

Eduqas
English Literature
GCSE Exemplar
for: Component 2
Section C
Unseen Poetry

SECTION C (UNSEEN POETRY)**Generic Assessment Objectives Grid****Question 17 (a)**

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.

SECTION C (UNSEEN POETRY)**Generic Assessment Objectives Grid****Question 17 (b)**

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. In Section C question 17(b) the focus of the question is comparison. Therefore examiners must only credit points which are comparative.

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.	

SECTION C (UNSEEN POETRY)**INDICATIVE CONTENT**

17. Read the two poems, *A Gull* by Edwin Morgan and *Considering the Snail* by Thom Gunn. In both of these poems the poets write about the effect animals have on people.

(a) Write about the poem *A Gull* by Edwin Morgan, 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 gull, e.g. the intimidation or fear induced by him
- The use of setting
- The narrator's ambiguous stance towards the bird
- The gull's mysterious dignity
- The gull's exit

AO2

- Comments on Morgan's use of language to describe the gull
- The imagery used to describe the predatory, secret life of the gull, e.g. 'foundered voyages' and 'dread of open waters'
- The sinister tone of *A Gull*, e.g. 'Did he smell my flesh?'
- The way the gull's thoughts are represented in the poem through the use of direct speech 'I tell you, my chick,' to create an intimidating atmosphere
- The symbolic nature of the gull for example, the way he offers a glimpse of a wild landscape
- The use of words and phrases, such as a 'supergull' and 'a visitation' to imply the almost supernatural power of the gull
- The discomfit of the poet as evidenced through his final questioning

This is not a checklist. Please reward valid alternatives.

- (b) Now compare *Considering the Snail* by Thom Gunn and *A Gull* by Edwin Morgan.

[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

- An understanding of the poet's view of the snail in *Considering the Snail* and how this compares with the view of the gull in *A Gull*
- The poet's engagement and fascination with the progress of the snail and how this compares to the awe and intimidation evoked by the gull in *A Gull*
- The presentation of the snail as an admirable and passionate creature and how this compares to the presentation of the gull
- How both poems deal with the theme of nature through a focus on every day creatures

AO2

- How Gunn uses language to achieve specific effects and how this is compared to Morgan's use of language in *A Gull*
- The use of personification to describe the snail in *Considering the Snail* and the gull in *A Gull*
- The elevated language used to describe the snail and the way the snail is imbued with powerful emotions such as 'desire', 'fury' and 'passion' and how this compares to the presentation of the gull
- The use of the first person to reveal the poet's thoughts and feelings about the animals in both poems

This is not a checklist. Please reward valid alternatives.

SECTION C (Unseen Poetry)

17. Answer **both** part (a) and part (b)

You are advised to spend about 20 minutes on part (a) and about 40 minutes on part (b).

Read the two poems, *A Gull* by Edwin Morgan and *Considering the Snail* by Thom Gunn. In both of these poems the poets write about the effect animals have on people.

(a) Write about the poem *A Gull* by Edwin Morgan, 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.*

A Gull

A seagull stood on my window ledge today,
said nothing, but had a good look inside.
That was a cold inspection I can tell you!
North winds, icebergs, flash of salt
crashed through the glass without a sound.
He shifted from leg to leg, swivelled his head.
There was not a fish in the house – only me.
Did he smell my flesh, that white one? Did he think
I would soon open the window and scatter bread?
Calculation in those eyes is quick.
'I tell you, my chick, there is food *everywhere*.'
He eyed my furniture, my plants, an apple.
Perhaps he was a mutation, a supergull.
Perhaps he was, instead, a visitation
which only used that tight firm forward body
to bring the waste and dread of open waters,
foundered voyages, matchless predators,
into a dry room. I knew nothing.
I moved; I moved an arm. When the thing saw
the shadow of that, it suddenly flapped,
scattered claws along the sill, and was off,
silent still. Who would be next for those eyes,
I wondered, and were they ready, and in order?

Edwin Morgan

- b) Now compare *Considering the Snail* by Thom Gunn and *A Gull* by Edwin Morgan. [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.

Considering the Snail

The snail pushes through a green
night, for the grass is heavy
with water and meets over
the bright path he makes, where rain
has darkened the earth's dark. He
moves in a wood of desire,
pale antlers barely stirring
as he hunts. I cannot tell
what power is at work, drenched there
with purpose, knowing nothing.
What is a snail's fury? All
I think is that if later
I parted the blades above
the tunnel and saw the thin
trail of broken white across
litter, I would never have
imagined the slow passion
to that deliberate progress.

Thom Gunn

Unseen poetry - Example 1

(a)

The first poem, "A Gull", is about a man who is visited by a seagull which "stood on my window ledge today." Just from this first line, we can see that the narrator in the poem is speaking in the first person, evident from the word "my." Along with "my", the word "today" creates a sense of immediacy and makes it easier for us, the readers, to visualise the situation.

Reference to language and effect

As the poem continues, we could say that the narrator becomes paranoid about the seagull which is sitting on his window ledge. There is hints of this in the words, "that was a cold inspection, I can tell you" and "there was not a fish in the house - only me." By describing the seagull as judgemental it appears that the narrator is becoming increasingly worried by the seagull's actions. It is as though the narrator sees himself as prey to the seagull. From the way the narrator speaks about the seagull, it becomes increasingly clear that he is unnerved by the presence of the bird. This is clear when he says, "That was a cold inspection I can tell you." The narrator is obviously worried about the bird and in an attempt to protect himself, he aggrandises the seagull, by calling it "that white one." This name gives the seagull an image of power over the narrator. Just this reference alone shows how much the narrator is worried by the creature, and it is as if he is bigging up the bird to make it leave him alone, when in all reality, it is just a seagull.

Thoughtful

Selects evidence to support viewpoint

A valid point

(b)

The second poem, "Considering the Snail" by Thom Gunn, is similar to "A Gull" in the fact that both poems are clearly describing an animal, and have no clear subtext. This is evident in the fact that both poems start with the name of the animal, "The Snail" and "A Seagull" respectively. By naming the subject in the very first line of each of the

Unclear what the candidate means

poems, the authors have made it very clear what the subject of the poems are, and there can be no confusion as to what the poems are about.

Simple point

Furthermore, in Gunn's poem we can see how the conditions in the poem are making life hard for the snail. This can be seen when the narrator says, "the grass is heavy" and "darkened the earth's dark." From these short phrases, the author could be trying to emphasise how hard the life of a snail is, or he could be describing the difficulties of this particular journey for the snail. This is a contrast to the life of the seagull in "A Gull", where the author makes it sound as though the bird has an easy life of power and intimidation over others.

Quite thoughtful inference

The two poems are also different in the way that they describe the animals' positions of power. For example, we are told that the snail has "pale antlers", whereas the seagull could be "a supergull" with "scattered claws." The fact that the snail has antlers suggests that it is prey to others, in contrast to the seagull's description, which tells us that the bird is fierce and powerful, the opposite to how the snail is portrayed.

Focus on the question

Hasn't quite grasped this

This is a focused response but it is a bit underdeveloped. Nevertheless, there are some comments on the use of language and there is some understanding of the key aspects of the poems. This response would be placed at the top end of Band 3.

Unseen poetry - Example 2

(a)

Firstly, "A Gull" is a poem by Edwin Morgan and it is written from a first person point of view. The voice of the poem suggests that we, as humans, underestimate a seagull and that we are not clear of its true intentions. Moreover, in the second line it becomes clear to us that the poem attempts to personify the bird. He does this by stating that the seagull is just standing there on his "window ledge" and he says "nothing" as if the poet expected the gull to talk. Perhaps some kind of explanation as to why the gull is invading his privacy by having a "good look inside" of his window.

Valid point

Furthermore, the poet uses certain words to emphasise a sense of feeling threatened by this gull. Morgan uses words such as "icebergs" and "cold inspection" to emphasise how uncomfortable he feels, knowing that the bird is still there. This is emphasised even further when the poet says that "there was not a fish in the house - only me" as if the narrator was describing himself as prey and almost like the gull was there to hunt him.

Selects textual evidence to support the point

Even more so, this poem becomes even more interesting when the narrator starts talking to the gull, "I tell you my chick" as if the narrator knows the bird and therefore tries to communicate with it. Also, the use of that speech suggests as though the narrator was inside the mind of the gull and could tell that it wanted to eat something. This is ironic as it refers the narrator to being like the bird in the same way that the narrator tries to personify the bird.

The candidate grasps this point well

Nonetheless, we begin to feel as though the narrator admires the gull as the poem progresses. By describing the bird as having a "tight firm forward body" it further emphasises the attempt to personify the bird.

Working hard to interpret meaning

Alternatively, towards the end of the poem it would appear as though the narrator becomes somewhat scared of the gull. This is clearly shown when he describes the bird as being a "thing" as though it was no longer a seagull but something else. Therefore, by using the words "scattered claws" which would create a sense of abnormality especially considering the bird is now being described as a "thing."

Maybe...

Close reference to the text and some appreciation of 'how'

Furthermore, it is evident that a sense of danger is brought to mind at the end of the poem considering the narrator asks “who would be next” as if he was not the only victim of this “thing.” He then goes on to asking whether or not the next victim would be “ready” for this encounter.

Moreover, it is as if the reader feels as though the bird is purposely trying to bring fear upon him by glaring into the window. Also, the way the poet describes the bird as a “supergull” it seems that Morgan was trying to promote the idea of there being more than meets the eye and although it would seem as though the gull is inferior to humans, the poem suggests that animals in general should not be underestimated.

The candidate has a secure overview and makes some considered and evaluative points.

There is a sustained focus on the task and some pertinent references to the text including quotations. The candidate analyses and appreciates the writers' use of language. Overall this would be just into Band 5.

(b)

The poem called “Considering the Snail” by Thom Gunn is also similar to “A Gull” in the way that both poems seem to suggest that animals should not be underestimated. This is evident when the snail is described as being a hunter, “as he hunts”, which of course is ironic as they are not seen as being harmful and considering they are herbivores and they do not eat meat, then surely they are not hunters. However, this just further emphasises how snails are underestimated perhaps because of their size or their speed of movement.

Overview and links between the two poems

Furthermore, a sense of irony is once again created when the slime a snail leaves behind is described in the poem as being a “bright path” which relates to a point that was made about “a gull” known as the expression, there is more than meets the eye.

Reference to the poem and good point of comparison

Similarly, the narrator questions “what power is at work” which relates to the snail being more than just a snail in the same way the gull was described as a “supergull.”

Textual reference

Also, both narrators of the poems speak of their animals in a way that would suggest that they are both fascinated by them.

A clear grasp of the task here

Even more so, both animals in both of the poems seem to be searching for food as the snail is travelling through a “green night” and the gull is told that there is “food everywhere.” which would suggest this. Also, both poems speak of the animals in first person.

Spotting technique, link this to 'how'

To conclude, both poems create an essence that animals should be appreciated for what they are and that they should not be underestimated. “Considering the Snail” is about appreciating the snail instead of the usual idea of seeing it as being disgusting. “A Gull” is about how the gull should not be underestimated and that there is more to an animal than what would first seem to appear.

A valid point

This is a thorough and thoughtful discussion although the discussion of the second poem could have been more developed. The candidate would receive a mark at the top of Band 4.

Unseen poetry - example 3

(a)

The poem "A Gull" is about a seagull who sits on the narrator's window, and how the narrator feels that the seagull inspects his life; and so appears to be superior to the narrator. The poem starts off by talking about the "Inspection" which the seagull seems to be performing. The poem then moves on to describe the movements made by the Seagull, and the scared thoughts which pass through the narrator's mind. It then escalates even more by describing the gull as a "supergull" or a "visitation". Finally at the end of the poem, the gull flies away. But it is no longer called a seagull, but instead "thing" and "it." I think the poet may have wanted us to think that the narrator is a young child, and the poem wants us to imagine amazing things after receiving a stimulus. Some choice of words like "supergull" lead us to think that it is a child, because it isn't something an adult would say. Overall, I like the poem as it does create pictures in my head of this seagull, and I can picture each description the author makes.

Focus on the question and grasps the key idea

Selects appropriate detail but this could be developed further

Maybe...

A valid response

There is some discussion of and focus on the key ideas. There is some reference to the use of language although this needs to be developed further. The candidate would receive a mark just into Band 3.

(b)

The poem "Considering the Snail" is similar to "A Gull" because they are both about animals. They also describe the actions of the animals. They also describe the actions of the animals e.g. in "A Gull" - "He shifted leg to leg, swivelled his head" and "it suddenly flapped, scuttered claws along the sill." And in "Considering a Snail" - "The snail pushes through a green night" and "He moves in a wood of desire."

Focus

"A Gull" which contains a lot of description, gradually gets more and more inventive, which finishes off with the gull

Selects relevant detail

flying away. "Considering the Snail" on the other hand, speaks only about one event, and that is the snail moving over a short distance.

Valid, if very straightforward

The poem "A Gull" is read line by line with a short pause at the end of each line. In contrast, "Considering the Snail" is to be read more like a sentence as each line flows with each other without the need of a pause.

Both "A Gull" and "Considering the Snail" contain rhetorical questions. For example, in "A Gull" there is "Did he smell my flesh, that white one?" and in "Considering the Snail" "What is a snail's fury?"

Simple comments

Finally, I think "A Gull" was intended for young adults/ children as the language is easier to read than "Considering the Snail." For example, "I would never have imagined the slow passion to that deliberate progress" compared to "A Gull"'s "A seagull stood on my window ledge today."

There is limited development here but there is some understanding with some of the points supported by reference to the text. There are only very simple comments on the language used. Overall this candidate would receive a mark at the top of Band 2.

Unseen poetry - Example 4

(a)

“A Gull” is a poem about a seagull that stands on a window ledge and how the voice of the poem reacts to it. The structure of the poem is one stanza that includes a variety of complex and simple sentences, which reflects the frantic thoughts of the voice as they observe the seagull.

Valid discussion of structure

The voice of this poem suggests a brilliance that this seagull may possess. They admire the quick “calculation in those eyes” and the “White one”’s “tight firm forward body.” The words “quick, tight and firm” suggest the bird has power whereas the phrase “white one” suggests a purity from the use of “white” and “one” suggests a sense of superiority as there is only “one.”

Close reference to language and some assurance evident in the response

The voice of “A Gull” compares the bird to a supernatural being or a force of great power. We can see this when they say the bird was “a mutation” “a supergull.” Likewise when the gull is described “to bring the waste and dread of open waters, foundered voyages, matchless predators.” This description of the gull suggests that it is a bringer of devastation, which would explain why the voice may fear the seagull as they would not want the seagull to devastate their life.

This is succinctly appreciative. There is a sustained focus on the task and there is understanding of the key aspects. The candidate begins to comment on and evaluate the writer's use of language although this could be developed further. Overall the candidate would receive a mark just into Band 4.

(b)

On the other hand, "Considering the Snail" written by Thom Gunn, is a poem where the voice describes the effect on him from seeing a snail.

Overview and focus on the task

The snail, similarly to the seagull, is presented to possess a brilliance. For example the snail is described to make a "bright path" "where rain has darkened the earth's dark" suggesting that the trail this snail leaves is able to

enlighten "the earth's dark" which not even something as pure and as natural as rain could.

An interesting interpretation

However, in contrast to "A Gull", the voice of "Considering the Snail" does not feel intimidated or threatened by the snail, but rather simply fascinated by the "passion to that deliberate progress of a snail." This quote suggests that snails are passionate about their lives and that their movement is not boring and sloth-like but rather a constant struggle they endure.

Perceptive comments

Both poems suggest that animals are far more brilliant and spectacular than others would believe or see. They are compared to things far superior to themselves, such as the snail described to have "antlers" "as he hunts" comparing it to an animal with majesty, like a stag. The gull is compared to "north winds, icebergs" and a "flash of salt." It is compared to fierce forces of nature when in reality it's just a seagull.

Exactly!

"Considering a Snail" attempts to make the reader question the viewing of something as simple as a snail. It suggests that rather than simply being a snail it is fascinating and remarkable. Similarly the seagull, which represents nature, is feared by the man, even though in reality it is just a seagull.

Relevant and assured discussion of language and its effects

This is a focused and sustained response. It has an overview, analyses language, structure and form and there is an appreciation of the writers' use of language. Overall this would receive a mark into Band 5.