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# **GCSE MARKING SCHEME**

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## **SAMPLE ADAPTED MARKING SCHEME**

**ENGLISH LITERATURE  
COMPONENT 2  
C722U20-C (UNSEEN POETRY)**

## UNSEEN POETRY

### Generic Assessment Objectives Grid

Question 

3	1
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*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 and AO2 are equally weighted in this question.*

**Total 15 marks**

Band	AO1:1 a+b, AO1:2	AO2
<b>5</b> <b>13-15 marks</b>	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.
<b>4</b> <b>10-12 marks</b>	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.
<b>3</b> <b>7-9 marks</b>	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 evaluate writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
<b>2</b> <b>4-6 marks</b>	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.
<b>1</b> <b>1-3 marks</b>	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; make basic reference to meanings and effects; may use some subject terminology but not always accurately or appropriately.
<b>0 marks</b>	Nothing worthy of credit.	Nothing worthy of credit.

## UNSEEN POETRY

Read the two poems, *Yesterday* by Patricia Pogson and *Those Winter Sundays* by Robert Hayden. Both poems describe the relationship between a parent and a child.

3	1
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Write about the poem *Yesterday* by Patricia Pogson, and its effect on you.

[15]

You may wish to consider:

- *what the poem is about and how it is organised*
- *the ideas the poet may have wanted us to think about*
- *the poet's choice of words, phrases and images and the effects they create*
- *how you respond to the poem*

***This question assesses AO1 and AO2.***

### **Indicative content**

**Responses may include:**

#### **AO1**

- An understanding of the key aspects of the mother's memories of her child and their changing relationship
- The descriptions of the child and her mother's feelings about them
- The references to change and passing of time
- The mother's feelings about her current role in their relationship

#### **AO2**

- Comments on Pogson's use of language to describe the relationship of the mother and child and the effects of the mother as first person narrator
- The imagery used to describe the child's appearance and character
- The reflective and nostalgic tone used to present their relationship
- The way the mother's thoughts move from the past into the future and return to the present and how the poem's structure presents this passage of time 'Yesterday'/'Now'/'In time'/'Until then'
- The mother's references to the increasing distance in their relationship 'and turn away with my work unhindered by your eager face'
- The effect of key words and phrases to present the mother's feelings about her child, such as a 'marvelled' 'perfect' 'grace' 'imperfect love'

**This is not a checklist. Please reward valid alternatives.**

## UNSEEN POETRY

### Generic Assessment Objectives Grid

Question 

3	2
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*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 and AO2 are equally weighted in this question.*

**Total 25 marks**

Band	AO1:1 a+b, AO1:2	AO2
<b>5</b>  <b>21-25 marks</b>	Comparison is critical, illuminating and sustained across AO1 and AO2. 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.
<b>4</b>  <b>16-20 marks</b>	Comparison is focussed, coherent and sustained across AO1 and AO2. 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.
<b>3</b>  <b>11-15 marks</b>	Comparison is focussed across AO1 and AO2 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 evaluate writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
<b>2</b>  <b>6-10 marks</b>	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.
<b>1</b>  <b>1-5 marks</b>	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; make basic reference to meanings and effects; may use some subject terminology but not always accurately or appropriately.
<b>0 marks</b>	Nothing worthy of credit.	

Now compare *Those Winter Sundays* by Robert Hayden, and *Yesterday* by Patricia Pogson.

[25]

You should compare:

- what the poems are about and how they are organised
- the ideas the poets may have wanted us to think about
- the poets' choice of words, phrases and images and the effects they create
- how you respond to the poems

***This question assesses AO1 and AO2.***

### **Indicative content**

**Responses may include:**

#### **AO1**

- Reference to how both poems present aspects of the narrators' memories of their parent/ child relationship and how their attitudes have changed over time
- The descriptions of the father in *Those Winter Sundays* and the child in *Yesterday* and the impressions created of them
- Comments on the contrasting mood and atmosphere in *Those Winter Sundays* 'chronic angers of the house'/'blueblack cold' with perhaps the warmth evoked by the mother's memories in *Yesterday*
- Comments on the implied reference to other family members/siblings 'no-one ever thanked him', contrasting with the single perspective of the mother in *Yesterday*
- Comments on the contrasting effects of a more detailed sense of place and time in *Those Winter Sundays*
- An understanding or comment on the ideas posed at the end of the poem 'what did I know of love's austere and lonely offices'/'will focus my imperfect love' which may suggest a change in the narrator's perspective of their parent/child relationships

#### **AO2**

- How Hayden uses language to achieve specific effects and how this is compared to Pogson's use of language in *Yesterday*
- Links between the references to the polished shoes to symbolise the love/care of both parents
- The use of the first person to reveal the poet's thoughts and feelings about their memories and changing relationships in both poems, but from the parent's perspective in *Yesterday* and the child's in *Those Winter Sundays*
- The use of physical details to describe both the father in *Those Winter Sundays*, 'cracked hands that ached' and the child in *Yesterday* 'a tiny foot' /' feet strong and determined'
- References to structural features to present time and the passing of time in both poems

**This is not a checklist. Please reward valid alternatives.**