EDEXCEL | A-LEVEL ENGLISH LITERATURE | 9ET0/03

# A Level Paper 3 - June 2025

June 2025 exam series

MARK SCHEME

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# Mark Scheme (Results)

# Summer 2025

## Pearson Edexcel Level 3 GCE
## In English Literature (9ET0)

## Paper 3: Poetry

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme - not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked **unless** the candidate has replaced it with an alternative response.

## Marking guidance - specific

The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors. One bullet point is linked to one Assessment Objective, however please note that the number of bullet points in the level descriptor does not directly correlate to the number of marks in the level descriptor.

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used: Examiners should first decide which descriptor most closely matches the answer and place it in that level.

- examiners should first decide which descriptor most closely matches the answer and place it in that level
- the mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level
- in cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points
- examiners of Advanced GCE English should remember that all Assessment Objectives within a level are equally weighted. They must consider this when making their judgements
- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors
- indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

**Paper 3 Mark scheme**

| Question number | Indicative content |
|---|---|
| **1** | Candidates may refer to the following in their answers:<br>• comparison of the settings of the significant events, e.g. contrast between events in the day and night-time in the poems<br>• comparison of the first-person narrative voice to describe the events, e.g. change from first-person plural to singular in *Cows*; the confessional setting of *The Lammas Hireling*<br>• ways in which sensory description is used to tell the story of the event, e.g. the 'torn voice' in the Duhig poem; the 'sound…from the cow's throat' in *Cows*<br>• ways in which imagery is used to describe the events, e.g. Scott's use of water imagery 'sea of fields', 'like something washed up by the tide'; Duhig's use of similes 'fur over like a stone mossing', 'His eyes rose like bread'<br>• comparison of diction of the poems, e.g. regulated world of *Cows* with 'folds of our map' and 'tin of Caran D'Ache pencils'; primitive and less rational world suggested by the vernacular archaisms of *The Lammas Hireling*<br>• ways in which animals are significant in the events, e.g. Scott's description of cows as 'great', 'huge', 'a gang'; supernatural imagery of 'cow with leather horns' and the hare in *The Lammas Hireling*.<br><br>These are suggestions only. Reward any valid alternative response. |
| **2** | Candidates may refer to the following in their answers:<br>• comparison of ways in which the speakers feel helpless to protect their loved ones, e.g. 'I tried to undo the knot'; 'pretend all's well'<br>• ways in which animals provide comfort and protection, e.g. 'reassuring' cat; the bullock's heart 'beating' for the daughter<br>• ways in which imagery is used to convey feelings of love and protection, e.g. spear carrier and 'servant' imagery of the speaker in *A Minor Role*; imagery of the young calf leaning his weight into his mother in *Cows*<br>• comparison of form and structure and its effects, e.g. long sentences and enjambement in *Cows*; shorter sentences and lack of regular structure in *A Minor Role*<br>• ways in which protection is approached in the poems, e.g. extended metaphor of the actor in *A Minor Role*; symbolism of the cow and calf in *Cows*<br>• comparison of the points of view of the speakers, e.g. resignation of speaker in *Cows* that she won't always be able to protect her daughter; exhortation of speaker in *A Minor Role* to 'believe in life'.<br><br>These are suggestions only. Reward any valid alternative response. |

| Please refer to the Specific Marking Guidance 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**<br>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.<br>• 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.<br>• Demonstrates limited awareness of connections between texts. Describes the texts as separate entities. |
| **Level 2** | 7–12 | **General understanding/exploration**<br>• 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.<br>• 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.<br>• Identifies general connections between texts. Makes general cross-references between texts. |
| **Level 3** | 13–18 | **Clear relevant application/exploration**<br>• 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.<br>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.<br>• Makes relevant connections between texts. Develops an integrated approach with clear examples. |
| **Level 4** | 19-24 | **Discriminating controlled application/exploration**<br>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.<br>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.<br>• Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples. |
| **Level 5** | 25–30 | **Critical and evaluative**<br>• 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.<br>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.<br>• Evaluates connections between texts. Exhibits a fully integrated approach with sophisticated use of examples. |

| Question number | Indicative content |
|---|---|
| **3** | **Medieval Poetic Drama**<br>Candidates may refer to the following in their answers:<br>• appropriate selection of similar-length passage about working together to accompany the specified lines, e.g. shepherds work together to punish Mak; soldiers work together to crucify Jesus<br>• ways in which family assign themselves to different roles, e.g. separation of men and women's roles to reflect Medieval stereotypes: 'Women be weak to underfo/Any great travail'<br>• ways in which language is used to show family working, e.g. Ham's personification of his hatchet<br>• listing of different tools and the stage direction 'working with different tools' as representative of the working lives of the actors and audience of the Mystery plays<br>• dramatic contrast of family working together and later in the play where Noah's wife refuses to board the Ark<br>• ways in which rhyme of the verses emphasises the togetherness and collaboration of the family in building the Ark, e.g. shared rhyme of the fourth line 'do/thereto' 'town/boun' 'travail/fail' 'pin/in'.<br><br>These are suggestions only. Reward any valid alternative response. |
| **4** | **Medieval Poetic Drama**<br>Candidates may refer to the following in their answers:<br>• appropriate selection of similar-length passage about salvation to accompany the specified lines, e.g. God's salvation of Noah and family<br>• contrast in Jesus' language of salvation and soldiers' reaction of cynicism, e.g. alliteration of Jesus' 'mischief measured' and sibilance of 'sins be sought/…see their souls to save' in contrast to soldiers' 'jangles like a jay' 'patters like a pie'<br>• direct address of Jesus to audience to reinforce message of salvation, e.g. 'All men that walk by way or street/Take tent ye shall no travail tine'<br>• dramatic impact of the Crucifixion and message of salvation and ways it is portrayed for the Medieval audience<br>• soldiers' reference to Biblical scripture, e.g. reference to destruction of the Temple; Pilate's refusal to save Jesus<br>• use of verse structure to emphasise message of salvation, e.g. Jesus' declarative last line 'But see their souls to save'.<br><br>These are suggestions only. Reward any valid alternative response. |

| Question number | Indicative content |
|---|---|
| **5** | **Medieval Poet: Geoffrey Chaucer**<br>Candidates may refer to the following in their answers:<br>• appropriate selection of similar-length passage to accompany the specified lines, e.g. the Wife's argument about human biology or how she triumphed over her former husbands<br>• the Wife's repetition of 'thou seist' to dramatise her conversations with her husbands, and act as a method of direct address to the Pilgrims and the Medieval audience and portray her as a teacher<br>• ways in which the Wife presents the complaints against her as complaints against women in general to teach her audience about absurdity of the anti-feminist texts she is quoting<br>• ways in which the Wife speaks in proverbs but interjects with insults to entertain and educate her audience, e.g. 'shrewe'<br>• ways in which the Wife talks quickly and swiftly introduces new arguments to educate and convince her audience<br>• the Wife's use of Theophrastus' argument to undermine the traditional Medieval misogyny and demonstrate her intellect and value as a teacher.<br><br>These are suggestions only. Reward any valid alternative response. |
| **6** | **Medieval Poet: Geoffrey Chaucer**<br>Candidates may refer to the following in their answers:<br>• appropriate selection of similar-length passage to accompany the specified lines, e.g. the Wife's description of fairies at the start of the Tale or the supernatural transformation of the Loathly Lady<br>• ways in which Chaucer links the Wife's appearance and character to her star sign as typical of Medieval understanding of the supernatural<br>• ways in which the Wife's complex and contradictory character is presented through her horoscope, e.g. Venus as goddess of love, Mars the god of war<br>• setting of the Tale in Arthurian times, associated with magic and the supernatural, and its familiarity to the contemporary audience<br>• ways in which the Wife uses imagery and euphemism linked to her horoscope, e.g. 'chambre of Venus', 'Martes mark…in another privee place'<br>• ambiguous reason Chaucer interrupts the Wife's story with her horoscope, e.g. to forgive her lusty nature because she was forced by supernatural means; to undermine her Christianity and reasons for being on the pilgrimage; to present her as a sexually voracious woman who follows 'myn appetit'.<br><br>These are suggestions only. Reward any valid alternative response. |

| Question number | Indicative content |
|---|---|
| **7** | **The Metaphysical Poets**<br>Candidates may refer to the following in their answers:<br>• appropriately selected second poem to accompany *To His Coy Mistress*, e.g. Donne's '*Death be not Proud'*<br>• ways in which Marvell uses the *carpe diem* conceit, linking time and mortality, to convince his Mistress to enjoy life before death takes her, reflecting the concept of *memento mori* in contemporary art and literature<br>• ways in which Marvell uses imagery to present mortality and death, e.g. 'Deserts of vast eternity'<br>• ways in which Marvell structures the poem as typical of Metaphysical poetry, e.g. dramatic monologue in three parts as a discourse on mortality to persuade the Lady<br>• ways in which the speaker combines desire for his mistress with revulsion at the effects of mortality on the flesh, e.g. 'worms shall try/That long-preserved virginity'<br>• ways in which poem ends with imperatives to develop urgency of accepting inevitability of mortality, e.g. shift from conditional 'would', 'shouldst' to 'let us', 'we will'.<br><br>These are suggestions only. Reward any valid alternative response. |
| **8** | **The Metaphysical Poets**<br>Candidates may refer to the following in their answers:<br>• appropriately selected second poem to accompany *Orinda to Lucasia*, e.g. Bradstreet's *A Letter to her Husband, Absent upon Public Employment*<br>• ways in which Philips uses the pastoral tradition in *Orinda to Lucasia* to create picture of the personal relationship between Orinda and Lucasia, e.g. contrast between the rural setting of the first stanza and the intimate personal appeal of the second stanza<br>• ways in which Philips uses natural imagery to portray the relationship between Orinda and Lucasia, e.g. 'drooping flowers'<br>• ways in which the friendship between Orinda and Lucasia is elevated to spiritual status to emphasise strength of their relationship, e.g. love for a man is equated with the Earth 'under-world' where the love between Orinda and Lucasia is superior to this<br>• ways in which Philips changes the metre to place emphasis on the close relationship between the two, e.g. shortened trimeter of 'Thy absence makes my night'<br>• Philips' close friendship with Anne Owen and the way she raises it to the level of celebrated close male relationships in Classical literature.<br><br>These are suggestions only. Reward any valid alternative response. |

| Question number | Indicative content |
|---|---|
| **9** | **Metaphysical Poet: John Donne**<br>Candidates may refer to the following in their answers:<br>• appropriately selected second poem to accompany *Love's Growth*, e.g. *Song ('Sweetest love I do not go')*<br>• ways in which Donne explores time in relation to the love the speaker feels, e.g. use of seasons passing<br>• ways in which Donne rejects Petrarchan notions of eternal love for more realistic depiction of ways love changes over time, e.g. 'Love's not so pure and abstract'<br>• ways in which the poem refers to the Ptolemaic spheres and astronomy to demonstrate a new understanding of the universe and of time<br>• ways in which the poem's structure of 28 lines mimics the days of a lunar month and the passing of time and the growth of love<br>• personal nature of the poem and the reference to his wife Anne More, e.g. 'if spring make'it more'.<br><br>These are suggestions only. Reward any valid alternative response. |
| **10** | **Metaphysical Poet: John Donne**<br>Candidates may refer to the following in their answers:<br>• appropriately selected second poem to accompany *A Hymn to God the Father*, e.g. *Holy Sonnet VII ('At the round earth's imagined corners')*<br>• ways in which the poem is both a confession and a prayer to ask for forgiveness, e.g. repetition of 'Wilt Thou forgive'<br>• ways in which Donne emphasises his need for forgiveness, e.g. repetition of 'sin'; 'For I have more'<br>• ways in which the poem explores Donne's humanity and fear he will not receive forgiveness, e.g. plea for God to 'Swear by Thyself'<br>• regularity of the stanzaic structure and rhyme scheme to reflect the hymn-like nature of the poem and the certainty of speaker's sin and need for forgiveness<br>• ways in which Donne uses imagery as typical of Metaphysical conceit and playful nature of his poetry, e.g. metaphor/homophone of Jesus as the sun/son.<br><br>These are suggestions only. Reward any valid alternative response. |

| Question number | Indicative content |
|---|---|
| **11** | **The Romantics**<br>Candidates may refer to the following in their answers:<br>• appropriately selected second poem to accompany *Lines Composed A Few Miles above Tintern Abbey*, e.g. Byron's *On This Day I Complete My Thirty-Sixth Year*<br>• ways in which the poem is a reflection on how the speaker has changed with the passage of time, e.g. 'I cannot paint/What then I was'<br>• ways in which the speaker reflects on nostalgia for the landscape, typical of Romanticism, and the future nostalgia with time passing, e.g. 'present pleasure'; 'pleasing thoughts…For future years'<br>• ways in which the passage of time is seen in both positive and negative terms, e.g. image of his younger self as 'roe' with boundless energy, but also describes 'coarser pleasures'<br>• ways in which the poem is structured to show the passage of time with reflections on past, present and future<br>• ways in which poem reflects Romantic conventions of linking individual moments of reflection to wider world and the broader passing of time in the universe, e.g. 'We see into the life of things'.<br><br>These are suggestions only. Reward any valid alternative response. |
| **12** | **The Romantics**<br>Candidates may refer to the following in their answers:<br>• appropriately selected second poem to accompany '*The cold earth slept below'*, e.g. Wordsworth's *Lines Written in Early Spring*<br>• ways in which Romantic attitudes to nature and the seasons are reflected in the poem<br>• ways in which setting of winter is significant in relating to death, e.g. 'The wintry hedge was black'; 'moon's dying light'<br>• ways in which language conveys the season, e.g. repetition of 'cold'; 'frozen'; 'bare thorn'; 'frost'<br>• contextual factors surrounding the death of Shelley's first wife in winter and the autobiographical nature of the poem<br>• ways in which the season of winter freezes the poem and the action in opposition to typical Romantic notions of transience.<br><br>These are suggestions only. Reward any valid alternative response. |

| Question number | Indicative content |
|---|---|
| **13** | **Romantic Poet: John Keats**<br>Candidates may refer to the following in their answers:<br>• appropriately selected second poem to accompany *To Sleep*, e.g. *Ode on Melancholy*<br>• ways in which the speaker seeks comfort from their suffering in the apostrophe to the personified 'Sleep'<br>• ways in which language is used to show the suffering of the speaker when awake, e.g. 'gloom-pleased eyes', 'woes'<br>• ways in which poem develops in the final sestet into desperation for sleep and an end to suffering, e.g. 'Save me'<br>• contextual suffering of Keats with his illness, family and relationship with Fanny Brawne and his desire to escape from this<br>• ways in which pain and suffering are an integral part of Romantic poetry, particularly Keats' vision of the world.<br><br>These are suggestions only. Reward any valid alternative response. |
| **14** | **Romantic Poet: John Keats**<br>Candidates may refer to the following in their answers:<br>• appropriately selected second poem to accompany *'In drear-nighted December'*, e.g. *To Autumn*<br>• ways in which the speaker views the changes in nature as constant and predictable, typical of Romanticism<br>• ways in which speaker personifies nature as typical of Romantic poetry, e.g. 'happy tree'<br>• ways in which language is used in the poem, e.g. metonymy of 'north' for wind and 'Apollo' for sun<br>• ways in which Keats uses repetition and rhyme to represent both constancy and change in nature and humanity, e.g. last line of each stanza only rhymes with each subsequent last line<br>• use of sensory language as typical of Keats' poetry, e.g. 'sleety whistle'; 'bubblings'.<br><br>These are suggestions only. Reward any valid alternative response. |

| Question number | Indicative content |
|---|---|
| **15** | **The Victorians**<br>Candidates may refer to the following in their answers:<br>• appropriately selected second poem to accompany *Drummer Hodge*, e.g. *Home-Thoughts, from Abroad*<br>• ways in which Afrikaans is used to show the unfamiliar landscape and foreground the fact that Hodge has been displaced by an Imperialist war, e.g. 'kopje-crest'; 'veldt'<br>• ways in which the unfamiliar landscape reflects Drummer Hodge's youth and innocence and emphasises Hardy's views on war and his sympathy with the victims<br>• Hardy's use of the stars to reflect the fate and randomness of Drummer Hodge's death, e.g. 'foreign constellations'; 'Strange stars'<br>• ways in which the form and structure of the poem reflect the rigidity of the military life of Drummer Hodge in contrast to the openness of the alien landscape<br>• ways in which landscape and place are a fundamental part of Hardy's poetry.<br><br>These are suggestions only. Reward any valid alternative response. |
| **16** | **The Victorians**<br>Candidates may refer to the following in their answers:<br>• Appropriately selected second poem to accompany *The Best Thing in the World*, e.g. *From Maud: I xviii 'I have led her home, my love, my only friend'*<br>• ways in which the question-and-answer format of the poem conveys powerful emotions of the speaker<br>• ways in which the poem reflects Victorian notions of romantic love and the intense feelings it produces<br>• ways in which the speaker lists abstract emotions, e.g. 'Pleasure'; 'Love'<br>• ways in which language and diction reflects the intangible nature of emotion, e.g. last words of 'I think' leave the poem on a note of uncertainty<br>• ways in which the poem reflects Barrett Browning's poetry, e.g. allusions to Milton and Shakespeare in imagery of 'May-dew impearled'; possible allusion to God in the last line.<br><br>These are suggestions only. Reward any valid alternative response. |

| Question number | Indicative content |
|---|---|
| **17** | **Victorian Poet: Christina Rossetti**<br>Candidates may refer to the following in their answers:<br>• appropriately selected second poem to accompany *Babylon the Great*, e.g. *Goblin Market*<br>• ways in which Rossetti portrays desire as dangerous and a threat to eternal life, reflecting Victorian attitudes to morality, e.g. allusion to hell in final line: 'set on fire'<br>• ways in which Rossetti uses language to describe Babylon, e.g. 'Foul'; 'ill-favoured'; repetition of 'lusts'<br>• allusion to the Book of Revelation and immorality inherent in sexual desire as a feature of Rossetti's poetry and her religious beliefs<br>• ways in which form and structure are used, e.g. ironic use of Petrarchan sonnet form for a poem about lust and not love<br>• ways in which Rossetti uses imagery to physically portray desire and its dangers, e.g. 'scarlet vest and gold and gem and pearl'.<br><br>These are suggestions only. Reward any valid alternative response. |
| **18** | **Victorian Poet: Christina Rossetti**<br>Candidates may refer to the following in their answers:<br>• appropriately selected second poem to accompany *As froth on the face of the deep*, e.g. *Up-Hill*<br>• ways in which the list of similes create the suspense and resolution of the poem<br>• ways in which Rossetti uses antitheses to demonstrate the one true hope and faith in God, e.g. 'waking of sleep'<br>• significance of the final line of the poem, e.g. shortened line to emphasise 'God', reflecting the significance of religion in Victorian society<br>• ways in which Rossetti uses imagery to create contrast, perhaps reflecting Victorian anxieties, e.g. 'froth' and 'foam' are insubstantial, as is a world without hope and a world without God<br>• ways in which Rossetti presents her hope and faith in God as a feature of her poetry, e.g. use of possessive pronoun 'my' to emphasise personal relationship with God.<br><br>These are suggestions only. Reward any valid alternative response. |

| Question number | Indicative content |
|---|---|
| **19** | **Modernism**<br>Candidates may refer to the following in their answers:<br>• appropriately selected second poem to accompany *Lullaby*, e.g. *The Great Figure* by Williams<br>• ways in which time features throughout the poem to emphasise the fleeting nature of the moment, e.g. 'break of day'; 'midnight'; 'Noons'; 'Nights'<br>• ways in which Auden plays with the usual form of a lullaby to foreground the idea of impermanence, e.g. auditor is already 'sleeping' and is not a child<br>• ways in which Auden foregrounds the transience of the erotic encounter, reflecting the hesitancy and doubt typical of Modernism, e.g. 'faithless arm'; repetition of 'mortal'<br>• ways in which imagery is used to show impermanence, e.g. 'vibrations of a bell'<br>• ways in which *Lullaby* subverts conventions as typical of Auden's poetry, e.g. slant rhymes 'love/grave' to show unpredictability and impermanence; tension between realism and romanticism in the poem.<br><br>These are suggestions only. Reward any valid alternative response. |
| **20** | **Modernism**<br>Candidates may refer to the following in their answers:<br>• appropriately selected second poem to accompany *in Just*, e.g. *Out, Out* by Frost<br>• setting of the poem in Spring as a time of innocence<br>• ways in which Cummings' playful use of language evokes childhood and innocence, e.g. 'mud-/luscious'; 'puddle-wonderful'<br>• ways in which imagery is used to suggest the end of innocence, e.g. 'goat-footed/balloonMan'<br>• ways in which the poem's free-form structure reflects Modernist approach away from traditional forms<br>• ways in which *in Just* reflects contemporary concerns of a hope for innocence and rebirth after World War One but knowledge that it will end.<br><br>These are suggestions only. Reward any valid alternative response. |

| Question number | Indicative content |
|---|---|
| **21** | **Modernist Poet: T S Eliot**<br>Candidates may refer to the following in their answers:<br>• appropriately selected second poem to accompany *The Waste Land II. A Game of Chess*, e.g. *The Love Song of J. Alfred Prufrock*<br>• ways in which Eliot uses auditory imagery to depict contemporary existence, e.g. voice of the nightingale is heard as 'Jug Jug'<br>• ways in which sensory imagery is used to contrast settings, e.g. contrast of the room with 'burnished throne' to stark portrayal of the pub through voices<br>• ways in which Eliot layers imagery to build up a picture of the modern world, e.g. olfactory imagery perhaps implies superficiality or covering up; reference to Philomel foreshadows sexual violence<br>• ways in which imagery reflects broken relationships, e.g. 'rats' alley' and its possible allusion to World War One trenches<br>• Eliot's use of allusion and reference as typical of his style and of Modernist poetry, e.g. references to Shakespeare, Greek mythology, Ragtime music.<br><br>These are suggestions only. Reward any valid alternative response. |
| **22** | **Modernist Poet: T S Eliot**<br>Candidates may refer to the following in their answers:<br>• appropriately selected second poem to accompany *Rhapsody on a Windy Night*, e.g. *Journey of the Magi* (1927)<br>• setting of the poem at night-time and how this changes memories of the speaker, e.g. 'Whispering lunar incantations/Dissolve the floors of memory'<br>• ways in which Eliot uses imagery of the moon and the streetlamp, e.g. personification of both; moon holds no grudges perhaps because it has no memory<br>• ways in which memories are used to present the typically Modernist contrast between high culture and sordid reality e.g. 'The moon has lost her memory./A washed-out smallpox cracks her face…'<br>• ways in which Eliot uses repetition of images and ideas perhaps to show memories returning, e.g. image of geranium changing from 'dead' to 'dry'<br>• ways in which the speaker's anxieties about his own memories and the modern world reflect Eliot's often unsettling portrayal of modern life in his poetry.<br><br>These are suggestions only. Reward any valid alternative response. |

| Question number | Indicative content |
|---|---|
| **23** | **The Movement**<br>Candidates may refer to the following in their answers:<br>• appropriately selected second poem to accompany *Metamorphosis*, e.g. *Warning* by Jenny Joseph<br>• metaphor of the suit as a sign of conformity and societal expectations, e.g. 'A suit to show responsibility'<br>• ways in which poem details the status symbols of societal expectations, e.g. the suit; 'wedding rings'; 'car'<br>• ways in which imagery is used to suggest societal expectations are superficial, reflecting mid-20th-century loss of belief and certainty, e.g. 'I am only the image'; 'A thin reflection in the windows'; 'putty mask'<br>• ways in which poem progresses to suggest contemporary societal expectations are stifling and hide the true person, e.g. image of the 'werewolf'; 'my tyrant suit/Chokes me'<br>• strict metrical form and realism of portrayal of modern life as typical of Movement poetry.<br><br>These are suggestions only. Reward any valid alternative response. |
| **24** | **The Movement**<br>Candidates may refer to the following in their answers:<br>• appropriately selected second poem to accompany *Answers*, e.g. *The Wasps' Nest* by George Macbeth<br>• ways in which tension between 'answers small' and 'Big questions' reflect inner turmoil and personal anguish of the speaker<br>• ways in which diction of conflict in the poem portrays personal anguish, e.g. 'bulwark'; 'Protection'; 'overthrow'<br>• ways in which Jennings uses imagery and contrasts to portray anguish, e.g. 'Big questions bruised my mind'; 'light' and 'night'<br>• ways in which repetition of 'near' in opening and closing lines suggests an impending doom and inevitability to the anguish of the speaker, possibly reflecting the post-War guilt and anxieties, typical concerns of Movement poets<br>• overarching technical craft of the poem and the restraint in the portrayal of emotion and personal anguish as typical of Jennings and Movement poetry.<br><br>These are suggestions only. Reward any valid alternative response. |

| Question number | Indicative content |
|---|---|
| **25** | **Movement Poet: Philip Larkin**<br>Candidates may refer to the following in their answers:<br>• appropriately selected second poem to accompany *Lines on a Young Lady's Photograph Album*, e.g. *Spring*<br>• ways in which observation of the photograph album is as much about the speaker as the 'Young Lady'<br>• ways in which observations of the poem reflect Larkin's concerns over mortality and the past, e.g. 'you/Contract my heart by looking out of date'<br>• combination of rich imagery and prosaic features as typical of Larkin's oeuvre, e.g. 'I choke on such nutritious images'; 'pigtails'; 'A chin as doubled'<br>• ways in which the speaker's observations suggest misogyny and a desire for control as typical of Larkin's poetry, e.g. 'you strike at my control'; 'this one of you bathing'<br>• ways in which judgement of the observer comes out, e.g. vernacular of 'Not quite your class, I'd say, dear' among strict metrical and rhyming structure of the poem.<br><br>These are suggestions only. Reward any valid alternative response. |
| **26** | **Movement Poet: Philip Larkin**<br>Candidates may refer to the following in their answers:<br>• appropriately selected second poem to accompany *Wires*, e.g. *Toads*<br>• Larkin's typical use of animal imagery to present feelings of adulthood and restriction, e.g. imagery of 'wide prairies' and 'electric fences'<br>• ways in which Larkin's feelings of the restrictions of adulthood are reflected in violent imagery, e.g. 'muscle-shredding violence'<br>• ways in which Larkin's astute metrical sense reflects the restrictions placed on the young cattle, e.g. the second stanza reverses the rhyme scheme of first stanza and traps the cattle in the wires where they have now become old<br>• metaphor of a purer life existing beyond our restrictions and hence unattainable, reflecting Larkin's typically cynical tone, e.g. 'purer water… Beyond the wires'<br>• ways in which poem ends with the typical Larkin grudging acceptance of restrictions of life, e.g. 'Electric limits' of the wires keeping the cattle contained.<br><br>These are suggestions only. Reward any valid alternative response. |

| Please refer to the Specific Marking Guidance 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**<br>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.<br>• 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.<br>• Shows limited awareness of contextual factors. |
| **Level 2** | 7–12 | **General understanding/exploration**<br>• 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.<br>• 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.<br>• 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**<br>• 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.<br>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.<br>• 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**<br>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.<br>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.<br>• 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**<br>• 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.<br>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.<br>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. |

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