GCSE MARKING SCHEME

SAMPLE ADAPTED MARKING SCHEME

ENGLISH LITERATURE
COMPONENT 2
C722U20-A (POETRY ANTHOLOGY)

POETRY ANTHOLOGY

GENERIC ASSESSMENT OBJECTIVES GRID

| 7 | 1 |

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1, AO2 and AO3 are equally weighted in this question.   **Total 15 marks**

Band	AO1:1a+b, AO1:2	AO2	AO3
5 **13-15 marks**	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure, make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.	Candidates: show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
4 **10-12 marks**	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure, make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.	Candidates: show a secure understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
3 **7-9 marks**	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure, make some reference to meanings and effects; use relevant subject terminology.	Candidates: show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
2 **4-6 marks**	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure, may make limited reference to meanings and effects; may use some relevant subject terminology.	Candidates: show some understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
1 **1-3 marks**	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure, may make basic reference to meanings and effects; may use some subject terminology but not always accurately.	Candidates: show limited understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.

Poetry Anthology

INDICATIVE CONTENT

7 1 Read the poem below, *A Wife in London,* by Thomas Hardy.

A Wife in London is a poem about loss. How does Thomas Hardy present loss in the poem? Remember to refer to the contexts of the poem in your answer. [15]

This question assesses AO1, AO2 and AO3.

<u>**Indicative content**</u>

Responses may include:

AO1
• An understanding of Hardy's presentation of loss from the Wife's point of view
• Sympathy for the Wife's loss of her husband, and how this is increased by the impersonal notification of his death
• An appreciation of the irony of the sequence of messages received by the Wife
AO2
• Comments on Hardy's use of language to present loss
• Comments on the two-part structure of the poem and how it contributes to the poem's emotional impact
• The use of pathetic fallacy in Hardy's description of London
• The use of light imagery and its effect
• Comments on the use of positive language in the second part of the poem
• Discussion of Hardy's use of pauses, alliteration and onomatopoeia to highlight key ideas and phrases
AO3
• An understanding of the poem's historical context, such as the location and nature of the Boer Wars from 1899-1902
• The literary tradition of war poetry, and how this poem is one of the first to focus on the effect of war on lives away from the fighting
• Knowledge of Hardy's biography and literary career
• An understanding of how the cruelty of the Wife's loss is typical of many events in Hardy's novels and poems, where a twist of fate impacts on the lives of ordinary people

This is not a checklist. Please reward valid alternatives.

GENERIC ASSESSMENT OBJECTIVES GRID

7	2

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1, AO2 and AO3 are equally weighted in this question.   **Total 25 marks**

Band	AO1:1a+b, AO1:2	AO2	AO3
5 **21-25** **marks**	Comparison is critical, illuminating and sustained across AO1, AO2 and AO3. There will be a wide ranging discussion of the similarities and/or differences between the poems.		
	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the texts critically; show a perceptive understanding of the texts, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the texts, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure, make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.	Candidates: show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
4 **16-20** **marks**	Comparison is focussed, coherent and sustained across AO1, AO2 and AO3. There will be a clear discussion of the similarities and/or differences between the poems.		
	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the texts, with considerable engagement; support and justify their responses by well-chosen direct reference to the texts, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure, make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.	Candidates: show a secure understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
3 **11-15** **marks**	Comparison is focussed across AO1, AO2 and AO3 with some valid discussion of the similarities and/or differences between the poems.		
	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the texts, with engagement; support and justify their responses by appropriate direct reference to the texts, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure, make some reference to meanings and effects; use relevant subject terminology.	Candidates: show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
2 **6-10** **marks**	Comparison is general with some discussion of the obvious similarities and/or differences between the poems.		
	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the texts, with some engagement; support and justify their responses by some direct reference to the texts, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure, may make limited reference to meanings and effects; may use some relevant subject terminology.	Candidates: show some understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
1 **1-5** **marks**	Comparison is very limited. There may be a basic awareness of the obvious similarities and/or differences between the poems.		
	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the texts, with a little engagement; may support and justify their responses by some general reference to the texts, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure, may make basic reference to meanings and effects; may use some subject terminology but not always accurately.	Candidates: show limited understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
0 marks	Nothing worthy of credit	Nothing worthy of credit	Nothing worthy of credit

| 7 | 2 | Choose **one** other poem from the anthology in which the poet also writes about loss. Compare the way the poet presents loss in your chosen poem with the way Thomas Hardy presents loss in *A Wife in London*. [25] |

In your answer to | 7 | 2 | you should compare:

- the content and structure of the poems – what they are about and how they are organised
- how the writers create effects, using appropriate terminology where relevant
- the contexts of the poems, and how these may have influenced ideas in them

Indicative content

For the second poem, candidates may choose any other appropriate poem from the anthology that explores the presentation of loss. For example, if candidates choose *The Manhunt,* then responses may include:

AO1
- How both poems deal with the theme of loss   - How both poems look at loss through war from a wife's point of view, although in different ways and at different times   - An understanding of how Hardy shows a wife receiving news of the death of her husband, while Armitage presents a wife coping with her husband's injuries and the loss of his mental stability   - How *The Manhunt* shows at least some hope for the wife, contrasting with the tragic hopelessness of *A Wife in London*
AO2
- How Armitage uses language to achieve specific effects and how this compares to Hardy's use of language in *A Wife in London*   - The use of free verse, albeit with some structural pattern in *The Manhunt*, compared with the more traditional regular structure and rhyme scheme in *A Wife in London*   - How Armitage makes use of a series of metaphors compared to Hardy's more naturalistic approach   - Armitage's use of repetition, adjectives related to damage and verbs suggesting the speaker's care, and how this compares to *A Wife in London*
AO3
- An understanding of the contexts of *The Manhunt* and the contexts of *A Wife in London*   - Comments on the different conflicts to which the poems are responses   - Awareness of the use of free verse and less traditional forms by 20th / 21st century writers   - A comparison of the differing social and scientific contexts affecting *The Manhunt* and *A Wife in London,* e.g. a greater understanding of the psychological impact of war, improved medical care and faster methods of communication in the 21st century

This is not a checklist. Please reward valid alternatives.