

# GCSE (9-1) English Literature



## GETTING STARTED GUIDE

GCSE English Literature

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# Getting Started: GCSE (9-1) English Literature 2015

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# 1. Introduction

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This *Getting Started* guide provides an overview of the new GCSE specification, to help you understand the changes to content and assessment, and to help you understand what these mean for you and your students.

## Key features of our GCSE English Literature

The specification and Sample Assessment Materials have been developed in consultation with the teaching community, higher education, learned societies and subject associations. Teachers from a range of schools and colleges – in focus groups, phone interviews, network groups and face-to-face interviews – have provided feedback at each stage and have helped us to shape the specification.

Drawing on feedback from all parts of the English education community, the 2015 GCSE English Literature specification has been built on the following key features.

- **Engaging and challenging texts.** We have spoken to teachers about their text choices for GCSE and have devised a set text list which combines the old favourites with some new and exciting texts. Teachers told us that they wanted some choice but also wanted the security of texts that they know work in the classroom. Therefore, we have 19th-century novels such as *A Christmas Carol* and *Jane Eyre* and newer texts such as *Anita and Me* and *The Woman in Black*.
- **Poetry anthology.** One of the key features of our current GCSE English Literature course was our choice of poetry. We have always chosen a very wide range of poems to help students engage with this more challenging aspect of the curriculum. We have been able to use a number of the poems that we know you enjoy teaching within our new anthology, as well as introducing some Romantic, heritage and contemporary poets from around the world. Our anthology is arranged into three broad themes: Relationships, Conflict, and Time and Place, allowing you the opportunity to choose the collection that is right for your students.
- **Comparison of poetry.** The new requirement to compare texts within an examination is something that you have raised concerns about. We have therefore devised two questions which will help students learn and enjoy reading and comparing texts. Students will be required to compare the writers' use of language and the context of two poems that they have read from the anthology. We also have a question which asks students to compare two unseen contemporary poems. As this question focuses on language, we felt that using two contemporary poems would allow students to focus on using their analysis skills and be confident in creating a balanced and knowledgeable comparison.
- **Focus on language.** One of the key Assessment Objectives for GCSE English Literature is understanding and talking about the writers' use of language. As the examinations are closed book, we wanted to ensure that students were able to fully access this important requirement. Therefore, in questions where students are expected to quote directly from the text, we will provide extracts or the poem that they will need in order to do this. This will allow students to fully focus on answering the question and to show their in-depth understanding of the whole text, rather than trying to remember long quotations.
- **Range of question types.** Using the knowledge from our current GCSE and Certificate papers, we have used a combination of question types to help students access both the more complex texts and the Assessment Objectives. Our Shakespeare question, for example, is split in two to help students focus on a short extract for close language analysis, then answer a longer question to show their knowledge of the whole text.

We will be providing a package of support to help you plan and implement the new specification.

- **Planning.** In addition to the section on planning in this guide, we will be providing course planners and schemes of work that you can adapt to suit your department.
- **Understanding the standard.** We will supply you with ‘real life’ exemplars which have been written by students and marked by our examiners.
- **Tracking learner progress.** Our well-established ResultsPlus service will help you track student progress, as will with our MockAnalysis service.
- **Personal, local support.** Our subject advisor is always on hand to help you and can be contacted at [teachingenglish@pearson.com](mailto:teachingenglish@pearson.com).
- **Free support for the key challenges.** We have been working with both The University of Exeter’s Grammar for Writing project and King’s College, London’s Let’s Think in English project to create lesson plans and resources which can be used to teach the Pearson Edexcel GCSE in English Literature. These lessons plans will allow you to use tried and tested pedagogies focusing on teaching grammar and unseen texts, ensuring that your students are confident and have the skills to deal with the challenge of unseen texts and writing tasks in the exam.

## 2. What's changed?

### 2.1 How has GCSE English Literature changed?

#### Changes to GCSE English Literature

- From September 2015, GCSE English Literature will be a linear qualification. This means that all examinations must be sat at the end of the course.
- The course is also assessed 100% external examination with no coursework or controlled assessment units.
- This qualification is available in the summer series with the first assessment in summer 2017.
- There is a new 9–1 grading scale with 9 being the top level.
- Tiering is only permitted in certain subjects, such as Maths and Science. GCSE English Language and GCSE English Literature are therefore untiered.

#### Changes to English Literature subject criteria

The subject criteria for GCSE English Literature have been revised. All awarding organisations' specifications for GCSE English Literature must meet these criteria.

- **Four set texts:** students are required to study one play by **Shakespeare**, one **19th-century novel**, one **post-1914 drama or fiction** and a selection of **poetry since 1789** including Romantic poetry.
- **Comparison and unseen:** students are also required to compare two unseen texts.
- **Closed book examinations:** students are not permitted to take any texts into the examinations with them.
- The weighting for **AO4** - Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation - is **5%**.

#### Changes to Assessment Objectives

The GCSE English Literature Assessment Objectives (AOs) have been revised. There are four AOs which have to be covered in full within the specification.

The AOs, which are listed in the following table, focus on reading and understanding texts, analysing language, the context of the texts, comparing texts, and using a range of vocabulary and sentence structures. Students should also be able to maintain a critical style when responding to the texts and be able to develop an informed personal response.

<b>AO1</b>	Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none"> <li>• maintain a critical style and develop an informed personal response</li> <li>• use textual references, including quotations, to support and illustrate interpretations.</li> </ul>
<b>AO2</b>	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
<b>AO3</b>	Show understanding of the relationship between texts and the contexts in which they were written.
<b>AO4</b>	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

**Comparison requirement:** there is a requirement that 20-25% of the marks for this qualification are achieved through comparison questions across AO1, AO2 and AO3.

## 2.2 Changes to the specification

### Specification overview

The table below provides a brief overview of the GCSE English Literature specification.

<b>Component 1: Shakespeare and Post-1914 Literature</b>	<b>Component 2: Non-Fiction and Transactional Writing</b>
50% of the GCSE	50% of the GCSE
External examination	External examination
<ul style="list-style-type: none"> <li>• One two-part question on studied Shakespeare play</li> <li>• One question, from a choice of two, on studied post-1914 literature text</li> </ul>	<ul style="list-style-type: none"> <li>• One two-part question on studied 19th-century novel</li> <li>• One question comparing one named and one other poem on studied poetry collection</li> <li>• One question comparing two unseen contemporary poems</li> </ul>
AO1, AO2, AO3, AO4	AO1, AO2, AO3

### Changes to assessment

There are four AOs for GCSE English Literature:

- All four Assessment Objectives are assessed in Component 1
- AO1, AO2 and AO3 are assessed in Component 2
- Comparison is assessed through AO1, AO2 and AO3 within Component 2.

GCSE English Literature assessment model	
<p><b>Component 1: Shakespeare and Post-1914 Literature</b></p> <p>Total marks: <b>80</b></p> <p>Weighting: <b>50%</b></p> <p>Questions to answer: <b>3 (2 for Shakespeare; 1 for Post-1914)</b></p> <p>Exam time: <b>1 hour 45 minutes</b></p>	<p><b>Section A: Shakespeare</b></p> <p>Students complete a two-part question.</p> <p><b>Part a)</b> is focused on the close language analysis of an extract. The extract will be approximately 30 lines in length.</p> <p><b>AO2</b> will be targeted.</p> <p><b>Part b)</b> is focused on how a theme from the extract is explored elsewhere in the play. The focus will be on maintaining a critical style and demonstrating an understanding of the relationship between the text and the context in which it was written.</p> <p><b>AO1</b> and <b>AO3</b> will be targeted.</p>
	<p><b>Section B: Post-1914 British play or novel</b></p> <p>Students complete one essay question from a choice of two on their chosen text.</p> <p>Each question will be preceded by a short quotation from the text, to provide a stimulus for the response.</p> <p>Questions will focus on one or more of the following areas: plot, setting(s), character(s) and theme(s), and will require students to explore the question in relation to the context.</p> <p>Marks will also be given for accurate use of spelling, punctuation and grammar.</p> <p><b>AO1, AO3</b> and <b>AO4</b> will be targeted.</p>
<p><b>Component 2: 19th-century Novel and Poetry since 1789</b></p> <p>Total marks: <b>80</b></p> <p>Weighting: <b>50%</b></p> <p>Questions to answer: <b>4 (2 for 19th-century novel, 1 for poetry since 1789, 1 for unseen poetry)</b></p> <p>Exam time: <b>2 hours 15 mins</b></p>	<p><b>Section A: 19th-century novel</b></p> <p>Students complete a two-part question.</p> <p><b>Part 1</b> is focused on a close language analysis of an extract of approximately 400 words.</p> <p><b>AO2</b> will be targeted.</p> <p><b>Part 2</b> questions may focus on different aspects of the text, requiring exploration of one or more of the following areas: plot, setting(s), character(s), theme(s).</p> <p><b>AO1</b> will be targeted.</p>
	<p><b>Section B: Poetry since 1789</b></p> <p><b>Part 1:</b> students answer <b>one</b> question on one named poem from the poetry anthology collection, reproduced in the question paper, and one poem of their choice. Students will compare the poems. Questions will focus on the language, form and structure of the poem and the contexts in which the poems were written.</p> <p><b>AO2</b> and <b>AO3</b> will be targeted.</p>

**Part 2:** students answer **one** question comparing two unseen contemporary poems that are linked by a theme. Students are required to compare the poets' portrayals of the theme through their use of language, form and structure.

**AO1** and **AO2** will be targeted.

## 3. Planning

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### 3.1 Planning and delivering a two-year linear course for GCSE English Language and GCSE English Literature

Both the GCSEs in English Language and English Literature are linear, with all assessment at the end of the course.

There are a number of possible routes through the two-year, two-qualification course and centres will need to decide on a delivery model which suits their teaching methods, school timetables and students. Section 3.3 (see page 11) outlines some of the possible routes and there are a number of course planners available on our website.

### 3.2 Suggested resources

#### Poetry Anthology Teacher guide

In order to help you prepare students for the poetry requirements of the new specification, we will be providing all our teachers with a free poetry anthology teacher's guide. This will be available for free via ActiveTeach from January 2015. This resource will include lesson plans and resources for each poem in the anthology, as well as a section around teaching the unseen poetry requirement. A full list of the poems within the anthology is available in Section 4 of this guide.

#### Let's Think in English

We have been working with King's College, London to produce some lesson plans for teaching students to tackle unseen texts with confidence. These lesson plans are available on the Pearson website. For further information about this project, please visit [www.letsthinkinenglish.org/](http://www.letsthinkinenglish.org/) or follow the links from the Pearson website.

#### Grammar for Writing

We have also been working with the University of Exeter to produce lesson plans and resources for teaching grammar and improving reading and writing skills. These lesson plans are available on the Pearson website. For further information about this project, please visit GCSE English Language webpages on the Pearson website.

#### Other online sources

The suggestions in the table on the next page have been suggested because they complement the teaching and learning of the course. All students are required to read the whole of each set text.

Text	Website
<b>General</b>	<a href="http://www.teachit.co.uk/">www.teachit.co.uk/</a> provides suggestions for articles, lesson plans and advice around teaching each of the literature set texts.
<b>Shakespeare</b>	<p><a href="http://www.youtube.com">www.youtube.com</a> has an excellent and extremely varied selection of Shakespeare performances.</p> <p>Both the RSC (<a href="http://www.rsc.org.uk">www.rsc.org.uk</a>) and the Globe Theatre (<a href="http://www.shakespearesglobe.com">www.shakespearesglobe.com</a>) offer teaching resources and packs online for KS3–KS5 for each of the set plays.</p> <p>There are also a number of graphic novels and DVDs of animated tales for the key Shakespeare plays, which can be used to complement your teaching of the whole Shakespeare play.</p> <p>If you would like your students to perform their own version of a Shakespeare play, the Shakespeare Schools Festival runs every year and is available to students of all ages around the country. More information can be found on: <a href="http://www.ssf.uk.com/">www.ssf.uk.com/</a></p>
<b>Post-1914 texts</b>	<p>There are many film versions of each of the set texts which can be sourced online.</p> <p>There are a wide range of teaching resources available for both the plays and the novels on the TES (<a href="http://www.tes.co.uk">www.tes.co.uk</a>) and Teachit (<a href="http://www.teachit.co.uk/">www.teachit.co.uk/</a>) websites.</p>
<b>19th-century novels</b>	<p>As well as numerous film versions of the texts, there are also some excellent BBC and ITV adaptations.</p> <p>Graphic novels and animated versions of the texts are also readily available which can be used to complement your teaching of the whole 19<sup>th</sup> century novel.</p>
<b>Poetry</b>	<p>There are many websites which discuss poetry and interpret the poems line by line.</p> <p>The Poetry Society (<a href="http://www.poetrysociety.org.uk">www.poetrysociety.org.uk</a>) has an informative website providing lots of resources and ideas around teaching poetry at KS4.</p> <p>The Poetry Foundation (<a href="http://www.poetryfoundation.org/">www.poetryfoundation.org/</a>) has an excellent searchable database of poetry to use when preparing your students for unseen poetry.</p> <p><a href="http://poetrylive.net/">http://poetrylive.net/</a> run a number of popular events in which poets read their poems to an audience of students.</p>

### 3. Planning

#### 3.3 Delivery models

If co-teaching, one of the first decisions you need to make is the approach to teaching GCSE English Language and GCSE English Literature. There are a number of different delivery options, two of which are outlined in the tables below. More detail on each is given in the separate course planners available on our website.

##### Option 1: Complementary teaching across the two GCSEs

Equal split between GCSE English Language and GCSE English Literature teaching (two lessons each per week).

Year 10	Language	Literature	Spoken Language
Autumn 1	Intro to Language AOs	Intro to Literature AOs	Literature introduction could be used as a means of building presentation confidence and introducing Spoken Language AOs. Students could research/present on one era or literary genre, or research changes in language to build skills for English Language AO8
Autumn 2	Reading and Writing skills	Shakespeare play introduction and reading of whole play	
Spring 1	AO3 – comparison writing skills	Post-1914 text – introduction	
Spring 2	Mock exam	Post-1914 text – reading the whole text	
Summer 1	Reading Skills – 19th century. Link to Spoken Language tasks	19th-century text – read whole text – make links with GCSE English Language	
Summer 2	Imaginative writing	Introduction to poetry – anthology and unseen	
Year 11	Language	Literature	Spoken Language
Autumn 1	Reading and Writing – non-fiction	Poetry – focus on comparing anthology poetry and unseen poems	Continue to use Spoken Language as a means of developing independent study skills. Students could research and present on aspects of poetry through the ages, or on aspects of rhetoric via famous speeches/orators Final assessments for Spoken Language certification, if not already covered
Autumn 2		Revisit Shakespeare play	
Spring 1	Revise Language Paper 1	Revise Literature Paper 1	
Spring 2	Revise Language Paper 2	Revise Literature Paper 2	
Summer	Revision – focus on timings and SAMs Exam	Revision – focus on timings and SAMs Exam	

### Option 2: Separate teaching of GCSEs

Where a teaching block for GCSE English Literature uses *italics*, it is intended that the main focus for that half-term is language, with the literature text read either for one lesson a week in class or for homework.

Year 10	Language	Literature	Spoken Language
Autumn 1	Reading skills – 20th- and 21st-century texts	<i>Familiarity with post-1914 text</i>	Literature introduction could be used as a means of building presentation confidence and introducing Spoken Language AOs  Students could research/present on one era or literary genre, or research changes in language to build skills for English Language AO8. Students could also talk about a Shakespearean theme or character
Autumn 2		Read whole post-1914 text	
Spring 1	Reading skills – 19th-century extracts	<i>Familiarity with 19th-century text</i>	
Spring 2		Read whole 19th-century text	
Summer 1	Writing skills	<i>Familiarity with Shakespeare play</i>	
Summer 2		Read whole Shakespeare play	
Year 11	Language	Literature	Spoken Language
Autumn 1	<i>Writing skills – one lesson per week</i>	Introduction to poetry – anthology and unseen	Continue to use Spoken Language as a means of developing independent study skills. Students could research and present on aspects of poetry through the ages, or aspects of rhetoric via famous speeches/orators  Final assessments for Spoken Language certification, if not already covered
Autumn 2	<i>Writing skills – one lesson per week</i>	Poetry in detail – finish anthology collection and concentrate on comparison and unseen preparation	
Spring 1	Reading – comparison of non-fiction	<i>Revision of texts – one lesson per week</i>	
Spring 2	Reading and Writing	<i>Revision of texts – one lesson per week</i>	
Summer	Revision – focus on timings and SAMs Exam	Revision – focus on timings and SAMs Exam	

## 4. Content guidance

### Component 1: Shakespeare and Post-1914 Literature

#### Section A: Shakespeare

The focus of this section is a set play by Shakespeare. Students will answer a two-part question.

- **Part a)** requires students to analyse a 30-line extract and discuss how language, form and structure can create meanings and effects (AO2).
- **Part b)** requires students to discuss how a theme from the extract is explored elsewhere in the play (AO1 and AO3). The focus will be on maintaining a critical style and demonstrating an understanding of the relationship between the text and the context in which it was written.

Students will study one text from the following list.

<i>Macbeth</i>	<i>The Tempest</i>
<i>Romeo and Juliet</i>	<i>Much Ado About Nothing</i>
<i>Twelfth Night</i>	<i>The Merchant of Venice</i>

#### Section B: Post-1914 Literature

The focus of this section is a set post-1914 British play or novel. Students will answer *one* essay question from a choice of two on their studied text.

Questions will focus on one or more of the following areas: plot, setting(s), character(s) and theme(s). They will require students to explore the question in relation to the context of the text (AO1 and AO3).

Marks will also be given for accurate use of vocabulary, spelling, punctuation and grammar (AO4).

Students will study one text from the following list.

Post-1914 drama texts	Post-1914 prose texts
<i>An Inspector Calls</i> – J B Priestley	<i>Animal Farm</i> – George Orwell
<i>Hobson's Choice</i> – Harold Brighouse	<i>Lord of the Flies</i> – William Golding
<i>Blood Brothers</i> – Willy Russell	<i>Anita and Me</i> – Meera Syal
<i>Journey's End</i> – R C Sherriff	<i>The Woman in Black</i> – Susan Hill

For Component 1, teaching should focus on the study of **whole texts**, developing students' comprehension, critical reading and analytical skills, and their ability to write with clarity and coherence using accurate Standard English. Wider reading of literary texts is also encouraged to help students develop their skills.

## Component 2: 19th-century Novel and Poetry since 1789

### Section A: 19th-century novel

The focus of this section is a 19th-century novel. Students will answer a two-part question.

- **Part 1** is focussed on a close language analysis of an extract of approximately 400 words (AO2).
- **Part 2** questions may focus on different aspects of the text, requiring exploration of one or more of the following areas: plot, setting(s), character(s), theme(s) (AO1).

Students will study one text from the following list.

<i>Jane Eyre</i> – Charlotte Brontë	<i>Great Expectations</i> – Charles Dickens
<i>Dr Jekyll and Mr Hyde</i> – R L Stevenson	<i>A Christmas Carol</i> – Charles Dickens
<i>Pride and Prejudice</i> – Jane Austen	<i>Silas Marner</i> – George Eliot
<i>Frankenstein</i> – Mary Shelley	

### Section B: Poetry since 1789

The focus of this section is poetry since 1789. The section is split into two parts.

- **Part 1:** students answer *one* question on one named poem from the poetry anthology collection, reproduced on the question paper, and one other poem of their choice from the anthology. Students will compare the two poems. Questions will focus on the language, form and structure of the poem (AO2) and the contexts in which the poems were written (AO3).
- **Part 2:** students answer *one* question comparing two unseen contemporary poems that are linked by a theme. Students are required to compare the poets' portrayals of the theme through their use of language, form and structure (AO1 and AO2).

Using the *Pearson Edexcel Level 1/Level 2 GCSE (9–1) Poetry Anthology*, students should be prepared to compare language, structure, form and contextual features of two poems from the anthology. Teachers should ensure that students are aware of the context in which the poems were written and the influence this context may have had on the poems.

For Component 2, teaching should focus on the study of **whole texts**, developing students' comprehension, critical reading and analytical skills, and their ability to write with clarity and coherence using accurate Standard English. Wider reading of literary texts is also encouraged to help students develop their skills.

Students will study all 15 poems from one of the following collections.

Relationships		
Era	Poet	Poem
Romantic	John Keats	<i>La Belle Dame Sans Merci: A Ballad</i>
Romantic	Joanna Baillie	<i>A Child to His Sick Grandfather</i>
Romantic	Lord Byron	<i>She Walks in Beauty</i>
Romantic	William Wordsworth	<i>A Complaint</i>
Literary Heritage	Thomas Hardy	<i>Neutral Tones</i>
Literary Heritage	Robert Browning	<i>My Last Duchess</i>
Literary Heritage	Elizabeth Barrett Browning	<i>How do I love thee? (Sonnet 43)</i>
Contemporary	Wendy Cope	<i>1st Date – She &amp; 1st Date – He</i>
Contemporary	Carol Ann Duffy	<i>Valentine</i>
Contemporary	Elizabeth Jennings	<i>One Flesh</i>
Contemporary	John Cooper Clarke	<i>i wanna be yours</i>
Contemporary	Jen Hadfield	<i>Love's Dog</i>
Contemporary	Vernon Scannell	<i>Nettles</i>
Contemporary	Simon Armitage	<i>The Manhunt (Laura's Poem)</i>
Contemporary	Ingrid de Kok	<i>My Father Would Not Show Us</i>

Conflict		
Era	Poet	Poem
Romantic	William Blake	<i>A Poison Tree</i>
Romantic	Lord Byron	<i>The Destruction of Sennacherib</i>
Romantic	William Wordsworth	<i>Extract from The Prelude 'Boating'</i>
Literary Heritage	Thomas Hardy	<i>The Man He Killed</i>
Literary Heritage	Christina Rossetti	<i>Cousin Kate</i>
Literary Heritage	Wilfred Owen	<i>Exposure</i>
Literary Heritage	Alfred, Lord Tennyson	<i>The Charge of the Light Brigade</i>
Contemporary	John Agard	<i>Half-caste</i>
Contemporary	Gillian Clarke	<i>Catrin</i>
Contemporary	Carole Satyamurti	<i>War Photographer</i>
Contemporary	Ciaran Carson	<i>Belfast Confetti</i>
Contemporary	Mary Casey	<i>The Class Game</i>
Contemporary	Jane Weir	<i>Poppies</i>
Contemporary	Benjamin Zephaniah	<i>No Problem</i>
Contemporary	Denise Levertov	<i>What Were They Like?</i>

Time and place		
Era	Poet	Poem
Romantic	John Keats	<i>To Autumn</i>
Romantic	William Wordsworth	<i>Composed upon Westminster Bridge, September 3, 1802</i>
Romantic	William Blake	<i>London</i>
Literary Heritage	Emily Dickinson	<i>I started Early – Took my Dog</i>
Literary Heritage	Thomas Hardy	<i>Where the Picnic was</i>
Literary Heritage	Thomas Edwards	<i>Adlestrop</i>
Literary Heritage	Robert Browning	<i>Home Thoughts from Abroad</i>
Contemporary	U A Fanthorpe	<i>First Flight</i>
Contemporary	Fleur Adcock	<i>Stewart Island</i>
Contemporary	Moniza Alvi	<i>Presents from my Aunts in Pakistan</i>
Contemporary	Grace Nichols	<i>Hurricane Hits England</i>
Contemporary	Tatamkhulu Afrika	<i>Nothing's Changed</i>
Contemporary	Sophie Hannah	<i>Postcard from a Travel Snob</i>
Contemporary	John Davidson	<i>In Romney Marsh</i>
Contemporary	Elizabeth Jennings	<i>Absence</i>

## 5. Assessment guidance

### 5.1 Assessment Objectives and weightings

Students must:		% in GCSE
<b>AO1</b>	Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none"> <li>maintain a critical style and develop an informed personal response</li> <li>use textual references, including quotations, to support and illustrate interpretations.</li> </ul>	37
<b>AO2</b>	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.	42
<b>AO3</b>	Show understanding of the relationships between texts and the contexts in which they were written.	16
<b>AO4</b>	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.	5
<b>Total</b>		<b>100%</b>

**Comparison requirement:** there is a requirement that 20 -25 % of the marks for this qualification are achieved through comparison questions across AO1, AO2 and AO3. The table below illustrates how these marks have been allocated.

Allocation of marks for comparison		Raw marks	% in GCSE
<b>AO2</b>	Anthology poetry (Component 2, Section B, Part 1)	15	9.5
<b>AO3</b>	Anthology poetry (Component 2, Section B, Part 1)	5	3
<b>AO1</b>	Unseen poetry (Component 2, Section B, Part 2)	8	5
<b>AO2</b>	Unseen poetry (Component 2, Section B, Part 2)	12	7.5
<b>Total</b>		<b>40</b>	<b>25%</b>

## 5.2 Breakdown of Assessment Objectives

### Raw mark distribution

Component	Assessment Objectives				Total
	AO1	AO2	AO3	AO4	
Component 1: Shakespeare and Post-1914 Literature					
• Questions 1a to 6a		20			20
• Questions 1b to 6b	15		5		20
• Questions 7-22	16		16	8	40
Component 2: 19th-century Novel and Poetry since 1789					
• Questions 1a to 7a		20			20
• Questions 1b to 7b	20				20
• Questions 8 to 10		15	5		20
• Question 11	8	12			20
<b>Total for this qualification</b>	<b>59</b>	<b>67</b>	<b>26</b>	<b>8</b>	<b>160 marks</b>
<b>Total % Assessment Objectives for this qualification</b>	<b>37</b>	<b>42</b>	<b>16</b>	<b>5</b>	<b>100</b>

### 5.3 Assessment Objectives and mark schemes

In this section are some examples of how all four of the Assessment Objectives will be interpreted within the mark grids. These examples have been taken from our Sample Assessment Materials, which can be found on our website.

#### AO1: Critical style and an informed personal response

Critical style and an informed personal response are clearly represented by different bullet points in the mark scheme. The following is an example from Component 2, Section A, Part b.

Question number	Indicative content	
3 (b)	<p>The indicative content is not prescriptive. Reward responses that explore the importance of settings <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>Different locations:</b></p> <ul style="list-style-type: none"> <li>the novella is set in contrasting districts of Victorian London</li> <li>the streets of Soho – crime-ridden and populated by criminals, the poor and the lower classes</li> <li>Cavendish Square in the west of London, where Dr Lanyon lives, a square noted for its affluence</li> <li>Dr Jekyll’s luxurious house</li> <li>the laboratory annexe and, in particular, the door off the street.</li> </ul> <p><b>Their importance:</b></p> <ul style="list-style-type: none"> <li>there are many scenes and settings using pathetic fallacy to highlight the dark mood and tone, building up a fear of what is to come</li> <li>the novella focuses at various points on the weather and lack of light (fog, wind, darkness, the moon)</li> <li>there is a contrast between the inside and outside areas, denoting the different levels of society and the duality of Victorian society</li> <li>the door which Hyde uses takes on a symbolism, again creating a sense of foreboding</li> <li>throughout the novella, Stevenson presents a close link between the urban landscape of Victorian London and the dark events surrounding Hyde.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>	
Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> <li>The response is simple with little personal response.</li> <li>There is little evidence of a critical style.</li> <li>Little reference is made to the content or themes of the text.</li> </ul>

<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response.</li> <li>• There is some evidence of a critical style but it is not always applied securely.</li> <li>• Some valid points are made, but without consistent or secure focus.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>• The response is relevant and focused points are made with support from the text.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation.</li> <li>• Well-chosen references to the text support a range of effective points.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>• Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> </ul>

**AO2: Analyse the language, form and structure used by a writer to create meanings and effects**

This AO is spread across both of the components and can be a standalone grid or integrated to reflect the focus of the question.

The following is an example of AO2 within a standalone grid taken from Component 1, Section A, Part A.

<b>Question number</b>	<b>Indicative content</b>
<b>1 (a) Macbeth</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Lady Macbeth as being in control.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• her attitude, e.g. dismissive, fearless, commanding, lack of remorse</li> <li>• use of imperatives to reveal her authority, e.g. ‘Give me the daggers!’</li> <li>• reference to ‘a painted devil’ reinforces her evil nature</li> <li>• not really in control as naïve about the consequences, e.g. ‘little water clears us of this deed: how easy is it then!’</li> <li>• reference to how Shakespeare reveals character through the use of images/colour, e.g. Lady Macbeth uses ‘white’ to describe Macbeth’s lack of courage</li> <li>• Lady Macbeth tries to shame Macbeth, so she uses this to control him.</li> </ul> <p>Reward all valid points.</p>

Level	Mark	Descriptor – AO2 (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure is minimal.</li> <li>Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader.</li> <li>Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>Relevant subject terminology is integrated and precise.</li> </ul>

**Combined grid:** The following is an example of a mark scheme which combines AO2 and AO3. This mark scheme is taken from Component 2, Section B, Part A: Anthology poetry.

Question number	Indicative content
<b>8. Relationships</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Keats presents the effect of love in <i>La Belle Dame sans Merci</i> and which compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><i>La Belle Dame sans Merci</i></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"> <li>the poem is in narrative form as it is a medieval ballad-like story, telling the knight's relationship with the mysterious lady/fairy</li> <li>the poem is written in 12 four-line stanzas each with regular rhythm and rhyming pattern, making the poem easily remembered and in a typical ballad style</li> <li>the poem begins with a question and ends with the knight readdressing the unnamed speaker.</li> </ul> <p><b>The poet's language and ideas (AO2):</b></p> <ul style="list-style-type: none"> <li>colour imagery is used to describe the dramatic effect that his meeting with, and subsequent desertion by, the lady has had on the knight: his pale skin is described with the metaphor 'lily on</li> </ul>

	<p>thy brow'</p> <ul style="list-style-type: none"> <li>the knight is enchanted by the strange lady and under her spell</li> <li>her magical nature is developed by the use of a triplet: 'Her hair was long, her foot was light,/And her eyes were wild'</li> <li>archaic language 'fast withereth' provides a sense of time and place as the relationship is developed</li> <li>this language suggests that the effect is that love is like an illness: the knight is wasting away ('ail', 'fever-dew')</li> <li>the bewitching nature of the relationship is emphasised when the lady/fairy feeds the knight with food from heaven 'manna'</li> <li>the poem uses symbolism (seasons, pale colours, dreams, sleep) to create the fairytale atmosphere for the doomed relationship and how it has affected the knight</li> <li>the poet reflects on how the attraction of a 'femme fatale' can itself prove traumatic or even fatal for the lover, who is a victim of passions he cannot control.</li> </ul> <p><b>Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:</b></p> <ul style="list-style-type: none"> <li>Keats wrote about the effects of love from the perspective of a young man in love (with Fanny Brawne) – he experienced a doomed love affair and was himself in poor health at the time, which also relates to the negative effects of love in the poem</li> <li>the poem is set in autumn, with its references to plants that have 'withered', the personified 'squirrel's granary is full' and 'the harvest's done': this setting relates to the sense that the relationship in the poem cannot last</li> <li>the early nineteenth century (the Romantic Period), when Keats wrote, was a time when romance was a popular theme in society and the Romantic poets were very influential</li> <li>the archaic form and themes of the ballad were often adopted by the Romantic poets of this time as a vehicle for their poems: Keats evokes a remote, medieval world of knights and courtly love, and the language reflects this</li> <li>modern-day readers may relate very differently to the magical and supernatural elements in the story, and the idea of the lover being placed under a spell.</li> </ul> <p>Reward all valid points.</p> <p>The second poem:</p> <p>For the second poem, candidates may choose <i>any one</i> other appropriate poem from the Relationships anthology collection for comparative treatment. The chosen poem must allow the candidate to explore the effects of love in a relevant way. For example, if candidates choose the poem <i>How do I Love Thee?</i>, by Elizabeth Barrett Browning, they might make such points as the following. <b>(These are purely illustrative, since other poems may well be selected.)</b></p> <ul style="list-style-type: none"> <li>Whereas Keats presents the effects of love on the 'alone and palely loitering' knight in a negative way, the speaker of the Barrett Browning poem has a highly positive view of the state of being in love, with the frequent repetition of 'I love thee' (AO2).</li> </ul>
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		<ul style="list-style-type: none"> <li>Keats sees falling in love as a kind of illness which destroys the knight but Barrett Browning is keen to explore love as infinitely fulfilling in its effects (AO2).</li> <li>Keats's language sees love as destructive, perhaps leading to death; Barrett Browning sees death as something that cannot destroy the power of love: 'I shall love thee better after death' (AO2).</li> <li>Both poems deal with aspects of romanticism – in Keats, this comes from the remote world of medieval magic, which appealed to the early 19th-century Romantic poets, while Barrett Browning is looking at the extremes of romantic love in a current relationship (AO3).</li> </ul>
Level	Mark (20 marks)	Descriptor – <b>Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>There is little or no comparison of the two poems.</li> <li>Identification of form and structure is minimal.</li> <li>There is little awareness of the language used by the poets.</li> <li>Little evidence of relevant subject terminology.</li> <li>There is little awareness of context and little comment on the relationship between poems and context.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems.</li> <li>There is some comment on the form and structure of the poems.</li> <li>Some awareness of the poets' use of language is shown, but without development.</li> <li>Limited use of relevant subject terminology to support examples given.</li> <li>There is some awareness of relevant context and some comment on the relationship between poems and context.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</b></p>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>The response compares and contrasts a range of points and considers some similarities and/or differences between the poems.</li> <li>The response shows a sound understanding of form and structure and links them to their effect.</li> <li>There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader.</li> <li>Relevant subject terminology is used to support examples given.</li> <li>There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.</li> </ul>

<p><b>Level 4</b></p>	<p>13–16</p>	<ul style="list-style-type: none"> <li>● The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems.</li> <li>● Analysis of form and structure and their effect is sustained.</li> <li>● The candidate comments effectively on the poets' use of language and its effect on the reader.</li> <li>● Relevant subject terminology is used accurately and appropriately to develop ideas.</li> <li>● There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.</li> </ul>
<p><b>Level 5</b></p>	<p>17–20</p>	<ul style="list-style-type: none"> <li>● The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered.</li> <li>● There is perceptive grasp of form and structure and their effect.</li> <li>● The response offers a cohesive evaluation of the poets' language and its effect on the reader.</li> <li>● Relevant subject terminology is integrated and precise.</li> <li>● There is excellent understanding context, and convincing understanding of the relationship between poems and context is integrated into the response.</li> </ul>

**AO3: Context**

AO3 requires students to show understanding of the relationships between texts and the contexts in which they were written. Within the specification and the Sample Assessment Materials, we have clarified this:

**Understanding the relationship between a text and its context (AO3)**

There are different kinds, or categories, of context which affect authors' work and the reader's response to it. Teaching should include:

- the author's own life and individual situation, including the place and time of writing, *only* where these relate to the text
- the historical setting, time and location of the text
- social and cultural contexts (e.g. attitudes in society, expectations of different cultural groups)
- the literary context of the text, for example literary movements or genres
- the way in which texts are received and engaged with by different audiences, at different times (for example, how a text may be read differently in the 21st century than when it was written).

An example of how this is represented in a mark scheme can be seen on the next page for Component 1, Section B.

Question number	Indicative content	
<b>7. An Inspector Calls</b>	<p>The indicative content is not prescriptive. Reward responses that consider how learning from experience is important in the play.</p> <p>Responses may include:</p> <p><b>Interpretation of text (AO1):</b></p> <ul style="list-style-type: none"> <li>• even when the Inspector's visit was thought to be a hoax, Sheila and Eric have learned from experience, e.g. '... That's what's important – and not whether a man is a police inspector or not'</li> <li>• Gerald and Mr and Mrs Birling dismiss how they felt and so have not learned from the experience, e.g. 'But the whole thing's different now. Come, come, you can see that, can't you?'</li> <li>• Mrs Birling is relieved that nothing will go public, 'But I'd a special reason for not wanting a scandal just now'</li> <li>• Sheila and Eric continue to learn. Sheila: 'You began to learn something. And now you've stopped'</li> <li>• the play has a strong contrast between young and old when it comes to learning from experience, e.g. 'Everything we said had happened really had happened.' The young are thought by the older characters to be 'more impressionable'</li> <li>• the older characters revert to type and are concerned only that they are no longer facing Inspector Goole, rather than how a girl outside their class may or not have suffered.</li> </ul> <p><b>Relationship between text and context (AO3):</b></p> <ul style="list-style-type: none"> <li>• the play reflects a period when social mobility was very limited and this often led to ingrained attitudes, which could affect characters' ability to learn from experience</li> <li>• the play suggests that the rich are self-seeking and complacent; they feel no responsibility for the 'body' of society</li> <li>• the young learn from experience and finally understand the plight of Eva Smith, and those like her, hold the hopes for the future.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>	
Level	Mark (32 marks)	Descriptor – Bullets 1 and 2 – AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
<b>Level 1</b>	1–6	<ul style="list-style-type: none"> <li>• The response is simple with little personal response and little relevant supporting reference to the text.</li> <li>• There is little evidence of a critical style and little relevant supporting reference to the text.</li> <li>• Little awareness of relevant contexts is shown.</li> <li>• There is little comment on the relationship between text and context.</li> </ul>

<b>Level 2</b>	7–12	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus.</li> <li>• There is some evidence of a critical style, there is some reference to the text without consistent or secure focus.</li> <li>• Some awareness of relevant contexts is shown.</li> <li>• There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	13–19	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text with focused supporting textual references.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.</li> <li>• Sound comment is offered on relevant contexts.</li> <li>• There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	20–26	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.</li> <li>• Sustained comment is offered on relevant contexts.</li> <li>• There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	27–32	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text.</li> <li>• The understanding of relevant contexts is excellent.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> </ul>

**AO4: Vocabulary, sentence structures, accurate spelling and punctuation**

This AO, which assesses the students’ quality of written work, is assessed in Component 1, Section B.

AO4 mark scheme		
Use for <i>all</i> Questions in Paper 1 – Section B (British Play <i>or</i> British Novel)		
Level	Mark	
	0	No rewardable material.
<b>Level 1</b>	1–2	<b>Threshold performance:</b> in the context of the Level of Demand of the question, learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
<b>Level 2</b>	3–5	<b>Intermediate performance:</b> in the context of the Level of Demand of the question, learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
<b>Level 3</b>	6–8	<b>High performance:</b> in the context of the Level of Demand of the question, learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

### Comparison

There is a requirement that 20-25% of the marks for this qualification are achieved through comparison questions across AO1, AO2 and AO3. We have included comparison within Component 2, Section B in both parts of the question. Part 1 includes comparison of AO2 and AO3 and Part 2 includes comparison of AO1 and AO2.

#### AO1 and AO2 comparison

Question number	Indicative content
<b>11. Unseen Poetry</b>	<p>The indicative content is not prescriptive. Reward responses that compare the ways the writers present old age in <i>Great-grandfather</i> and <i>On the Verge</i>.</p> <p>Responses may include:</p> <p><b>The ideas in the poems</b></p> <p><b><i>Great-grandfather:</i></b></p> <ul style="list-style-type: none"> <li>the poem shows someone remembering her great-grandfather</li> <li>she has to rely on her own memory and pictures in her mind, since there are no surviving photographs of such a scene that she can use</li> <li>the references to his listening to the old 'gramophone' play a central part of the memory ('the trumpeting green lily')</li> <li>listening to music (classical music such as that by Schubert, the 19th-century Austrian composer) could make him cry</li> <li>the gramophone itself also grows old – the copper metal of the horn has acquired an oxidising patina of green</li> <li>the gramophone becomes a family treasure after his death ('knows nothing of this')</li> <li>it is compared to an Egyptian treasure (the reference is presumably to the discovery of the Tutankhamun tomb in the 1920s)</li> </ul>

- it is still occasionally taken out and played, as an almost religious event ‘ceremony’
- although it makes the ‘thinnest sound’, this sound is capable of evoking history and the ‘music lovers of history’, of whom her great-grandfather was one.

***On the Verge:***

- the poet accepts the advancement of old age. A 70-year-old man accepts that he has slowed down in life
- the man observes the small signs of how his body is deteriorating
- he feels that his life is hurrying past (‘hurrying life’)
- he is pleased that the changes do not seem to have affected his mental capacity (‘the brain seems fine’)
- the physical decline has not hindered his enjoyment of life.

**The poets’ use of language**

***Great-grandfather:***

- the language begins by evoking a past era through the use of ‘back parlour’ and ‘gramophone’
- the poem starts with a simple description of the scene that the writer recalls
- she is pleased that there are no old photographs of the scene, because her own picture in her mind is far more vivid: she uses colour terms to show this: ‘green’, ‘unfaded’, ‘red’, ‘greenly’
- the poet also uses the language of history, especially through the Egyptian simile and the metaphor of the ‘armies of imagination’
- musical language is also important in her recollection of her great-grandfather: ‘Schubert serenades’ (serenades is chosen partly because there are many serenades by Schubert) and ‘music-lovers’
- the gramophone itself is symbolic: it has aged and is now only rarely used; but it stands for the survival of her great-grandfather’s memory and the survival of music through history.

***On the Verge:***

- the poet uses an extended metaphor of a car or bicycle to illustrate growing old; life slows down as it ‘drops another gear’, ‘annual checks’ — like an annual car service
- the poet accepts ‘decline’ with the comparison of the ‘wheeze’ becoming a ‘chronic cough’ and the ‘leg muscles wither’
- the poet uses a sense of humour: ‘not that bits have started to fall off’
- the poet is well over 70–years old (‘long-term past’), and accepts that he has lost the ability to be ‘fast’
- the ‘verge’ is often associated with the grassy edge by the side of the road – the writer sees himself as being on the sidelines, away from the rush of life; it could also mean on the verge of death.

**The poets’ use of form and structure**

***Great-grandfather:***

- the poem has five four-line regular stanzas; in the first and final stanzas, there is a single line separated from the rest of the stanza, to emphasise the importance of the memory of the great-grandfather
- each of the five stanzas has an ABCB rhyme scheme

<ul style="list-style-type: none"> <li>there is no set metrical pattern, though lines have four or five stresses with an essentially iambic pulse</li> <li>the writer uses enjambment not only between lines but also between stanzas; this may be felt to give a more 'natural' and less formal flow to the poem, with the memories running on as the music flowed on.</li> </ul> <p><b>On the Verge:</b></p> <ul style="list-style-type: none"> <li>the poem is in the present tense. It is written in the sonnet form and is in iambic pentameter, perhaps reflecting the poet's love for life and a regular, steady heartbeat</li> <li>the poet uses alternate rhyme in the first three stanzas and ends with a rhyming couplet, reflecting the steady pace of old age.</li> </ul> <p><b>Comparative points</b></p> <p>Many of the points above may be used to show the contrasting ways in which the poets explore old age. Some specific comparisons that may be made (which are not exhaustive) are the following. In all cases candidates must provide evidence to meet both AO1 and AO2 in responses:</p> <ul style="list-style-type: none"> <li>the fact that 'Great-grandfather' is written about an old man by a younger person (relative) gives a very different perspective from the apparently autobiographical writing in 'On the Verge'</li> <li>in 'Great-grandfather', the speaker of the poem is looking back, remembering tenderly what was important to her elderly relative; in 'On the Verge', the speaker is focusing on what is now happening to him as he gets older</li> <li>the tone of 'Great-grandfather' is gentle and reflective, whereas that of 'On the Verge' uses humour in recording the decline which he observes in his own capacities, while remaining positive ('life's still sweet')</li> <li>both poems contain a number of vivid images that relate to the theme of age: the Egyptian simile in 'Great-grandfather'; in 'On the Verge', the metaphor of the car changing down 'as it drops another gear'.</li> </ul> <p>Reward all valid points.</p>		
Level	Mark (20 marks)	Descriptor – Bullets 1 (Comparison), Bullets 2 and 3 – AO1 (8 marks), Bullets 4, 5 and 6 – AO2 (12 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>There is little or no comparison of the two poems.</li> <li>The response is simple and has little personal response and little supporting reference to the text.</li> <li>There is little evidence of a critical style and little relevant supporting reference to the text.</li> <li>Identification of form and structure is minimal.</li> <li>There is little awareness of the language used by the poets.</li> <li>There is little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems.</li> <li>The response is largely narrative but has some elements of</li> </ul>

		<p>personal response, there is some reference to the text without consistent or secure focus.</p> <ul style="list-style-type: none"> <li>• There is some evidence of a critical style, there is some reference to the text without consistent or secure focus.</li> <li>• There is some comment on the form and structure of the poems.</li> <li>• Some awareness of the poets' use of language is shown, but without development.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only <i>one</i> text has been considered.</b></p>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response compares and contrasts a range of points and considers some similarities and/or differences between the poems.</li> <li>• The response shows a relevant personal response, soundly related to the text with focused supporting textual references.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.</li> <li>• The response shows a sound understanding of form and structure and links them to their effect.</li> <li>• There is clear awareness, with sound examples, of how the poets use language and of its effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems and contrasting a wide range of points.</li> <li>• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.</li> <li>• Analysis of form and structure features and their effect is sustained.</li> <li>• The candidate comments effectively on the poets' use of language and its effect on the reader.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered.</li> <li>• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text.</li> </ul>

		<ul style="list-style-type: none"> <li>• A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text.</li> <li>• There is perceptive grasp of form and structure and their effect.</li> <li>• The response offers a cohesive evaluation of the poets' language and its effects on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>
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**Types of comparison and balance of response**

The mark schemes for the comparison are both shown above. The mark scheme also adds some instructions to the markers which are useful to take account of when teaching your students.

**1. Comparison in the anthology poems**

In responses to Questions 8, 9, and 10, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a response comparing the poems.

Comparison is not directly associated with a discrete Assessment Objective. However, candidates must answer the question set and provide sufficient evidence to meet the requirements of the Assessment Objectives through their comparison, including the poets' use of language, form and structure (AO2) and the contexts in which the poems were written (AO3).

The coverage of the two poems need not be equally weighted but the second poem should have substantial treatment. Responses that are considerably unbalanced will not be able to access Level 3, where explanation of writers' ideas and perspectives is required alongside a wide range of comparisons between texts.

Examiners must reward all reasonable, valid points and comments that show an understanding and comparison of the two poems and all the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point and may be rewarded for a comparatively small number of points if they are effectively developed and supported by well-chosen textual evidence.

**2. Comparison of two unseen poems**

In responses to Question 11, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a response comparing the poems.

Comparison is not directly associated with a discrete Assessment Objective. However, candidates must answer the question set and provide sufficient evidence to meet the requirements of the Assessment Objectives through their comparison, including use of a critical style and an informed personal response (AO1), and the poets' use of language structure and form (AO2).

Responses that are considerably unbalanced will not be able to access Level 3, where explanation of the writers' ideas and perspectives is required alongside a wide range of comparisons between texts.

Examiners must reward all reasonable, valid points and comments that show an understanding and comparison of the two poems and all the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point and may be rewarded for a comparatively small number of points if they are effectively developed and supported by well-chosen textual evidence.

