GCE A LEVEL MARKING SCHEME

SUMMER 2019

A LEVEL
ENGLISH LITERATURE – COMPONENT 3
A720U30-1

INTRODUCTION

This marking scheme was used by WJEC for the 2019 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCE A LEVEL ENGLISH LITERATURE

SUMMER 2019 MARK SCHEME

Component 3: Unseen Texts

Online marking

WJEC will be using a method of marking examination scripts known as e marker ® for this paper. Under this system, candidates' scripts are scanned and then transmitted to examiners electronically via the internet. Examiners mark on-screen; marked responses and marks are then submitted electronically.

Whilst the basic principles remain unchanged, this method entails some important changes to the way the system operates when examiners mark on paper:

* Examiners do not mark complete scripts. Instead scripts are divided into segments by question (item), and are transmitted to examiners in this form.

* Examiners are required to complete a standardising exercise, which is divided into two parts:

  1. The common marking of a number of responses selected and marked by the Principal Examiner and Team Leader;

  2. Marking at regular intervals further responses selected and marked by the team. Should marks given to these items fall outside the tolerance agreed by senior examiners on more than one occasion, examiners will be prevented from further marking of that item until the senior examiner has been able to resolve the issue.

In terms of technical requirements, examiners participating will need a personal computer running on Windows XP, Vista or Version 7 and a broadband internet connection. With an Apple Mac a Windows emulator is required.

For further details, please see the user guide available on e marker ® when you log on. Details of how to log on to the system and your username and password have been sent separately.

General Advice to Examiners

* Make sure that you are familiar with the assessment objectives (**AO**s) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.

* Familiarise yourself with the questions, and each part of the marking guidelines.

- The mark-scheme offers two sources of marking guidance and support for each Section:

  - **'Notes' on the material which may be offered in candidates' responses, with a brief overview.**

  - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**

- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.

- As you read the candidate's response, annotate using the on-screen comment bank as appropriate. Indicate points you reward and indicate inaccuracy or irrelevance where they appear. You are not required to include a summative comment at the end of the response, only enter the mark.

- You must **tick** at the end of the response to show all of the response has been seen.

- Decide which mark band **best fits** the performance of the candidate in response to the question set. Judge the candidate's performance in each answer **as a whole**: weakness in one area can be compensated for by strengths in another. You should also bear in mind the different ratios of Assessment Objective weighting when arriving at your 'best-fit' decision.

- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.

In this unit candidates are required to answer two questions, one from Section A and one from Section B. Section A is to be marked out of **50 marks**, and Section B is to be marked out of **30 marks.** A total of **80 marks** is the maximum possible for this unit.

It is important that we use a **full range of marks**. Full marks should not be reserved for perfection! Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what they actually achieve.

It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless **due credit is given for positive achievement where it is shown in each element of the examination.**

Marking

Consistency in marking is of the highest importance. What is sought in the examining process is evidence of your professional judgement, so it is essential that the mark you give is supported by comments within the answer. Ticks over a significant word or words are very helpful in highlighting what you regard as of merit. Many scripts will be reviewed at a later stage (samples extracted for standardising, borderline candidates, requests for reports or re-marks). In such cases an examiner's comments are an essential guide to reasons for the mark awarded. It is essential that all comments relate to the marking guidelines and can be justified to the centres and candidates. **Some indication that each page has been read must be given.**

Mark positively, always seeking to give credit for what is there rather than to penalise omissions. There are no fixed penalties for particular errors. Errors of spelling and grammar, for example, are covered by considerations of relevant assessment objectives.

Reference to Principal Examiner

If you wish to refer a response to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then follow the instructions for reporting a problem.

Prior to on-screen marking

Examiners are asked to go carefully through the examination paper and mark scheme prior to the actual marking process and to consider both questions on the paper. You are also required to mark about ten of each item in training mode. In this mode, you will be able to practise using the on-screen comment bank.

Further guidance on the training process is issued separately.

The final deadline for completion of marking is **Monday, 8th July 2019.**

The following guidelines contain an overview, notes, suggestions about possible approaches candidates may use in their response, and an assessment grid.

The mark scheme, however, should not be regarded as a checklist.

Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the texts other than those mentioned in the mark scheme.

Component 3: Unseen Texts Mark Scheme 2019

Section A: Unseen Prose

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

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

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

Section A: Mark allocation

AO1	AO2	AO3	AO5
15	15	10	10

Q1	Analyse the following passage from George Moore's *Esther Waters*, published in 1894. You must use the supporting extracts which follow the passage to help you consider contexts and different interpretations. [50]
AO1	<u>Informed</u> responses will demonstrate clear understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be shown in the candidate's grasp of the conventions of narrative fiction as well as the candidate's grasp of ideas and attitudes arising in the passage. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an academic style and register. Credit will also be given for appropriate use of <u>terminology</u>. At the **lower bands**, responses will be mostly descriptive and narrative with understanding at a superficial level. Candidates will seek to engage with the narrative but comments might be general. There may be lapses in expression and a lack of organisation in the response. **In Band 3**, we should see increasing clarity as candidates write with more relevance, a stronger focus upon the details of the passage and an increasing understanding of the concepts of narrative fiction. There will be fewer lapses in expression and at the **top bands** candidates will write accurate, sustained and fully coherent responses with some increasing degrees of creativity shown in **Band 5** which, examiners must note, will find expression in various, individual ways.
AO2	Analyses of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/ relevant materials could be used and deserve equal reward. In their responses to this question, candidates will gain credit for their ability to identify and <u>analyse</u> elements of the passage such as: - the opening paragraph and the sense of a simultaneous end and beginning as the train disappears and the white gates open - narrative standpoint and technique – hints only at the woman's status and purpose at the station – economy and telling detail e.g. "faded yellow dress"; "jacket too warm"; "strong arms" - suggestions of depth and complexity in the character as "sullen" is contrasted with "bright humour" - hints at opportunities snatched away -porter who finds her attractive called away to his job as she is to hers at Woodview - significant language "barren country"; "weedy river"; "crawled"; "decaying shipyards" which creates a sombre mood perhaps confirming and reflecting the anxiety/bleakness felt by the central character in this new place where there might be little prospect of comfort or happiness - free indirect discourse used to create a picture of the grand house, its inhabitants and Esther's anxieties - Esther's background established through self-examination – key language choices such as "rescued" and "shameful remembrance" paint vivid pictures economically

	• Esther's anxiety and frustration presented through a tension between her fantasies about her future position and the realities of what her family expect of her • Narrator's tone – matter-of-fact? Non-judgemental? Sympathetic? **Band 1** responses will probably offer basic, descriptive/narrative accounts of the extract with some feature-spotting. In **Band 2** we might see descriptive approaches to some features but by **Band 3** there should be some increasingly purposeful writing about the effects of language choices and the sequencing of the material. In **Band 4** we should expect some confident, well-focused analysis of language, form and structure and the effect of this upon the reader's impressions. In **Band 5** there will be some confident and increasingly sophisticated analysis, perhaps taking in many of the points above, and developing confidently an understanding and appreciation of the complex narrative techniques, character construction and careful use of setting and landscape.
AO3	In their approach to AO3, candidates must make use of the supporting extracts and may bring to bear upon their analyses other contextual knowledge and understanding which they have gained in the course of their study of the period. Some key contextual points which could be rewarded if used relevantly in response to this extract might be: • transport and working life in late Victorian England • domestic abuse • working class family dynamics • the hierarchies within domestic service • relationships between masters/servants • moral codes • money, values and expectations. Those in the lower bands might write generally about contexts with inadequate linking to the passage. Writing might be descriptive, superficial and reductive with some misunderstanding. As we move into **Band 3** there will be a better grasp of the connection between the text and relevant contexts and by **Bands 4 and 5** there should be increasingly detailed and specific links with some exploration of ideas. In these higher bands, it is expected that consideration of context will be integrated into the literary analysis. In **Band 5**, we should expect to see subtle and illuminating connections between text and context. Work in these higher bands should be capable of moving beyond the given materials and referencing a range of relevant contexts, but **examiners should note that subtlety and sophistication might also be seen in the ways in which some candidates make use of only what is given in the supporting extracts.**

| **AO5** | Candidates must approach AO5 by making use of the supporting extracts to address alternative readings and, in addition, they are free to make use of the knowledge and understanding they have gained in the course of teaching.

As they consider the supporting extracts and other relevant alternative readings, candidates may approach AO5 in 3 ways:

- by debating alternative ideas and multiple readings (including relevant theory-based approaches)
- by engaging with critical material including specific references to and quotations from other readers.
- a combination of both of the above.

In **Band 1** no alternative reading might be offered. Some might rely upon offering an alternative reading using phrases such as "This could mean ...or it might mean..." without making much progress in this respect. Others might offer alternative readings which are not supported by the text. By the top of **Band 2** and into **Band 3**, candidates' language and technique is likely to be more speculative with some support but lacking in telling detail. There should be confident writing in **Band 4** with detailed and supported discussion of possible readings which, moving into **Band 5**, will become sophisticated and perceptive. |
|---|---|

	Period 1918-1939

Q2	**Analyse the following opening of a short story, *A Hedonist*, by John Galsworthy which was published in 1921. You must use the supporting extracts which follow the passage to help you consider contexts and different interpretations.** [50]
AO1	<u>Informed</u> responses will demonstrate clear understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be shown in the candidate's grasp of the conventions of narrative fiction as well as the candidate's grasp of ideas and attitudes arising in the passage. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.

At the **lower bands**, responses will be mostly descriptive and narrative with understanding at a superficial level. Candidates will seek to engage with the narrative, but comments might be general. There may be lapses in expression and a lack of organisation in the response. **In Band 3**, we should see increasing clarity as candidates write with more relevance, a stronger focus upon the details of the passage and an increasing understanding of the concepts of narrative fiction. There will be fewer lapses in expression and at the **top bands** candidates will write accurate, sustained and fully coherent responses with some increasing degrees of creativity shown in **Band 5** which, examiners must note, will find expression in various, individual ways. |
| **AO2** | Analyses of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/ relevant materials could be used and deserve equal reward.

In their responses to this question, candidates will gain credit for their ability to identify and <u>analyse</u> elements of the passage such as:

- narrative technique (omniscient narrator; digressive)
- the observation of characters (and the ambiguity of attitude towards the characters) which reflects the narrator's interests and skills as a painter (e.g. "raven gleam in his auburn hair).
- the creation of mystery and suspense (e.g. Vaness' ethnicity or what is the incident in Magnolia Gardens?) which engage the reader
- structure – the relationship between imagery (e.g. the flower) and narrative as the image allows the development of the story
- rich mixtures of simile and metaphor (e.g. moth and theorem)
- subtle tones of voice: Vaness seems to be under objective observation like a lab specimen but are there indications of (for example) admiration; envy; contempt; amusement or distaste? Contrast between the confident tone in the presentation of subject matter (seen in the listing, tripling etc) and the tentative, insecure conclusion to the piece as the narrator deals with more abstract issues
- the ways questions are raised which are designed to provoke the reader and give a greater significance to what would otherwise be an engaging but limited portrait. |

	Band 1 responses will probably offer basic, descriptive/narrative accounts of the extract with some feature-spotting. In **Band 2** we might see descriptive approaches to some features but by **Band 3** there should be some increasingly purposeful writing about the effects of language choices and the sequencing of the material. In **Band 4** we should expect some confident, well-focused analysis of the language choices (e.g. "budding"; "hibernated" "shrivel"; "coarse-fibered") and the effect of this upon the reader's impressions. In **Band 5** there will be some confident and increasingly sophisticated analysis, perhaps taking in many of the points above, and developing confidently ideas about the variety of tone which Goldsworthy employs and the skill with which he engages and stimulates the reader through suspense, philosophical speculation and the painterly observation of detail.
AO3	In their approach to AO3, candidates must make use of the supporting extracts and may bring to bear upon their analyses other contextual knowledge and understanding which they have gained in the course of their study of the period.
	Some key contextual points which could be rewarded if used relevantly in response to this extract might be:
	- period features – WW1; leisure pursuits - style and behaviour of characters – moneyed class - attitudes towards women (objectification?) and courtship conventions - philosophical, political and social change (pre and post war conditions) - aspects of modernism in free flow of thoughts and apparent loose structure of the narrative - presentation of racial elements (otherness).
	Those in the lower bands might write generally about contexts with inadequate linking to the passage. Writing might be descriptive and superficial and reductive with some misunderstanding. As we move into **Band 3** there will be a better grasp of the connection between the text and relevant contexts and by **Bands 4 and 5** there should be increasingly detailed and specific links with some exploration of ideas. In these higher bands, it is expected that consideration of context will be integrated into the literary analysis. In **Band 5** we should expect to see subtle and illuminating connections between text and context. Work in these higher bands should be capable of moving beyond the given materials and referencing a range of relevant contexts, but **examiners should note that subtlety and sophistication might also be seen in the ways in which some candidates make use of only what is given in the supporting extracts.**

AO5	Candidates must approach AO5 by making use of the supporting extracts to address alternative readings and, in addition, they are free to make use of the knowledge and understanding they have gained in the course of teaching.
	As they consider the supporting extracts and other relevant alternative readings, candidates may approach AO5 in 3 ways:
	- by debating alternative ideas and multiple readings (including relevant theory-based approaches) - by engaging with critical material including specific references to and quotations from other readers. - a combination of both of the above.
	In **Band 1,** no alternative reading might be offered. Some might rely upon offering an alternative reading using phrases such as "This could mean ...or it might mean..." without making much progress in this respect. Others might offer alternative readings which are not supported by the text. By the top of **Band 2** and into **Band 3**, candidates' language and technique is likely to be more speculative with some support but lacking in telling detail. There should be confident writing in **Band 4** with detailed and supported discussion of possible readings which, moving into **Band 5**, will become sophisticated and perceptive.

Assessment Grid for Component 3 Section A

Band	AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 15 marks	AO2 Analyse ways in which meanings are shaped in literary texts 15 marks	AO3 Demonstrate the significance and influence of the contexts in which literary texts are written and received 10 marks	AO5 Explore literary texts informed by different interpretations 10 marks
5	**13-15 marks** • sophisticated, creative and individual response to unseen text; ideas are thoughtful and response is fully engaged and relevant • confident, perceptive application of literary concepts and terminology • effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	**13-15 marks** • perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning • confident and apt textual support • confident discussion of implicit meaning	**9-10 marks** • apt, discerning use of supporting extracts • perceptive, productive discussion of significance and influence of contexts • confident analysis of connections between unseen text and contexts	**9-10 marks** • apt, discerning use of supporting extracts • mature and confident discussion of other relevant interpretations of unseen text • autonomous, independent reader
4	**10-12 marks** • clearly informed, engaged and well-structured response to unseen text • sound and apt application of literary concepts and terminology • expression is accurate and clear; response is organised and shows some evidence of an academic style and register	**10-12 marks** • sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning • secure, apt textual support • sound, secure grasp of implicit meaning	**7-8 marks** • sound, secure use of supporting extracts • sound, secure appreciation and understanding of significance and influence of contexts • sound, secure understanding of connections between unseen text and contexts	**7-8 marks** • sound use of supporting extracts • makes clear and purposeful use of other relevant interpretations of unseen text
3	**7-9 marks** • clearly engages with unseen text and response is mostly relevant • some sensible use of key concepts and generally accurate use and application of terminology • reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses	**7-9 marks** • purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning • generally clear and accurate textual support • grasps some implicit meanings	**5-6 marks** • clear use of supporting extracts • clear grasp of significance and influence of contexts • clear understanding of connections between unseen text and contexts	**5-6 marks** • clear use of supporting extracts • makes clear and appropriate use of other relevant interpretations of unseen text
2	**4-6 marks** • attempts to engage with unseen text and structure response, though may not always be relevant; response may be restricted to a literal reading • some, though may not always be relevant, use of concepts and terminology • expression may feature some inaccuracies	**4-6 marks** • makes some valid points about writer's use of language and poetic techniques to create meaning • supports points by reference to unseen text • shows some grasp of implicit meaning	**3-4 marks** • some use made of supporting extracts, but not always appropriate • acknowledges the importance of contexts • makes some connections between unseen text and contexts	**3-4 marks** • some use made of supporting extracts, but not always appropriate • acknowledges that unseen text can be interpreted in more than one way
1	**1-3 marks** • superficial approach to unseen text that may show only partial/simple understanding • shows some grasp of basic terminology, though this may be uneven • errors in expression and lapses in clarity	**1-3 marks** • identifies basic language and stylistic features • discussion tends to be narrative/descriptive in nature • offers some support in the form of quotations or references which may not always be relevant	**1-2 marks** • little or no meaningful use of supporting extracts • describes wider contexts in which texts are written and received • attempts to make superficial connections between unseen text and contexts.	**1-2 marks** • little or no meaningful use of supporting extracts • attempts to present a view of unseen text with partial understanding
0	**0 marks:** Response not worthy of marks or not attempted			

Component 3 Section B: Unseen Poetry

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

AO1	AO2
15	15

	Celandine

Q3	**Analyse in detail the following poem.** [30]
AO1	<u>Informed</u> responses will demonstrate clear understanding of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be shown in the candidate's grasp of the conventions of poetry as well as the ideas and attitudes arising in the poem. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>. At **lower bands**, responses will be mostly descriptive and narrative with understanding at a superficial level. Comments are likely to be general and unfocused, often revealing a misreading or misunderstanding of the details of the poem. There will most likely be lapses in expression and problems with organisation in the response. In **Band 3** we should see a stronger focus on the poem and an increasing understanding and appreciation of poetic conventions and concepts in a response that is mostly accurate and coherent. At the top bands, candidates will write consistently accurate, sustained and coherent responses with clear evidence of sophistication and perceptive reading in **Band 5**. Examiners must be aware that candidates, particularly those in the higher bands, will find a variety of ways into the text as they produce individual responses.
AO2	Analyses of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below, but these are examples only and other valid/relevant materials could be drawn upon and will earn equal reward. In their responses to this poem candidates will be rewarded for their ability to identify and analyse: • direct simplicity of title and then surprise of subject matter in line one • pattern of stanzas and sound qualities – rhyme and rhythm • language choices which reveal the state of mind expressed by the poem's voice – e.g. "saddened"; "shadow"; "phantom" • the ways the poet establishes the relationship between flower and lost lover – first as powerful stimulant to memory then as recollection of the past and the lover's behaviour then as a transformative agent which seems to lend substance to vague memory but perhaps re-establishes the distance between the poetic voice and the lost lover "Gone like a never perfectly recalled air." • how the senses are engaged – sight and smell • evocation of a complex mix of emotions – sadness; disappointment; surprise; momentary joy; nostalgia; sensuality and desire; finally, an ironic feeling of failure where the intensity of the flower's smell underlines the vague and ephemeral nature of memory. • the effects of different line lengths / enjambment • the effects of the contrasting images e.g. "stood up like a flame" and "Phantom not the creature with bright eye." • the change of tone/imagery in the second part of the poem

| | ambiguities in the poet's attitudes to the flower and his memories – pleasure or pain? – subtle mixtures which might define feelings of nostalgia the purpose of the poem – an acceptance of loss? A celebration of beauty? An exploration of the faculty of memory itself? **Band 1** responses will probably offer basic, descriptive/narrative accounts of the poem with some feature-spotting. In **Band 2** we might see descriptive approaches to some features but by **Band 3** there should be some increasingly purposeful writing about the effects of language choices, structure, imagery and the sequencing of the material. In **Band 4** we should expect some confident, well-focused analysis of the language. In **Band 5** there will be some confident and increasingly sophisticated analysis, perhaps taking in many of the points above, and developing confidently an understanding and appreciation of Thomas' rich and poignant blend of surprise, the nature of memory, passion, sensuality, wistfulness, and acceptance of loss. |

The Poplar Field

Q4	Analyse in detail the following poem. [30]
AO1	<u>Informed</u> responses will demonstrate clear understanding of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be shown in the candidate's grasp of the conventions of poetry as well as the ideas and attitudes arising in the poem. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>. At **lower bands**, responses will be mostly descriptive and narrative with understanding at a superficial level. Comments are likely to be general and unfocused, often revealing a misreading or misunderstanding of the details of the poem. There will most likely be lapses in expression and problems with organisation in the response. In **Band 3** we should see a stronger focus on the poem and an increasing understanding and appreciation of poetic conventions in a response that is mostly accurate and coherent. At the top bands, candidates will write consistently accurate, sustained and coherent responses with clear evidence of sophistication and perceptive reading in **Band 5**. Examiners must be aware that candidates, particularly those in the higher bands, will find a variety of ways into the text as they produce individual responses.
AO2	Analyses of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below, but these are examples only and other valid/relevant materials could be drawn upon and will earn equal reward. In their responses to this poem candidates will be rewarded for their ability to identify and analyse: • simplicity/accessibility of title and subject-matter in contrast to some of the deeper philosophical / aesthetic/ moral ideas • structure of stanzas and rhyme scheme • variety of tone and Mood (anapaestic rhythms give a lively, lyrical feel sometimes in contrast to the more sombre elements of the poem) • Implications for mood of lines such as "if anything can" suggesting a suppressed melancholy/depression • movement of ideas from nostalgia to meditation upon brevity of life /mortality • sound qualities – assonance and alliterative schemes throughout – use of onomatopoeia • use and effects of metaphors e.g. "cool colonnade"; "Ouse on his bosom" • use of poetic language e.g. "ditty"; "grove"; • relationship between the blackbird and the poetic voice • chiastic pattern of alliteration in the final stanza (muse of the perishing pleasures of man – m/p/p/m – possible inauthentic note in contrast to the clear, convincing emotional engagement of the earlier stanzas? **Band 1** responses will probably offer basic, descriptive/narrative accounts of the poem with some feature-spotting. In **Band 2** we might see descriptive approaches

| | to some features but by **Band 3** there should be some increasingly purposeful writing about the effects of language choices, structure, imagery, sound qualities and the sequencing of the material. In **Band 4** we should expect some confident, well-focused analysis of the language (e.g. "resounds with his sweet-flowing ditty""; "a turf on my breast and a stone at my head"). In **Band 5** there will be some confident and increasingly sophisticated analysis, perhaps taking in many of the points above, and developing confidently an understanding and appreciation of Cowper's subtle blend of nostalgia, implicit criticism and meditation upon mortality and loss. |

Assessment Grid for Component 3 Section B

Band	AO1 *Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression* **15 marks**	AO2 *Analyse ways in which meanings are shaped in literary texts* **15 marks**
5	**13-15 marks** • sophisticated and individual response to unseen text; ideas are thoughtful and response is fully engaged and relevant • confident, perceptive application of literary concepts and terminology • effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	**13-15 marks** • perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning • confident and apt textual support • confident discussion of implicit meaning
4	**10-12 marks** • clearly informed, engaged and well-structured response with clear understanding of the unseen text • sound and apt application of literary terminology and concepts • expression is accurate and clear; response is organised and shows some evidence of an academic style and register	**10-12 marks** • sound, secure analysis and evaluation of writer's use of language and poetic techniques to create meaning • secure, apt textual support • sound, secure grasp of implicit meanings
3	**7-9 marks** • clearly engages with unseen text and response is mostly relevant • some sensible use of key concepts and generally accurate use and application of terminology • reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.	**7-9 marks** • purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning • generally clear and accurate textual support • grasps some implicit meanings
2	**4-6 marks** • attempts to engage with unseen text and structure response, though may not always be relevant to the question; response may be restricted to a literal reading • some, though may not always be relevant, use of terminology • expression may feature some inaccuracies	**4-6 marks** • makes some valid points about writer's use of language and poetic techniques to create meaning • supports points by some appropriate reference to unseen text • shows some grasp of implicit meaning
1	**1-3 marks** • superficial approach to unseen text that may show partial/simple understanding • some grasp of basic terminology, though this may be uneven • errors in expression and lapses in clarity	**1-3 marks** • identifies basic language and stylistic features • discussion tends to be narrative/descriptive in nature • offers some support in the form of quotations from or references to unseen text which may not always be relevant
0	**0 marks:** Response not credit worthy or not attempted.	