	0	No rewardable material.						
Level 1	1–6	Descriptive <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Shows limited awareness of contextual factors. 						
Level 2	7–12	General understanding/exploration <ul style="list-style-type: none"> • 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. • 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. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 						
Level 3	13–18	Clear relevant application/exploration <ul style="list-style-type: none"> • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 						
Level 4	19–24	Discriminating controlled application/exploration <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 						
Level 5	25–30	Critical and evaluative <ul style="list-style-type: none"> • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 						

Question number	Indicative content
19	<p>Modernism</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Stop all the Clocks</i>, for example, Millay's <i>Time does not bring relief</i>, Auden's <i>Lullaby</i> • use of imagery to portray love • how poets structure an argument about love: rhetorical devices; hyperbole; movement; use of 'and' and 'but'; effect of last lines • use of form and structure to portray love: movement through four stanzas in <i>Stop all the Clocks</i> and <i>Lullaby</i>; use of rhythm • contemporary experimentation with traditional and modern literary forms to portray love • ways in which portrayal of love is linked to contexts: references to modern life; tension between traditional images of love and impermanence that may reflect the time of composition.
20	<p>Modernism</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Landscape with the Fall of Icarus</i>, for example, Frost's <i>Stopping by Woods on a Snowy Evening</i> , Auden's <i>Musée des Beaux Arts</i> • the ways in which poets explore the landscape's indifference to human experience • ambiguity • use of language to create landscapes: adverbs; continuous forms of the verbs; evocative descriptions • form and structure to make use of landscapes: Williams' 'variable foot' and the effect of the final line; Auden's two-part structure and how his argument develops; Frost's use of stanza form, rhyme and repetition • contemporary experimentation with traditional and modern literary forms • ways in which the use of landscape is linked to contexts: Modernist interpretations of past traditions and contemporary responses to the natural world.

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Level	Mark	Descriptor (AO1, AO2, AO3)						
	0	No rewardable material.						
Level 1	1–6	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Shows limited awareness of contextual factors. 						
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. • 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. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 						
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 						
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 						
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 						

Question number	Indicative content
21	<p>Modernist Poet: T S Eliot</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Preludes</i>, for example, <i>Rhapsody on a Windy Night</i>, <i>The Burial of the Dead</i> (from <i>The Waste Land</i>) • scenes from contemporary life evoked by different voices • use of narrators to present scenes from contemporary life • form and structure to present scenes from contemporary life, for example, use of stanza divisions; use of rhyme in <i>Preludes</i> and how the poem ends; repetition in <i>Rhapsody on a Windy Night</i>, use of recurring symbols and motifs; in <i>The Burial of the Dead</i>, the changing settings and seasons • ways in which scenes from contemporary life are linked to contexts: aspects of anonymous, impersonal city life in early 20th century; references to the First World War and to rootless individuals displaced by events • Modernist features, for example, fractured and surreal images; use of quotations and literary allusions.
22	<p>Modernist Poet: T S Eliot</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>The Love Song of J. Alfred Prufrock</i>, for example, <i>A Game of Chess</i> (from <i>The Waste Land</i>) or <i>Portrait of a Lady</i> • different types of unease: social unease; feeling of helplessness; awkward relationships; nervousness • use of imagery to convey unease • use of narrative voice to suggest unease: Prufrock's self-consciousness about his appearance and importance; the Lady, unhappy with her life; the outburst in <i>A Game of Chess</i> and the unspoken response • use of conversations and thoughts to suggest misunderstanding and difficulties in communication • ways in which the presentation of unease is linked to contexts: Modernist mixing of high and low culture; social unease that arises from class differences • Modernist uncertainty in the aftermath of the First World War.

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Level	Mark	Descriptor (AO1, AO2, AO3)						
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Level 1	1–6	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Shows limited awareness of contextual factors. 						
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. • 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. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 						
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 						
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 						
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 						

Question number	Indicative content
23	<p>The Movement</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Song at the Beginning of Autumn</i>, for example, Larkin's <i>Coming</i> and MacBeth's <i>The Wasps' Nest</i> • use of sensory description to present the natural world: light; shade; colour; smell; sound • references to war and destruction evoked by descriptions of the natural world • use of language to evoke different aspects of the natural world: violence in <i>The Wasps' Nest</i>: 'the dead', 'exterminate', 'assassination'. The contrasts in Jennings : 'heavy the trees', 'flowers flourish', 'autumn gropes for us'. Larkin's choice of 'astonishing' • feelings of nostalgia in response to memories of the natural world, typical of the Movement in general • ways in which portrayal of the natural world is linked to contexts: the essentially urban aspect to the poets' points of view; the often physical separation of the poet from the natural world; use of the natural world to look both to the past and to the future.
24	<p>The Movement</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Man and Woman</i>, for example, Jennings' <i>One Flesh</i>, Tonks' <i>Story of a Hotel Room</i>, Blackburn's <i>Felo De Se</i> • different types of relationships that are portrayed: men and women, parent and child, illicit relationships, friendship • use of point of view and narrative voice to portray relationships • use of form and structure to portray relationships, for example, Conquest's use of three-line stanzas and the effect of the use of rhyme to link the last lines of each; Blackburn's use of rhyme and half-rhyme, his stanza structure and the uncertainty of how each stanza ends; how Tonks builds to a conclusion • impact of settings on the portrayal of relationships • ways in which the portrayal of relationships is linked to contexts: changing nature of relationships in 20th century; aspects of the Movement's concern with straightforward communication; mixture of the mundane and dramatic.

Please refer to the specific marking guidance on page 3 when applying this marking grid.

AO1 = bullet point 1			AO2 = bullet point 2			AO3 = bullet point 3		
Level	Mark	Descriptor (AO1, AO2, AO3)						
	0	No rewardable material.						
Level 1	1–6	Descriptive <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Shows limited awareness of contextual factors. 						
Level 2	7–12	General understanding/exploration <ul style="list-style-type: none"> • 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. • 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. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 						
Level 3	13–18	Clear relevant application/exploration <ul style="list-style-type: none"> • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 						
Level 4	19–24	Discriminating controlled application/exploration <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 						
Level 5	25–30	Critical and evaluative <ul style="list-style-type: none"> • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 						

Question number	Indicative content
25	<p>Movement Poet: Philip Larkin</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>No Road</i>, for example, <i>Lines On A Young Lady's Photograph Album</i>, <i>Maiden Name</i> • metaphor and symbolism to portray the effects of time • use of colloquial language to locate a poem in its time • use of tense and person to convey both immediacy and a sense of the past • use of ambiguity in portraying the effects of time • use of form and structure to portray the effects of time: effect of changing line-lengths, rhyme and half-rhyme in <i>No Road</i>; three-stanza structure of <i>Maiden Name</i>; movement through stanzas from past to future in <i>Lines On A Young Lady's Photograph Album</i> • ways in which the portrayal of the effects of time is linked to contexts: nostalgia; scepticism about progress; preoccupation with societal change.
26	<p>Movement Poet: Philip Larkin</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • appropriately selected second poem to accompany <i>Toads</i>, for example, <i>Arrivals</i>, <i>Departures</i> and <i>Poetry of Departures</i> • use of narrative voice to respond to limited freedom: tones of irritation, excitement, cynicism • tensions between constrained and unconstrained living: recklessness and frustration • use of locations to portray visions of freedom: imagined past, adventures on the high seas • use of language and structure to explore limits on freedom: toads to represent both work and the inner toad-like constraint; colloquialisms, for example, 'nippers'; impact of last lines; Larkin's choice of form and rhyme and half-rhyme to contain tensions • ways in which the portrayal of limits on freedom is linked to contexts: allusions to romantic adventures recalled from childhood, contrasted with 'the good books' of the cultured reader; work and pensions as the accepted norm in post-Second World War Britain, contrasted with a life of artistic freedom; wrestling with conventions of modern life as typical of the Movement poets.

Please refer to the specific marking guidance on page 3 when applying this marking grid.

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Level	Mark	Descriptor (AO1, AO2, AO3)						
	0	No rewardable material.						
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Level 2	7–12	General understanding/exploration <ul style="list-style-type: none"> 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. 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. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 						
Level 3	13–18	Clear relevant application/exploration <ul style="list-style-type: none"> 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. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 						
Level 4	19–24	Discriminating controlled application/exploration <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 						
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