



GCSE MARKING SCHEME

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
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.
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.
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 evaluate writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
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.
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; make basic reference to meanings and effects; may use some subject terminology but not always accurately or appropriately.
0 marks	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
5 21-25 marks	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.
4 16-20 marks	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.
3 11-15 marks	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.
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.
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; make basic reference to meanings and effects; may use some subject terminology but not always accurately or appropriately.
0 marks	Nothing worthy of credit.	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.