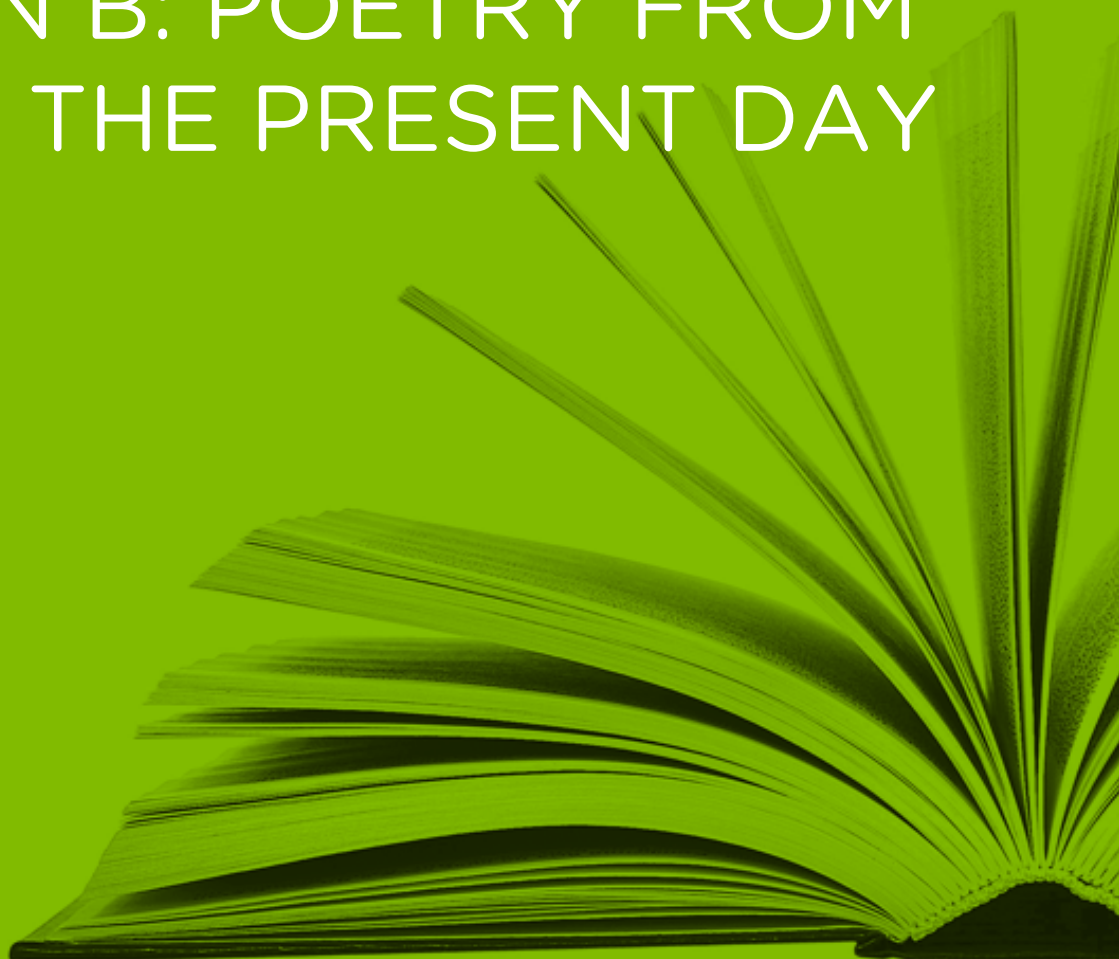


GCSE

WJEC Eduqas GCSE in  
**ENGLISH LITERATURE**

ACCREDITED BY OFQUAL

**COMPONENT 1**  
**SECTION B: POETRY FROM**  
**1789 TO THE PRESENT DAY**



## KEY ASPECTS OF THE SPECIFICATION FROM 2015

### COMPONENT 1, SECTION B: POETRY FROM 1789 TO THE PRESENT DAY

AREA OF STUDY	DESCRIPTION
<b><u>The Poetry Anthology</u></b>	Factors to consider, and guidelines for approaching, the question based on poems in the anthology.
<b><u>Example Poetry Question</u></b>	An example question based on the poem ' <i>To Autumn</i> ' by John Keats.
<b><u>Example Poetry Question Mark Scheme</u></b>	The specific Assessment Objectives, Mark Scheme and Indicative Content for the example poetry question based on the poem ' <i>To Autumn</i> ' by John Keats.
<b><u>Example Poetry Question Responses</u></b>	Example responses to the Poetry Question

AREA OF STUDY

**The Poetry Anthology**

Key Points:

- In the examination, one poem will always be printed, and learners will have to choose another with which to compare it.
- There will be a printed list of the titles of all the poems in the anthology.
- Learners will need to have studied all the poems in order to make an informed and sensible choice.
- Responses will be assessed for AO1, AO2 and AO3. For AO3, context is interpreted relatively broadly, including the time the poems were written in, the times they are set in, including social and cultural features, and literary contexts.
- The focus for choice of the second poem will be provided, almost certainly relating to themes, so thinking about grouping the poems into themes from the very start will be useful.
- Bear in mind, however, that many of the poems could well encompass more than one theme.

AMPLIFICATION FOR TEACHING



**Factors to consider:**

- Guidelines on the paper will steer the learners towards considering:
  1. the content and structure of the poems (what they are about and how they are organised)
  2. how the writers create effects, with use of appropriate terminology where relevant, and the contexts of the poems
  3. how these may have influenced the ideas in them
- Comparison runs across the three Assessment Objectives. It would, however, be sensible to focus on understanding the individual poems before moving on to comparing them.

ADDITIONAL RESOURCES

[Romantic poetry](#)

[Specimen Assessment Materials](#)

[Eduqas Poetry Anthology Resources](#)

## EXAMPLES OF QUESTIONS IN COMPONENT 1

Here are examples of our sample tasks taken from our full set of SAMs, which can be accessed from the **additional resources** section below.

### COMPONENT 1: SECTION B

#### Poetry, answer *both* 71 and 72

You are advised to spend about 20 minutes on 71, and about 40 minutes on 72.

71 Read the poem 'To Autumn', by John Keats.

In this poem Keats explores ideas about nature. Write about the ways in which Keats presents nature in this poem. Remember to refer to the contexts of the poem in your answer.

[15]

72 Choose one other poem from the anthology in which the poet also writes about nature. Compare the presentation of nature in your chosen poem to the presentation of nature in 'To Autumn'.

[25]

In your answer to 72 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 the ideas in them



Select the image (left) for the Mark Scheme for this question.



Select the image (left) for the Indicative Content for this question.

## ADDITIONAL RESOURCES

[Romantic poetry](#)

[Specimen Assessment Materials](#)

[Eduqas Poetry Anthology Resources](#)

## EXAMPLES OF QUESTIONS IN COMPONENT 1 – MARK SCHEME

'To Autumn' by John Keats:

Season of mists and mellow fruitfulness!  
Close bosom-friend of the maturing sun;  
Conspiring with him how to load and bless  
With fruit the vines that round the thatch-eves run;  
To bend with apples the moss'd cottage-trees,  
And fill all fruit with ripeness to the core;  
To swell the gourd, and plump the hazel shells  
With a sweet kernel; to set budding more,  
And still more, later flowers for the bees,  
Until they think warm days will never cease,  
For Summer has o'er-brimm'd their clammy cells.

Who hath not seen thee oft amid thy store?  
Sometimes whoever seeks abroad may find  
Thee sitting careless on a granary floor,  
Thy hair soft-lifted by the winnowing wind;  
Or on a half-reap'd furrow sound asleep,  
Drows'd with the fume of poppies, while thy hook  
Spares the next swath and all its twined flowers;  
And sometimes like a gleaner thou dost keep  
Steady thy laden head across a brook;  
Or by a cyder-press, with patient look,  
Thou watchest the last oozy hours by hours.

Where are the songs of Spring? Ay, where are they?  
Think not of them, thou hast thy music too,—  
While barred clouds bloom the soft-dying day,  
And touch the stubble plains with rosy hue;  
Then in a wailful choir the small gnats mourn  
Among the river shallows, borne aloft  
Or sinking as the light wind lives or dies;  
And full-grown lambs loud bleat from hilly bourn;  
Hedge-crickets sing; and now with treble soft  
The red-breast whistles from a garden-croft;  
And gathering swallows twitter in the skies.

## ADDITIONAL RESOURCES

[Romantic poetry](#)

[Specimen Assessment Materials](#)

[Eduqas Poetry Anthology Resources](#)

## EXAMPLES OF QUESTIONS IN COMPONENT 1 – MARK SCHEME

Here you will find the Assessment Objectives for the **example Poetry question, based on the poem 'To Autumn'** (taken from our full set of **Specimen Assessment Materials**, which can be accessed from the **additional resources** section below).

ASSESSMENT OBJECTIVE	DESCRIPTION
AO1:1a	Read, understand and respond to texts to maintain a critical style.
AO1:1b	Read, understand and respond to texts to develop an informed personal response.
AO1:2	Use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.



Select the image (left) for the Mark Scheme for this question.



Select the image (left) for the Indicative Content for this question.

## ADDITIONAL RESOURCES

[Romantic poetry](#)

[Specimen Assessment Materials](#)

[Eduqas Poetry Anthology Resources](#)

## EXAMPLES OF QUESTIONS IN COMPONENT 1 - MARK SCHEME

Here you will find the Mark Scheme for the **example Poetry question 71** (taken from our full set of **Specimen Assessment Materials**).

**71, AO1, AO2 and AO3 are equally weighted in this question.**

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	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.



## EXAMPLES OF QUESTIONS IN COMPONENT 1 - MARK SCHEME

Here you will find the Mark Scheme for the **example Poetry question 72** (taken from our full set of **Specimen Assessment Materials**). 72, AO1, AO2 and AO3 are equally weighted in this question.

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 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 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 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 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 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 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 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 1–5 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 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	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.



## EXAMPLES OF QUESTIONS IN COMPONENT 1 – MARK SCHEME

Here you will find Indicative Content for the **example Poetry question, based on 'To Autumn'** (taken from our full set of **Specimen Assessment Materials**).

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

### COMPONENT 1: SECTION B

#### Poetry, 'To Autumn', 71

#### Responses may include:

##### AO1

- An understanding of Keats' appreciation and acceptance of the beauty of nature
- The inevitability of time passing in 'To Autumn'
- The abundance of nature referred to in the poem
- The inevitability of death

##### AO2

- Comments on Keats' use of language to present nature
- The use of the three stanza structure in 'To Autumn' to reveal the poet's acceptance of time passing and death
- The poet's use of imagery, such as the extended personification of autumn in its different stages
- The use of rhyme and structure to present the passing of time
- The use of language to suggest the richness and fecundity of nature

##### AO3

- How the approach to nature is presented in relation to the literary context of the Romantic tradition
- The influence of Keats' awareness of his own mortality
- Keats' relationship with nature
- The place of agriculture in the presentation of nature



Select the image (left) for the extract from the example question.



Select the image (left) for the Mark Scheme for this question.

## EXAMPLES OF QUESTIONS IN COMPONENT 1 – MARK SCHEME

Here you will find Indicative Content for the **example Poetry question, based on 'To Autumn'** (taken from our full set of **Specimen Assessment Materials**).

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

### COMPONENT 1: SECTION B

#### Poetry, 'To Autumn', 72

#### Responses may include:

##### AO1

- An understanding of a child's view of nature in 'Death of a Naturalist' and how this compares with the view of nature in 'To Autumn'
- The child's engagement and excitement in his discovery of the natural world in 'Death of a Naturalist' and a comparison with the narrator's viewpoint in 'To Autumn'
- How both poems deal with the theme of nature

##### AO2

- How Heaney uses language to achieve specific effects and how this compares to Keats' use of language in 'To Autumn'
- The use of childlike imagery and the appeal to the senses in 'Death of a Naturalist' and how this compares with the use of imagery in 'To Autumn'
- How iambic pentameter and division into stanzas, contribute to the overall meaning of 'Death of a Naturalist' and how this compares with the structural features of 'To Autumn'

##### AO3

- An understanding of the contexts of 'Death of a Naturalist' and the contexts of 'To Autumn'
- Comments on context such as the 20th century Irish rural setting of 'Death of a Naturalist' compared to the rural setting of 'To Autumn'
- Valid comparisons of both poems' autobiographical elements, such as the poets' awareness of the passing of time
- A comparison of the contextual factors affecting 'To Autumn' and 'Death of a Naturalist', e.g. the importance of the natural world to the poets



Select the image (left) for the Mark Scheme for this question.



Select the image (left) for the Assessment Objectives for this question.

## EXAMPLE ANSWERS AND EXAMINERS COMMENTS FOR THE ANTHOLOGY QUESTION IN COMPONENT 1

Here you will find Indicative Content for the **example Poetry question, based on 'To Autumn'** (taken from our full set of **Specimen Assessment Materials**).

71

The poem 'To Autumn', was written by John Keats in 1819, and the poem explores many

ideas about **nature**. One of the ideas it explores, is that Autumn is an actual person. It

personifies the season of autumn, as though 'Autumn' has feelings, can speak and is

somewhat a physical being rather than a **season**. By saying 'Conspiring', it could be said that

this is evidence of how Keats believes that the season talks, and personifies it, so it is easier

for the audience to understand how he personally feels about it, however it could also be

inferred as though autumn is plotting something, as though 'Autumn', is intelligent and **wise**.

Another idea that the poem explores about nature is that 'Autumn' is a female goddess. We

can infer that Keats changed how the audience can read the poem, because he says, 'Who

hast not seen thee oft amid thy store'. This shows us that the reader becomes the second

person, and Keats is talking directly to autumn. 'Thy hair soft lifted...' could connote **that**

'Autumn' is a female goddess, because he refers to her as a woman person. He speaks kindly

of her. The use of alliteration like 'winnowing wind', somehow make 'Autumn' seem a **soft**

and gentle woman, and it adds to the calm **effect**.

Keats could also have been exploring the idea that 'Autumn', isn't just something we can

see, we can feel it too. He speaks about 'Autumn', in the third stanza, with the use of a lot of

auditory imagery. He uses a lexical set/field of words with the common theme linking back

to nature and animals. 'Bleat', 'twitter', 'whistles', all of these words create **an atmosphere**.

It makes us feel as though we are in some type of **pastoral** setting.

'To Autumn' could be described as John Keats personal declaration of love in a form of a **love**

letter to the season. The way it is written is very structured and formal. It is made of 3

stanzas, which are 11 lines each. The three follow a rhyme scheme of A, B, A, B. **This** could

be evidence that Keats is writing a love **letter**, because of the formality of it. Keats is

describing a historic depiction of autumn, when people were so much more in touch with

**Comment [W31]:** Focus on the task from the outset

**Comment [W32]:** Awareness of technique, style and effects

**Comment [W33]:** Selects detail to support points

**Comment [W34]:** Probing meaning

**Comment [W35]:** Probes language choice

**Comment [W36]:** Interprets detail

**Comment [W37]:** Some analysis of language

**Comment [W38]:** Selects and highlights language but it is not very specific

**Comment [W39]:** Some reference to context

**Comment [W40]:** A nice idea

**Comment [W41]:** Some comments on form

**Comment [W42]:** Maybe...

EXAMPLE ANSWERS AND EXAMINERS COMMENTS FOR THE ANTHOLOGY QUESTION IN COMPONENT 1

Here you will find Indicative Content for the **example Poetry question, based on 'To Autumn'** (taken from our full set of **Specimen Assessment Materials**).

nature. The Romantics were in love with nature, and were known to make pastoral poems that were very aware of the beauty of nature.

**Comment [W43]:** Context addressed although something more specific would help

Another thing that could be said is that the use of sibilance and caesura's creates a mood and setting. 'Season of Mists' 'fruitfulness'. The continuing of the use of the letter 's', sets quite a soft mood to the poem. It creates the effect of structure, but also rolls of the tongue nicely, that it adds to the effect of autumn's 'mellow' atmosphere. The use of question marks, 'Where are the Songs of Spring?' leave time for the reader to pause and think about what Keats is asking 'Autumn'.

**Comment [W44]:** Rather generalised

**Comment [W45]:** Analysis of language choice and makes a valid point

Overall, Keats refers to the Season of autumn as a female goddess that takes on different persona's. She is a farmer and a singer, and by doing this he personifies 'Autumn', to have different characteristics and traits, which brings the season to life. 'Reap'd', 'songs', are both evidence Keats doing this.

**Comment [W46]:** Valid interpretation

AO1: The candidate sustains focus on the task, showing engagement and secure understanding of key aspects of the text.

AO2: This discusses and analyses language structure and form and uses apt subject terminology.

AO3: Shows an understanding of context although this tends to be rather generalised.

Overall: A secure Band 4 response.

## EXAMPLE ANSWERS AND EXAMINERS COMMENTS FOR THE ANTHOLOGY QUESTION IN COMPONENT1

Here you will find Indicative Content for the **example Poetry question, based on 'To Autumn'** (taken from our full set of **Specimen Assessment Materials**).

<p>72 One poem that 'To Autumn', could be linked to is 'Death of a Naturalist', by <b>Seamus</b> Heaney. The link could be made because both explore ideas of nature. Keats explored the ideas that nature is a person, that has characteristics, and is a goddess, while Heaney explored his own childhood memories of <b>Autumn</b>.</p>	<p><b>Comment [W47]:</b> Good choice!</p>
<p>A link that could be made between both poems is that they both personify things that are not able to speak, or may not have feelings into human figures. Keats personifies autumn and explores the idea it can speak, by using 'conspiring', whilst Heaney explores the idea that the frogs <b>were</b> 'Great Slime Kings.' These two ideas could connote that they both have had experiences where they have felt that a season or an animal is more than just something that can't speak but more like they were humans.</p>	<p><b>Comment [W48]:</b> A clear point of comparison and focus on the question from the start</p> <p><b>Comment [W49]:</b> A valid point. The candidate finds a link and then supports with reference to the text</p>
<p>Another link between the two, is that 'Death of a naturalist' has a lexical set based on warfare. Heaney used the words 'Cocked', 'grenade', 'vengeance' and 'rank', and these all have a common theme, that is war, and <b>warfare</b>. Whilst 'To Autumn', has a running theme of nature and wildlife. Some of the words used in 'To Autumn', being 'fruitfulness' 'plump' and 'o'erbrimm'd' This could connote that both Heaney and Keats both had contradicting ideas about nature. They could have had contrasting ideas, because 'To Autumn' was written a whole century before, 'Death of a <b>Naturalist</b>'.</p>	<p><b>Comment [W50]:</b> Some analysis of language and a comparison of language choice</p> <p><b>Comment [W51]:</b> Links to context</p>
<p>The difference in both themes could connote how people have lost love for nature, and have began to distance themselves from <b>it</b>.</p>	<p><b>Comment [W52]:</b> Maybe..</p>
<p>One difference between the two poems is the structure. 'To Autumn' is very structured and formal, whilst 'Death of a Naturalist', has no <b>structure</b> and is rather colloquial, using Irish dialect. 'Daddy <b>frog</b>', the use of this dialect could be Heaney putting across the idea that childhood is informal and irregular, and doesn't have any formality. Heaney could also be indicating that by the lack of structure in the poem, he is trying to show that childhood has no structure and is unorganised.</p>	<p><b>Comment [W53]:</b> Not really</p> <p><b>Comment [W54]:</b> Language and effects</p>

## EXAMPLE ANSWERS AND EXAMINERS COMMENTS FOR THE ANTHOLOGY QUESTION IN COMPONENT 1

Here you will find Indicative Content for the **example Poetry question, based on 'To Autumn'** (taken from our full set of **Specimen Assessment Materials**).

Both poems describe a pastoral area. Heaney describes his hometown in Ireland where a 'flax dam festered' and Keats describes autumn sitting on a 'granary floor'. **They** both use words that relate to plants and fields, and this could show a parallel in both of their childhoods and their childhood surroundings including experiences with nature.

**Comment [W55]:** Nice contrast of contexts

Heaney wrote 'Death of a Naturalist', in a very informal colloquial way, and the poem is **written** in free verse. This could be said that Heaney is exploring the idea that nature and childhood are both free. They are free, have no structure and don't follow any pattern. Whilst Keats describes the seasons rather formally, and shows his appreciation in a rather structured **way**.

**Comment [W56]:** Sort of...

**Comment [W57]:** Valid comparison

The two titles of a poem both could connote the poet's individual experiences with nature. '**Death**' being used to signify the end of love for nature, and 'To Autumn', signifying a love poem to the **season**.

**Comment [W58]:** Finds an apt contrast

One other difference between the two poems, is that 'Death of a Naturalist' is written although it is a narrative while, 'To Autumn' is written in structure. This could be referring to both poet's style of writing. Keats likes to romanticise aspects of nature while, Heaney just wanted to narrate a personal experience in poet form. Heaney used quite irregular forms, while Keats used a distinct structured **form**.

**Comment [W59]:** Bit repetitive but still valid

Overall, both poem share a lot of similarities and differences, but were both written in two different centuries, so both refer to different aspects of nature.

AO1: This sustains focus, using a thoughtful approach to the task. There is a secure understanding of key aspects of the text and there is direct reference to the text, including quotations.

AO2: This compares language choice and structure and aptly uses the relevant terminology.

AO3: There is a sustained comparison of contexts throughout.

Overall: This is a borderline Band 4/Band 5 response.



## EXAMPLE ANSWERS AND EXAMINERS COMMENTS FOR THE ANTHOLOGY QUESTION IN COMPONENT1

Here you will find Indicative Content for the **example Poetry question, based on 'To Autumn'** (taken from our full set of **Specimen Assessment Materials**).

71: She presents the poem by saying nature is all about winter in winter the leaf fall of the tree's and the farmer collect here crops in for winter so they are provided for the winter sometimes they even sell their crops so they can get eggs and bread for the winter and it says that later flowers and bees that mean the bees will eat of the flowers to take it and make pollen and fruitfulness it means sweet fruits and maturing sun it means the sun is amazing, and bright and warm.

**Comment [W79]:** Element of misreading from the start

**Comment [W80]:** Simplistic comments on context

**Comment [W81]:** There is some focus on the task here and some simple discussion

And she say that cottage tree full by fruits and twined flowers it means flower what look like the same one made over and over again and it says winnowing wind that is a simile because it start with w all the way through the winnowing sounds like made wind and it sound like it is angry aswell. It says To swell the gourd and plump the hazel shells I think it means that plumps have a hazel shell.

**Comment [W82]:** Trying to interpret

**Comment [W83]:** Maybe

**Comment [W84]:** Selects some relevant detail and tries to interpret the language choices

AO1: This has some focus and shows some understanding although this is rather limited.

AO2: Recognises and makes simple comments on language choice.

AO3: There are only implicit references to context here.

Overall: The candidate makes a real effort to engage with the poem and the task. This would receive a mark at the bottom of Band 2.



## EXAMPLE ANSWERS AND EXAMINERS COMMENTS FOR THE ANTHOLOGY QUESTION IN COMPONENT 1

Here you will find Indicative Content for the **example Poetry question, based on 'To Autumn'** (taken from our full set of **Specimen Assessment Materials**).

72 : He talks about when he was back in Primary school and he is called Seamus Heaney He would to got to the pond after the mummy frog give birth to her frog spawn and he got a hand full of the frogs spawn and he wanted to put in onto the window still at school and watch it grow in to egg with jelly all around it with a big dot of black inside of it and then he would watch in grow into a tadpole and then in 6 weeks it would have 4 legs than a week later or 2 weeks later it would be a frog and ever he has not been back to the pond where he got the frogspawn from because he fort the frogs was getting an army of frogs to Jump on him and he fort "if he put his arm back in to the Pond the Frogs spawn would clutch his arm" and he was crawling the land grass to the pond and he fort he frogs was going to get him so he ran home and never went back to the pond he has not been back to the pond since he had that dream about the frogs are going to get him but he hasn't even been back to the pond in these days. he was so scared of the frog on coming to get him for pinching Her babies and he fort that she would have told the other frogs to jump on him when he comes back to the pond to get more of the frog spam and if he put his hand in the frogspawn again it would clutch it and the frog spawn wouldn't let his hand go again.

**Comment [W85]:** Summarises the poem, gets to the gist of it but there is no comparison here

**Comment [W86]:** Grasps the basic content of the poem

AO1: There is a basic understanding of content but there is no comparison here.

AO2: Generalised through re-telling. There is no explicit comment on language, structure or form.

AO3: Context is not addressed.

Overall: The candidate would receive a mark into Band 1.

## EXAMPLE ANSWERS AND EXAMINERS COMMENTS FOR THE ANTHOLOGY QUESTION IN COMPONENT 1

Here you will find Indicative Content for the **example Poetry question, based on 'To Autumn'** (taken from our full set of **Specimen Assessment Materials**).

<p>71. 'The Soldier' is a patriotic and inspiring poem that takes pride in British culture, from its nature and appearance to the general qualities of the nation. Containing a soldier in World</p>	<p><b>Comment [W14]:</b> Not an obvious choice given the question stem.</p>
<p>War One, the poem explores the honour to die for one's country through a description of glorified war, where none of the horrors take place and it is full of only bravery and nobility.</p>	<p><b>Comment [W15]:</b> Some overview</p>
<p>Rupert Brooke wrote this poem whilst in World War One. However, he never got to the Front Lines and properly fought as he contracted sepsis (blood poisoning) and died in the Dardanelles in 1915.</p>	<p><b>Comment [W16]:</b> Knowledge of biographical context is shown</p>
<p>There is a very patriotic mood within The Soldier as the speaker describes his willingness to die for his country as it very brave and noble as shown through 'in that rich earth, a richer</p>	<p><b>Comment [W17]:</b> Selects and highlights, showing understanding of a key idea</p>
<p>dust concealed'. The speaker is saying here that if he dies, he will be buried in that 'rich earth', and because his death will be noble as it is going to be patriotic and for his country, he</p>	<p><b>Comment [W18]:</b> Focus on question stem here</p>
<p>will be the 'richer dust concealed.' There is also an element of appreciating nature as shown by 'her flowers to love' and 'blest by the suns of home' (home being England). This shows the</p>	
<p>positive aspects of the English countryside and that they should be appreciated even if they're insignificant rather than discarding them.</p>	
<p>I believe that Brooke is trying to get the reader to be more appreciative of the qualities of England as shown by the glorification of the country, as portrayed through 'English heaven'.</p>	
<p>This shows that England is so brilliant and beautiful that it could be considered 'heaven'.</p>	<p><b>Comment [W19]:</b> Selects and interprets</p>
<p>The Soldier is a sonnet which are normally about love. Thus, the poem is about a soldier showing their love for their country (England) and not for a singular person. Also, as the</p>	<p><b>Comment [W20]:</b> Some appreciation of form</p>
<p>poem is written in iambic pentameter, it is given a conversational tone which makes the</p>	<p><b>Comment [W21]:</b> Probing effect of form</p>

## EXAMPLE ANSWERS AND EXAMINERS COMMENTS FOR THE ANTHOLOGY QUESTION IN COMPONENT 1

Here you will find Indicative Content for the **example Poetry question, based on 'To Autumn'** (taken from our full set of **Specimen Assessment Materials**).

poem incredibly personal. The first stanza takes into account 'if' the soldier will die and there is quite a sad tone, as it seems his death is inevitable. However, the second stanza takes into account 'when' the soldier will die, which could be even sadder, but the poet takes into account the good that will come from the speaker's death and how noble it would be to die for England.

Comment [W22]: Perhaps...

This poem makes me feel proud to be an English citizen because it draws upon the greatness of the nation and the factors that make the country so brilliant. It also makes me appreciate nature more as it includes the things that at first look seem insignificant but at closer inspection, are beautiful.

Comment [W23]: Some personal response

Comment [W24]: Rather vague, with no specific support here

Both 'To Autumn' and 'The Soldier' attempt to show the reader that they should appreciate the beauty of nature. They both concentrate on the small things to be found on nature that would normally be dismissed as common, however, the poet suggests to us that these should be treasured.

Comment [W25]: First point of comparison made here – focus, but no specific reference in support

Also, both poems appear to show the speaker to have pride and a fearless attitude to death. In 'To Autumn', the whole poem is a metaphor for the speaker's life, and as the seasons continue after the end of Autumn, he seems to accept the circle of life and starts to take solitude and is content in his own death. This is also portrayed in 'The Soldier' because the speaker states honour in his own death, as shown through 'a richer dust concealed', which portrays the soldier who would be dead as a rich dust thus showing that his death will be brave and noble.

Comment [W26]: Sees a link with some support

AO1: The candidate shows understanding of some key ideas in 'The Soldier', but focus on the theme of nature and comparison is limited.

AO2: Aspects of form and structure are recognised and there is some reference to effects; the candidate begins to analyse language choice.

AO3: There is understanding of biographical and historical context.

Overall: The fact that focus on 'presentation of nature' is limited and comparison is only addressed at the end keeps this response to a secure Band 3 mark.